A SURVEY OF ART AND CRAFT LIBRARIES IN PUNE AND MUMBAI CITY: STATUS OF COLLECTION MANAGEMENT AND SERVICES

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Submitted by

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PUNE – 411037

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DECLARATION

I hereby declare that the dissertation entitled "A Survey of Art and Craft Libraries in Pune and Mumbai City: Status of Collection Management and Services" completed by me for the degree of Master of Philosophy in library andInformation Science. The entire work embodied in this thesis has been carried out by me under the guidance of Dr. N.B. Dahibhate, National ChemicalLaboratory, and Digital Information Resource Centre (DIRC) Pune.

Place: Pune   **(Mrs. Deepali R Jadhav)**

Date: 29th Dec 2014   Research Student (M.Phil.)

CERTIFICATE

This is to certify that the thesis entitled "A Survey of Art and Craft Libraries in Pune and Mumbai City: Status of Collection Management and Services" which is being submitted herewith for the award of the Degree of Master of Philosophy (M.Phil.) in Library and Information Science of Tilak Maharashtra Vidyapeeth, Pune is the result of original research work completed by Mrs.Deepali R Jadhavunder my supervision and guidance. To the best of my knowledge and belief the work incorporated in this thesis has not formed the basis for award of any Degree or similar title of this or any other University or examining body.

Place: Pune   **(Dr. N.B. Dahibhate)**

Date: 29th Dec 2014   Research Guide

Principal Technical Officer

CSIR-NCL, Pune

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Executive Summary

The present research study is an analysis of Arts and Craft Colleges in Pune and Mumbai, which is a unique analysis presented by the researcher after conducting a survey and interviews of librarians in this area as well as experts in arts and crafts education. Arts and Craft is a sub set of Fine Arts and a special branch deals with only arts and crafts where the specialized areas are taken care of like drawing, painting, poetry, design etc. The publications and literature in this area is less as compared to fine arts. The researcher after conducting a literature scan noticed that this area in not touched by any one so far in Maharashtra. There are only 33 institutes established for Arts and Craft education which is a specialized branch of Fine Arts. In Maharashtra especially Pune and Mumbai have 21 institutes. The researcher as a librarian point of view would like to conduct a detailed survey of libraries attached to Arts and Craft education. Since the area of arts and crafts is not reviewed by any one researcher thought to undertake a study to evaluate the libraries attached to this branch and find out the status of libraries and also suggest measures in terms of best practices to improve these libraries and support to the specialized clients.

The importance of Arts and Crafts is since "Sindh (Sindu) Sanskriti" but gaining more values even in preset era of ICT. The modern art is also developed due to applications of IT. To enhance the culture and heritage every state has Arts and Crafts institutes in which a specialized courses based on region are developed. The institute of National Institute of Fine Arts (NIFA) is a well known organization at national level similarly many institutes are developed to support the Arts and Crafts activities and provide educational support to enter in to global Competition. This field is a unique and hence decided to review and find out the status. The main temptation was:

- Arts and Craft in India have been kept alive and productive despite the increasing industrialization of the country. The Craft Industry is a fine balance between the application of mechanization and hand based skills, the later giving each produced artefact uniqueness. The industry now thrives in the export arena and designers who are articulate and aware of world tastes and trends are in great demand to understand the buyer and his needs and be able to deliver appropriate design concepts and solutions.

- Indian Universities mainly focused on Fine Arts and in which Bachelors and Masters Degrees are awarded. These courses mainly relates to Architecture and Design and not focusing more on Arts and Crafts.
- Arts and Crafts has traditional heritage in every country and hence a separate wing for the Arts and crafts is developed in different colleges. To enhance the export of Arts and crafts articles every country has initiated Arts and crafts colleges in which mainly short term specialized courses are conducted. This is a different arena in culture.
- Arts and crafts deals with the activities and hobbies related to making things with hands and skills developed for the same.
- The area of Arts and Crafts is also divided in to handicrafts or traditional crafts. Some crafts are practiced since centuries but in changing environment the nature and scope is also altered and used modern inventions in performing or preparing them.

In every state there are few institutes but in Maharashtra in Pune and Mumbai nearly 63% institutes as compared to India are developed. This is one of the major states where importance to the education in Arts and Crafts is given. The Institutes in this area are well supported by the libraries and 50% institutes have also appointed qualified library staff to manage the libraries. 50% libraries attached to old institutes have moderate collection and also provide library services to users. But in the remaining 50% libraries the status of libraries is very poor and these are new establishments and may take time to grow. The collection and services are not to the mark but there is a need to re-engineer these libraries to provide need based collection as well as services from the libraries. This is a brief account of output of the survey.

This is prominent area but information collection and dissemination is poorly controlled and need measures to improve. This study systematically identified the strength, weakness, opportunities and threats and presented in a elaborate manner and also suggested best practices to be followed in collection development and library services to improve the existing status of libraries. .

The present study is an account of research conducted in Arts and Crafts area and elaborated in seven chapters. The main aim of the study is to understand the status of Libraries associated with Arts and Craft education. Since this area is not reviewed it is

felt researcher to undertake the study and suggest measures to improve collection and services to the users of this area.The purpose is to enhance the library facilities to users of this specialized group of users using ICT and Internet tools.

The objectives fixed for the research study are:

- To identify the institutes in Arts and Crafts in Pune and Mumbai.
- To assess the status of libraries attached to Arts and Crafts institute.
- To assess the collection of library facilities provided by these libraries.
- To assess the needs of users.
- To suggest best practices to improve the status of these libraries especially in collection and services

The research methods used are descriptive research in which survey using structured questionnaire and interview as well as documentary research techniques are applied for undertaking this study. The scope is limited to Pune and Mumbai cities where 63% institutes are available.

Chapter 1 – Introduction: This chapter highlights reason for selection of topic and need of thestudy, background of the study, aim and purpose, objectives, hypothesis, scope and limitation of the study, selection of research methods including population and structure of questionnaire, and specialty and use of the study etc.**Chapter 2 – Literature Review**:This chapter covers the analysis of literature gathered from different sources on the facets importance of Arts and Craft, Arts and Crafts Education, resources in Arts and crafts, Importance to collection and library services etc.**Chapter 3 – Importance of Arts and Crafts**:Deals with the importance related to Arts and crafts education, historical development, and global review of Arts and Crafts education and mainly covers USA, UK, Europe, Ireland, Scotland, Asia and India. It also covers role of arts and crafts education, human development, structure of the Arts and crafts courses, different courses covered in this branch and its duration, similarly other short-term courses etc. Types of arts and craft libraries, library collection its nature and role of librarian is also briefly discussed.**Chapter 4 – Importance of collection and Library services**:This chapter reflects the overall scenario of collection and services

provided to users in general and compared it with arts and craft libraries.**Chapter 5 – Data Analysis**:The data collected using questionnaire and interview are discussed and presented in statistical from. From the data observations are also deduced and reported in this chapter.**Chapter 6 – Findings/ Suggestions/Conclusion**:This chapter is illustrating findings derived from the observations and with the help of findings solutions are presented in the form of suggestions. The study is concluded with indicating scope for future research.**Chapter 7 – Best Practices for collection Development and Library services**:This chapter highlights best practices to be followed in Arts Crafts libraries for providing best services from the available collection as well using internet and open access literature.

Appendices –

A. Questionnaire
B. List of Arts & Crafts Institute in Pune and Mumbai
C. Arts and Craft Institute's Libraries Physically Evaluated and Interviewed
D. List of Arts and Crafts Colleges in India
E. Geographical List of Arts and Crafts Colleges in India

Bibliography

The outcome of the research study is presented in terms of findings and suggested means by way of implementing best practices in improving status. The study is concluded with indicating scope for further research and satisfaction of objectives considered etc. This study is useful for the libraries in Arts and Crafts

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List of Tables and Figures

Abbreviations

Abbreviations	Full Form
AACR-II	Anglo-American Cataloguing Rules
AD	Anno Domini
B. Arch	Bachelor in Architecture
BC	Before Christ
BHI	British humanities Index
CAS	Current Awareness Service
CCC	Classified Catalogue Code
DDC	Dewey Decimal Classification
DL	Digital Library
DOA	Director of Art
ECS	Electronic Clipping Services
EDDS	Electronic Document Delivery Services
G D	Govt. Diploma
FTP	File Transfer Protocol
ICT	Information Communication Technology
ILL	Inter Library Loan
IR	Institutional Repository
ISB	Information Seeking Behavior
M. Arch	Master in Architecture
MFA	Master in Fine Art
NAAC	Native American Advisory Committee
NBP	Northern Black Polished Ware
NIFA	National Institute of Fine Arts
OPAC	Online Public Access Catalogue
P.L.	Public Law/Public Library
RSS	Radio Service Software
SAC	Society of Art and Craft
SDI	Selective Dissemination of Information
SLIM	Software for Library Information Management
SNDT	ShreematiNathibaiDamodarThackersey
SOUL	Software of University Libraries
SWOT	Strength Weakness Opportunities Threats
TOC	Table of Content
WWW	World Wide Web
2D, 3D	2 Dimension,3 Dimension

Chapter 1

Introduction

Chapter 1: Introduction

1.1 Introduction:

Arts and Crafts colleges are established for protecting the traditional culture and also modify it using modernization by providing formal and systematic education to the desired community. The reason behind establishing the Crafts and Arts colleges is that most of the craft needs combination of skills, speed and practice etc. Initially efforts were made to educate the community by providing small term courses in centers, schools and workshops offering basic craft skills in a very short time. Since the craft work has enhanced the value and demand has been increased in the society, a need is felt to establish colleges and longer duration of the study. Hence efforts by many organizations initiated in developing Arts and Craft colleges on regular basis with good collection of library supporting to the education system. (http://en.wikipedia.org/wiki/Arts_and Crafts). Initially the expertise in this field was developed through many classes, though they are continued but as a hobby classes. The efforts in developed countries are massive and developing countries are also establishing different courses to develop expertise in Arts and Crafts. In India nearly 33 prominent institutes are established in different states of India for imparting Arts and Craft education. In Maharashtra, Pune and Mumbai cities have more institutes which are engaged in conducting these courses of different tenure and expertise. From the review of the literature it is noticed that Maharashtra and New Delhi, are the two states in India which are leading in this area and have more number of institutes. The other states are having a single Institute in this education system.

1.2 Background:

The importance of Arts and Crafts is increasing day by day due to global marketing concepts. From the 16th century onwards and now students are wishing to enter the new profession of artist and were trained in special academies, set up across Europe. The two earliest efforts made in this area were the "Academy of the Art of Design" in Florence (Accademia dell'Arte Del Disegno) and the "Fine Art Academy of Rome" (Accademia di San Luca). These educational institutions taught a highly traditional type of "academic

art", established on the principles of Renaissance art, which regulated things like subject matter, form, message, composition, colour and so on. They also laid down a strict hierarchy of the Genres, which ranked the painting genres in the following order of importance: (1) History of painting (2) Portraiture (3) Genre-paintings (4) Landscape (5) Still Life etc. Thus a history of painting was rated as more edifying than a landscape, devoid of any human content, or moral. Academies remained the bastions of traditional fine art until the 20th century. (http://www.visual-arts-cork.com/definitions/fine-art.htm). Later Contemporary artists have further extended the boundaries of fine art. The plastic art of sculpture now employs a range of new materials, as well as new forms (assemblage, land art etc). Printmaking has taken advantage of new commercial printing processes, like silkscreen printing and giclee prints. It surely won't be long before installations are regarded as fine art.

Architecture is traditionally seen as a fine art, particularly if its aesthetics are spotlighted, rather than its engineering components. Moreover, architectural works, like the Egyptian Pyramids, the Great Wall of China, the Greek Parthenon, Chartres Cathedral, the Taj Mahal and the Eiffel Tower, are important cultural symbols and works of art, symbolizing their historical civilization. Even so, architecture shares little with other fine art disciplines, and may rightly be regarded as more of an applied art.

The term "fine art" is the broad concept refers to an art form, practiced mainly for its aesthetic value and its beauty ("art for art's sake") rather than its functional value. Fine art is rooted in drawing and design-based works such as painting, printmaking, and sculpture. It is often contrasted with "applied art" and "crafts" which are both traditionally seen as utilitarian activities. Other non-design-based activities regarded as fine arts, include photography and architecture, although the latter is best understood as an applied art. The term fine arts deal with Drawing, Sculpture, Printmaking, and other Fine Arts etc. Thus is short the term fine art is broader subject area in which applied art is the subset of it under which Arts and Crafts are basically covered. The area of fine art is constantly being extended to embrace new activities arising because of either new technology or artistic invention.

The importance to Arts and Crafts is increasing due to internationalization of activities and its growth is not fast but steady. This is a unique subject area in which less study is reported and is less projected, and hence the researcher has decided to conduct a survey of the Arts and Crafts college libraries and their participation to the users and students. In Maharashtra there are more prominent institutes in Pune and Mumbai only and hence out of 33 Indian libraries 21 Arts and Crafts libraries form Maharashtra state are covered in the survey.

1.3 Reason to select the Research Topic:

The Arts and Crafts is an upcoming area and a need is felt to provide proper assistance to the youngsters by giving proper education to develop the best skills and improve the area at international level. Hence many institutes are established which runs the different courses in this area. The Libraries are also developed in these areas to support the education facility and research. But there is need to assess the status of these libraries by conducting a survey and identify the SWOT. Hence the researcher has selected the topic "A Survey of Arts and Crafts Libraries in Pune and Mumbai City: Status of Collection Management and Services". The purpose is to assess the collection available and services provided to users by these libraries. The detailed study may help in suggesting best practices to improve the collection as well as services. Since no more studies are reflected in this area the researcher tempted to undertake the study of this nature.

Arts and Crafts have value in the society and to rear such culture and also enter in to globalization there is a need to upgrade the skills by sharpening the skill of the craftsmanship by providing education and training. For this purpose many schools and institutions established to provide education in this area like Bare Foot University at Jaipur is an excellent example to cite which provided training as well as earning money and develop skills among the uneducated community. There is needed to take the review of such new education system and role of libraries to assist properly in such education systems. This is the reason behind developing an idea and undertaking the study "A

Survey of Arts and Crafts Libraries in Pune and Mumbai City: Status of Collection Management and Services".

1.4 Aim and Purpose of study:

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education have to develop engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own work of arts, crafts and designs. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art, craft and design. They also know how art, craft and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation. The purpose and aim behind this study is to ensure and review the status of Arts and Crafts colleges in Pune and Mumbai city and evaluate collection development and library services provided by these libraries attached to such institutes. Based on the review suggest best practices to uplift the activities in this new developing subject area.

The overall aim of the study is to evaluate the practices, collection and services provided by libraries in the area of Arts and Crafts education institutes in Maharashtra. This study is suggesting in modernizing the practices as well as providing the better services to user community. Thus this study is to focus on the upcoming area of Arts and Crafts as facilities made available to this subject area and such studies are also not yet discussed thoughtfully.

1.5 Scope of study

The Arts and Crafts is a sub set of Fine Arts or Arts or Applied Arts and it is in detail covered in the class ' 700 ' in DDC schedule. It Covers many related Artistic work in this Class. It is not possible to study all the Fine arts branches but for this study considered only Arts and Crafts having class No. 745.5 which is a part of Decorative Arts and Crafts. In the section Arts and Crafts in DDC schedule, it covers Paper Crafts, Dolls, Toy Dolls, Crafts, Flower arrangement, Textile Arts, Fashion Design etc. The education

related to this Art is covered and hence Art and Craft institutes are only selected for present research study in which libraries are surveyed to analyze status in terms of collection development and services provided.

Researcher has not covered other Arts in the Group Arts or Fine Arts i.e. Landscape (710) Art, Architecture (720), Plastic Arts (730), Drawing (740), Painting (750), Graphic Arts (760), Photography (770), Music (780), Performing Arts (790) for this study.

The Main focus of this study is on "Decorative Arts and Crafts institutes in which library facilities and services are made available to students and faculty etc. There are 33 total Institutes in India undertaking different courses pertaining to Arts and Crafts. In India Maharashtra and Delhi are at leading stage. Due to time limit of the study student have selected the population of Maharashtra state Arts and Craft Institutes libraries for survey. There are 21 Arts and Crafts Institutes in Maharashtra, only in Pune and Mumbai with library facilities with them. These counts to 63% coverage and analysis of this are faithful effort and hence this sample is selected for the survey.

The courses of Fine Arts and Applied Arts conducted in Universities are also not considered as the focus of the study is to identify institutes established for the Arts and Crafts education only. Hence in the survey Universities like Bharati Vidyapeeth College of Fine Arts, Creative Arts Mumbai, Dr BAMU : Department of Fine Arts Aurangabad, University of Pune, University of Mumbai, Tilak Maharashtra Vidyapeeth Pune are excluded which are dealing with Fine Arts.

The researcher has not considered the institutes which are running courses on smaller and personal level which carry out activities like Classes and Training centers at different locations for different functions and activities like dance, folklores, music, drama, cookery, entertainment etc. Thus the sample is based only on Arts and Crafts Institute libraries in Pune and Mumbai city.

The meaning of the different terms used in the study connotes the meaning as:

Art and craft

A handicraft, sometimes more precisely expressed as artisanal handicraft, is any of a wide variety of types of work where useful and decorative objects are made completely by hand or by using only simple tools. (http://en.wikipedia.org/wiki/Art_and_craft)

Applied Art

The term "applied art" refers to the application (and resulting product) of artistic design to utilitarian objects in everyday use. Applied art embraces a huge range of products and items, from a teapot or chair, to the walls and roof of a railway station or concert hall, a fountain pen or computer mouse.

Fine Arts

A visual art considered to have been created primarily for esthetic and intellectual purposes and judge for its beauty and meaningfulness, specially painting, sculpture, drawing, water colour, graphics and architecture. (http://encyclopedia.thefreedictionary.com/fine+art)

1.6 Objectives:

For this study following objectives are considered**.**

1) To identify the institutes in Arts and Crafts in Pune and Mumbai.
2) To assess the status of libraries attached to Arts and Crafts institute.
3) To assess the collection of library facilities provided by these libraries.
4) To assess the need of users.
5) To suggest best practices to improve the status of these libraries.

1.7 Hypothesis

The hypotheses considered are:

1) Arts and Crafts College libraries are coming up but provision of services is not to the (mark) need of users.

2) Collection is poorly organized as well as enhanced services are not provided

1.8 Research Methods:

The selection of research method is based on the nature of the research study which suits to its nature. For the present study mainly descriptive research method is more useful in which survey method is useful to analyze the status of the Arts and Crafts College libraries. The data collection tool used is structured Questionnaire and Interview of library professionals and users of the Arts and Crafts subjects for educational purpose. The researcher personally visited to the different Art and Craft Libraries of Pune and Mumbai and analyzed the practices as well as sought the opinions of libraries and users.

A part form this researcher has collected data from the published literature on the different aspects of Arts and Crafts (secondary or documentary analysis method). The views of different authors are identified which helped in drafting the chapters as well as building the concept stronger based on literary evidences. Thus descriptive research in which survey using structured questionnaire and interview as well as documentary research technique is applied in this study.

1.8.1 Population of the Study:

As per the directorate of Arts in Maharashtra State, There are ten organizations which conduct these admissions for Bachelor of Fine Arts (3 year course) and Later Master

Degree 0f Fine Arts (two Years) as detailed below (http://www.doa.org.in/bfa13/uploads/final_adv.pdf)

1) Sir J. J. School of Art, Sir J. J. School of Art Campus, Dr. D. N. Road, Fort, Mumbai - 400 001.
2) Sir J. J. Institute of Applied Art, Sir J. J. School of Art Campus, Dr. D. N. Road, Fort, Mumbai - 400 001.
3) Rachana Sansad College of Applied Art & Craft, Shankar Ghanekar Marg, Prabhadevi, Mumbai – 400025.

4) Bharati Vidyapeeth's College of Fine Art, Bharati Vidyapeeth's Campus, Pune Satara Road, Pune - 44.

5) Padmashree D Y Patil College of Applied Arts and Crafts Pune. Sector no 29, Nigdi Pradhikaran, Behand Akurdi Railway Station, Pune 422044

6) Government School of Art, Aurangabad Qil-e-Ark, Jalgaon Road, Aurangabad - 01.

7) Government Chitrkala Mahavidyalya, Nagpur Opp. Diksha Bhoomi, Laxmi Nagar, Nagpur - 22.

8) Chitrakala Mahavidyalaya, Amravati Janata Krushi School Campus, Morshi Road, Amravati.

9) B. S. Bandekar College of Fine Art (Applied Art), Sawantwadi. Survey No.54/01, Near Forest Bhavan, Salayiwada, Tal. Sawantwadi.

10) K. K. Wagh College of Fine Art, Survey No.240/1, Saraswati Nagar, Agra Road, Dindori Link Road, Panchwati, Nashik-422 003.

These ten organizations are in the Department of Arts. The main courses are B. Arch. and M. Arch. Hence these are not covered for the study.

However from the ten organizations following few organizations are also conducting Courses on Arts and Crafts and hence these are covered in the study since they are in the shadow of area covered in the study

1) Sir J. J. School of Art, Sir J. J. School of Art Campus, Dr. D. N. Road, Fort, Mumbai - 400 001.

2) Rachana Sansad College of Applied Art & Craft, Shankar Ghanekar Marg, Prabhadevi, Mumbai – 400025.

3) Bharati Vidyapeeth's College of Fine Art, Bharati Vidyapeeth's Campus, Pune Satara Road, Pune - 44.

4) Padmashree D Y Patil College of Applied Arts and Crafts Pune. Sector no 29, Nigdi Pradhikaran, Behind Akurdi Railway Station, Pune 422044

In addition to these four organizations following seventeen are the special institutes in Maharashtra conducting only courses on Arts and Crafts education and located in the city of Pune and Mumbai.

1) Kala Vidya Sankul Polytechnic,Opp Central Plaza,, Raja Ram Mohan Roy Road, Charni Road, Mumbai – 400004

2) Bhausaheb Hiray S S Trusts College Of Architecture, Plot No 341 Govt Colony, Opp Kherwadi Police STN Next To New English School, Bandra East, Mumbai – 400051

3) L S Raheja School Of Arts, Nr Bank Of Baroda, ST Martin's Road,Linking Road, Bandra West, Mumbai – 400050

4) Academy Of Applied Art, 2nd Flr Municipal Marathi School No 2, Near Portuguese Church Opp Sarvodaya Soc, Gokhale Road, Dadar West, Mumbai – 400028

5) Sophia College of Arts and Crafts B.K.Somani Polytechnic Courses- Applied Art- 4 year

6) Abhinav Kala Mahavidyalaya, P No 6 S No 2043, Tilak RD, Sadashiv Peth, Pune – 411030

7) Vishwakarma Creative I College Undergraduates Courses in Multimedia, Interior Design, Fashion, Mass Communication, Fine Arts affiated to Pune Univ, Punjan Tech Univ & Tilak Mah.Univ. Gangadham Commercial Complex Phase No 1, Lulla Nagar Bibvewadi RD, Market Yard, Pune – 411037

8) National College Of Fine Art   Vikrant Complex, NR.Happy Thought Center, Tapovan Mandir Road, Pimprigaon, Pune – 411018

9) Chitari Academy Of Fine Arts Atur Foundation House, DR Ambedkar RD, Camp, Pune – 411001

10) Chitralila Niketan Kala Mahavidhyalaya, 410, Shaniwar Peth, Near Mandar Lodge, Pune, 411030

11) Kalasagar Kala Mahavidyalaya Kalambe Complex, Above Vishweshwar Bank, Manik Baug, Sinhagad Road, Pune

12) Dalit Mitra Kala S. G. Abnawe Kala Mahvidyalaya, 484, Sadashiv Peth, Tilak road, Pune, 411030

13) Sai Chitrakala Dyaneshwar Interprises, 3rd Floor Katraj Depo Pune

14) MIT Gurukul School of Design Rajbaug, next to Hadapsar, Loni Kalbhore, Pune

15) M.C.E. Society's School of Art, Azam Campus, Pune 2390, K.B.Hidayatullah Road, D.ed College building. Azam Campus Camp, Pune-411001

16) Suryadatta College of Fine Arts, Pune sadashiv peth pune

17) Abhinav Kala Mahavidyalaya Pashan, Pune 411021

Thus in all population of this study for Arts and Crafts institutes from Maharashtra is 21. Out of these 21 institutes seven are from Mumbai and 14 are from Pune. The Questionnaire prepares is circulated among the above 21 Librarians to assess the status of Arts and Craft libraries in Maharashtra and especially Pune and Mumbai zone as all are covered in this.

It is observed that in each state there are Arts and crafts Colleges, university departments and specialized institutes established for Arts and Crafts as well as fine arts. The following is list of states where fine art courses and Arts and Craft courses are established.

» Arts and Crafts Colleges in Andhra Pradesh » Arts and Crafts Colleges in Assam

» Arts and Crafts Colleges in Bihar » Arts and Crafts Colleges in Chandigarh

» Arts and Crafts Colleges in Delhi » Arts and Crafts Colleges in Goa

» Arts and Crafts Colleges in Gujarat » Arts and Crafts Colleges in Haryana

» Arts and Crafts Colleges in Jammu and Kashmir » Arts and Crafts Colleges in Karnataka

» Arts and Crafts Colleges in Kerala » Arts and Crafts Colleges in Madhya Pradesh

» Arts and Crafts Colleges in Maharashtra » Arts and Crafts Colleges in Manipur

» Arts and Crafts Colleges in Punjab   » Arts and Crafts Colleges in Rajasthan

» Arts and Crafts Colleges in Tamil Nadu   » Arts and Crafts Colleges in Uttar Pradesh

» Arts and Crafts Colleges in Uttarakhand   » Arts and Crafts Colleges in West Bengal

In India almost 20 states have facility for fine arts and Arts and crafts courses and Maharashtra state is selected from which more institutes are from Pune and Mumbai, where as rest of the universities and institutes only conducts fine arts courses and hence not covered in the study.

1.8.2 Structure of Questionnaire:

The structured questionnaire is prepared for collecting the data to assess the status of Arts and Crafts institute libraries related to collection development and library services to users. The questionnaire (Appendix A) covers different aspects like institutes, library, library collection, library services, automation, and user expectations from users, efforts made by libraries. This data collected to assess the collection, services given, status of automation, user needs and efforts made by libraries etc. These concepts may finally useful to develop a model of best practices to be adapted in this small group of libraries which functions in different nature i.e. academic and special.

1.9 Specialty and Use of the Study:

From the literature review it is noticed that no more literature is available to develop more concepts but the available literature indicated that such study is not presented and hence a useful contribution might be there for the library profession of this area. This is a very different study in the specialized area where studies are needed to identify needs of users and provide appropriate support from libraries by building proper collection development and providing library services in different ways to users using ICT.

1.10 Structure of the research Study:

The present study is divided in to seven chapters as detailed below:

Chapter 1 – Introduction:

This chapter highlights reason for selection of topic and need of the study, background of the study, aim and purpose, Objectives, Hypothesis, scope and limitation of the study, selection of research methods including population and structure of questionnaire, and specialty and use of the study etc.

Chapter 2 – Literature Review

This chapter covers the analysis of literature gathered from different sources. The different facets considered in this literature review are Arts and Crafts Importance and role, arts and crafts education, areas in arts and craft education, resources in arts and crafts, best practices in collection and library services and role of librarian.

Chapter 3 – Importance of Arts and Crafts

Deals with the importance related to Arts and crafts education, historical development, and global review of Arts and Crafts education and mainly covers USA, UK, Europe, Ireland, Scotland, Asia and India. It also covers role of arts and crafts education n human development, structure of the Arts and crafts courses, different courses covered in this branch and its duration, similarly other short-term courses etc. Types of arts and craft libraries, library collection its nature and role of librarian is also briefly discussed.

Chapter 4 – Importance of collection and Library services

This chapter reflects the overall scenario of collection and services provided to users in general and compared it with Arts and Craft libraries.

Chapter 5 – Data Analysis

The data collected using questionnaire and interview are discussed and presented in statistical form**.** From the data observations are also deduced and reported in this chapter.

Chapter 6 – Findings, Suggestions and Conclusion

This chapter is illustrating findings derived from the observations and with the help of findings solutions are presented in the form of suggestions. The study is concluded with indicating scope for future research.

Chapter 7 – Best Practices for Collection Development and Library Services

This chapter highlights best practices to be followed in Arts Crafts libraries for providing best services from the available collection as well as using internet and open access literature.

Appendices –

     A) Questionnaire

     B) List of Arts & Crafts Institute in Pune and Mumbai

     C) Arts and Craft Institute's Libraries Physically Evaluated and Interviewed

     D) List of Arts and Crafts Colleges in India

     E) Geographical List of Arts and Crafts Colleges in India

Bibliography

Summary:

This chapter is a basic chapter of the study which gives a frame work to initiate the study with proper ways. The topic is selected as no studies are reflected as well as this is a special area to concentrate on it and identify the development of libraries in Arts and Crafts libraries in ICT era. The following chapter narrates the literature review**.**

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Chapter 2: Literature Review

Chapter 2: Literature Review

2.1: Introduction

The literature review is the heart of the research study and without literature analysis it is not possible to conduct and present the research study systematically. Literature Search helps in getting the concept of known facts and missing links as well as the opinions of the different scholars and researchers. While conducting the literature review various information resources have been referred by researcher collated the related information published, analyzed and synthesized and finally used in this study where ever required to support the study. The literature collected is divided in the following facets:

1) Arts and Crafts importance and Role
2) Arts and crafts Education
3) Areas in Arts and Crafts Education
4) Resources in Arts and Crafts
5) Best practices in collection and libraries services
6) Role of librarian

A literature review is a simple summary of the information gathered from different resources which is presented by the contributors in past and also related to subject. A summary is a recap of the important information from these literature sources are collected and synthesized and re-organized or a reshuffled and used in the study to support the facts deduced by researcher. It might give a new interpretation using old information material or combine new with old interpretations or it might trace the intellectual progression in the field, including major debates. The literature review may evaluate the sources and advise the researcher on the most pertinent or relevant areas. Literature reviews provide with a handy guide to a particular topic and useful to conduct research, properly. Literature review gives an overview or act as a stepping stone for continuing research. For scholars, the depth and breadth of the literature review emphasizes the credibility of the writer in his or her field. Literature reviews also provide

a solid background for a research paper's investigation. Comprehensive knowledge of the information is provided in literature.

2.2 Arts and Crafts importance, Status and Role:

James on his Blog (http://blog.uptothemoon.com/arts-and-crafts-and-the-importance-of-creative-development/) elaborated the importance of Arts and Crafts for the children in developing creative mind and use in different forms and produce decorative articles as an entertainment and understanding the meaning of Arts and Crafts. Child psychologists, doctors and teachers realized the importance of using creative skills to stimulate children's minds and give them opportunity to express themselves in their own unique way. They are given the opportunity to work with colour and form and with different materials to create their own piece of artwork giving them a sense of achievement and also giving them the opportunity of appreciating other friends' artwork. The importance of Arts and Crafts to all the ages population. Wikipedia (http://en.wikipedia.org/wiki/Arts_and _crafts) also explained the importance of Arts and Crafts which deals with different activities and hobbies that are related to making things with hands and skills. This discipline is divided in to handicrafts and traditional crafts. Most crafts require a combination of skill, speed and patience but can be learnt by anyone. The craft skills are taught in workshops, training centers and different courses.

Lynch (http://www.pbs.org/parents/education/music-arts/the-importance-of-art-in-child-development/) in his note pointed out the importance of Arts and Crafts in development of child. The author pointed out that the leaning of art develops different skills like motor skills, Language development skills, decision making, visual learning, Inventiveness, improvement in academic performance, cultural awareness, self expression and creativity, problem solving skills, social and emotional skills etc. This indicated the importance of Arts and Crafts in human life right from the child hood.

Useful of Arts and Crafts activities are discussed on the site http://fun.familyeducation.com/childrens-art-activities/crafts/33376.html which mainly

covers drawing, crafts in which artwork, paper bags, etc and paintings. These arts are helpful in developing different things for marketing and revenue generation. Indian Mirror (http://www.indianmirror.com/crafts/crafts.html) while discussing importance of Indian Crafts pointed out that Arts and Crafts were an important commodity for world trade and they were a part of the economy in India, since ancient times. Trade links between India and the rest of the world existed from ancient periods. India being the home of cotton had textile trade with the Far East and the Western world. Indian textiles and their permanent dyes were accepted throughout the world. Roman trade documents mention that silk was exported from India to Europe from the 6th century A.D. The Arab sailors brought silver and gold from their countries and took back shiploads of Arts and Craft objects from India to the Far- East. Since then all the emperors supported the traditional arts and crafts in India to gain the foreign currency.

Arts and Crafts importance in India is discussed at http://www.goforindia.com/arts-crafts.html and indicated that India is like an enlarging ground where it get to witness innumerable scenes of culture, art and Mother Nature. The traditions and customs of India tend to produce so many activities that are stimulating visually. India Crafts displays some exclusive pictures related to Indian art and crafts; traditions and customs and people. Just enjoy the mesmerizing art and craft and know the real face of India. In India, art is a like an energy booster. It is a mystical force, which gives shape to the vision of the artist. It speaks volumes of the quickness and expertness of craftsmanship. For the artists these creations are not pulse less objects but full of life, carrying their passion and exactness. You can experience the variety, vibrancy and discreetness of traditional Indian art and crafts as there are a myriad number of things in terms of gems of Indian stone work, metal work, jewelry, woodcrafts, leather work, carpets, pottery, paintings, textile and furniture. Indian Paintings can be broadly classified as the murals & miniatures.

2.2.1 Definitions of Arts and Crafts:

Objects that are meant to be both useful and beautiful and the activity of making such objects are called as Arts and Crafts. Further a movement in European and American design during the late 19th and early 20th centuries promoting handcraftsmanship over industrial mass production is called arts and crafts. (http://www.merriam-webster.com/dictionary/arts%20and%20crafts)

Free dictionary defines the terms arts and crafts as - the arts of decorative design and handicraft; "they sponsored arts and crafts in order to encourage craftsmanship in an age of mass production" handicraft – is a craft that requires skillful hands where as artistic creation, artistic production, art – is the creation of beautiful or significant things; art does not need to be innovative to be good".

2.3 Arts and Craft Education:

Arts and crafts comprise a whole host of activities and hobbies that are related to making things with one's hands and skill. These can be sub-divided into handicrafts or "traditional crafts" (doing things the old way) and "the rest". Some crafts have been practiced for centuries, while others are modern inventions, or popularizations of crafts which were originally practiced in a very small geographic area. Most crafts require a combination of skill, speed, and patience, but they can also be learnt on a more basic level by virtually anyone. Many community centers and schools run evening or day classes and workshops offering to teach basic craft skills in a short period of time. Many of these crafts become extremely popular for brief periods of time (a few months, or a few years), spreading rapidly among the crafting population as everyone emulates the first examples, and then their popularity wanes until a later resurgence. This improved importance of arts and crafts education in society. (http://en.wikipedia.org/wiki/Arts_and_crafts)

2.4 Areas / Fields in Arts and Craft Education

The details of Courses in Arts and Crafts in London are detailed over the site http://london.floodlight.co.uk/london/courses-classes-lessons/best-art-and-crafts-courses/ in which the different courses in arts and crafts are as under

- Creative media products
- Design Trends and Interior
- Graphics design course
- Creative Pottery
- Arts and Design
- Design composition
- Luxury Fashion
- Design and Model Making
- Colouring and Finishing Fabrics
- Vintage Inspired Fashions
- Arts and Media
- Crafts for Over 60's

Thus these are the courses having duration ranging from 3 Months to 12 Months. Similar courses are also included in this area in India.

Crafts in India courses are of different types.(http://www.vobium.com/in/s/courses/fine-arts-crafts/crafts) They are ranging from three months to 12 months depending on the nature of courses. But the types of arts and crafts are grouped in to following

- Advanced diploma or Diploma (12 to 18 months duration)
- Camp (one week to four weeks)
- Certificate (3 Months to 6 Months)
- Kids Activities (one month to two months)
- Training / Coaching / Tuition (No fixed duration)

- Workshops (few days to a week duration)
- Carving with stone, wood, and plaster
- Soap and Perfume making

In India also similar type of courses conducted everywhere are reflected but in addition to it there are many national and regional arts and crafts based courses.

- 3 D Arts
- Candle making
- Embroidery
- Detergent / Soap/ perfume Making
- Jewellery making
- Pottery and ceramics
- Glass making
- Jute Knitting
- Paper craft and Origami
- Toy and soft toy Making

Summary:

Arts and Craft in India have been kept alive and productive despite the increasing industrialization of the country. The Craft Industry is a fine balance between the application of mechanization and hand based skills, the latter giving each produced artifact uniqueness. The industry now thrives in the export arena and designers who are articulate and aware of world tastes and trends are in great demand to understand the buyer and his needs and be able to deliver appropriate design concepts and solutions.

2.5 Resources in Arts and Crafts

The Institute of Fine Arts Accessed at http://guides.nyu.edu/content.php?pid=35840&sid=263522) list out useful resources for Arts and Crafts education. Few of the resources and given below.

- Allgemeines Künstlerlexikon Online / Artists of the World Online

  Provides information on artists with biographical information on more than 1 million visual artists from all over the world and throughout the ages, from antiquity to the present

- Art and Architecture Complete (EBSCO)

  This database provides full-text coverage of 380 periodicals and more than 220 books. In addition, Art & Architecture Complete offers cover-to-cover indexing and abstracts for more than 780 academic journals, magazines and trade publications, as well as for over 230 books. The database also provides selective coverage for 70 additional publications and an Image Collection of over 63,000 images provided by Picture Desk and others. Full-text coverage dates back to 1937. Subjects covered include antiques, art and art history, interior and landscape design, and much more.

- ART bibliographies Modern

  Index to Western-language journal articles, essays, books, exhibition catalogues and dissertations on modern art (ca. 1880 - present) and photography. Covers publications 1974 - present.

- Art Source (EBSCO)

  Art Source covers a broad range of related subjects, from fine, decorative and commercial art, to various areas of architecture and architectural design. * Art Source is a combination of all the A&I and full-text records in H.W. Wilson's Art Full Text and Art Index Retrospective: 1929-1984. In addition there is all the unique A&I and full-text content from Art and Architecture Complete™, plus an additional 100 full text titles not available on any other EBSCOhost®database.

- Met Publications

A portal to the Metropolitan Museum of Art's publishing program. Beginning with nearly 650 titles published from 1964 to the present, this resource will continue to expand.

- Oxford Art Online

  Provides online access to Grove Art Online, The Oxford Companion to Western Art, The Concise Oxford Dictionary of Art Terms, and The Encyclopedia of Aesthetics.

- Collections Search Center

  The Collections Search Center from the Smithsonian Institution provides access to more than 2 million of the Smithsonian's museum, archives, library and research holdings and collections.

- Archive Finder

  Archive Finder is a current directory which describes over 206,200 collections of primary source material housed in thousands of repositories across the United States, the United Kingdom and Ireland.

- Archive Grid

  Thousands of libraries, museums, and archives have contributed nearly a million collection descriptions to Archive Grid. Researchers searching Archive Grid can learn about the many items in each of these collections, contact archives to arrange a visit to examine materials, and order copies.

Few more information resources in Arts and Crafts are:

1) The Journal of modern craft(31 issues/Yearly 1749-6772)
2) Architecture and Culture(3 issues/yearly)
3) Art in Translation(4 issue/Yearly)

4) Design and culture(3 issue/yearly)

5) Fashion practice(The journal of design, creative process and fashion industry)2 issues/yearly

6) Fashion Theory (Journal of Dress, Body & Culture)

7) Journal of Textile Design (Resources & practice)

Few Journals are:

1) Craft Research. Intellect publisher. Subscription 160 per vol. Online # 125. ISSN – 2040-4697

2) The Journal of Modern craft. 3 issue /yearly, Bloomsbury Journals. ISSN-1749-6772

3) Craft ideas – Art Journal

4) Archives of American Art Journals

5) Arts and Crafts- old House Journals

6) International Journal of Arts & Design Education

7) Arts & Crafts – Encyclopedia.com

The secondary resources used are:

1) Art & Architecture complete

2) Art & Architecture Index

3) British humanities Index (BHI)

4) Design & Applied Art Index

5) Scopus

6) TOC premier

7) Ulrich International Periodical Directory

2.6 Best Practices in collection of Development and Library Services

According to Author, he has suggested following Best Practice to support library Management

1) Book Display Programme

To organize exhibitions and book display programme on important dates and important occasion on eminent personalities. This helps and provides an opportunity for users to know the various types of information resources available on a particular aspect in the library and information centre.

2) Orientation programme

One of the best practices is to create awareness among the students about the library resources, the library services, good reading habits, creative programmes and activities for maximum utilization of the library. In other words enlighten the fresh students at the beginning of each academic year about the importance of the library, thereby exposing the students to its various sections of the library, the library resources and the various library services.

3) Educating the User

The academic libraries have a great role and responsibility in creating awareness among its users which will help to make use of the library resources, facilities, services, more effectively and efficiently. Through 1. User orientation which may be individual or groups, Kulkarni (2009). Library Brochures, circulars, Pamphlets and handouts.

4) Staff Users Meet

The academic libraries should organize various programmes including orientation, lectures on related issues, and topics, workshops, seminars, which focuses the issues useful to the users as well as to the staff. The libraries may organize programmes in information handling in the present digital era, knowledge networking, role of librarians in the electronic era, subject searching, time management, public relations, knowledge based systems, this helps to keep abreast the staff and the users about the latest developments and trends in library principles and practices, thereby bridging the gap between the staff and the users.

5) Developing Virtual Presence

The libraries can use web 2.0 applications like social networking, blogging, use of RSS feed, audio and video

Streaming, Wikipedia, etc, and interacting delivery information services.

6) Demonstrations and Exhibitions

The Libraries should organize demonstrations and exhibitions to create awareness about their collection, services. This can be done inside the library separately through displaying the special collection and literary works of specific authors or group of authors thereby creating awareness about the particular author or literary works among its users, thus attracting even the people from different sections of the society like parents, management members, relatives of the staff members and the public.

7) Information Brochures

Information brochures and pamphlets are also one of the important sources for creating awareness about the facilities, services, and the collections of the library, the users can be provided the information brochures at the time of their enrollments as registered members. The Information brochures may be on reprography or Xerox facilities, latest publications, and latest additions to the library. CD/DVD list, book bank facilities, library rules and regulations, electronic resources, and online information services list.

8) Web Based Services

The libraries can provide various web based services through its strong Library Website updated with services such as virtual tour, virtual reference desk, ask the librarian, full text article, help desk, lecture notes, electronic announcement, e-Books, digital suggestion box, project reports, frequently asked questions, dissertations, face book etc.

2.7 Role of Librarian:

The role of Library professionals in Arts and Crafts is of dual nature as special librarian due to serving a specific branch of knowledge and special group of users and academic librarian due to teaching and learning activity. Thus the role of librarianship in this field is embedded. Academic librarians work in higher education, further education and research institutes attached to academic institutions. They may also be known as subject librarians and they manage, organize, evaluate and disseminate information, providing support to members of an academic community including students, researchers and lecturing staff. Academic librarians may be responsible for a specific academic subject, developing specialist knowledge and other functions, such as resource ordering, loans, specialist collections, ICT systems and library projects. A main role involves facilitating and supporting learning by teaching information retrieval skills to students and staff within classrooms or virtual learning environments. Academic librarians spend considerable time working with electronic resources, involving database management and web page development. The role is also very customer-focused. Academic librarians often have specialist responsibility for an academic subject or function, even at basic-level posts. Other librarian roles include research, electronic, resources, systems, and other professional posts within the fields of acquisitions and cataloguing.

The following tasks are typically undertaken within the role:
(http://www.prospects.ac.uk/academic_librarian_job_description.html.)

1. Developing and managing collections of books and journals (both paper and electronic), as well as websites.
2. Managing buildings, furniture and equipment.
3. Carrying out staff management, which may involve recruitment and selection, appraisals, support and development, disciplinary action, staff rotes and training, as well as allocating daily tasks.
4. Dealing with budgets and, in some cases, purchasing resources.
5. Maintaining relationships with external bodies, such as suppliers.

6. Contributing to academic course development and liaising with academic departments.
7. Managing and supporting the provision of reading lists and allocating length of loans.
8. Creating, updating and managing information resources, both electronic and printed.
9. Selecting, acquiring and cataloguing information using library and information software.
10. Assisting researchers with literature searches using databases, printed resources and the internet.
11. Delivering information and learning skills courses for students and staff.
12. Dealing with user enquiries, which may involve one-on-one advice sessions.
13. keeping up to date with relevant professional developments in the library sector.
14. Participating in professional groups or networks.

Traditionally, a librarian is associated with collections of books, as demonstrated by the etymology of the word "librarian" (from the Latin liber, "book"). The role of a librarian is continually evolving to meet social and technological needs. A modern librarian may deal with provision and maintenance of information in many formats, including: physical books; electronic resources; magazines; newspapers; audio and video recordings; maps; manuscripts; photographs and other graphic material; bibliographic databases; and web-based and digital resources. A librarian may also provide other information services, including: computer provision and training; coordination with community groups to host public programs; basic literacy education; assistive technology for people with disabilities; and assistance locating community resources. Appreciation for librarians is often included by authors and scholars in the Acknowledgment sections of books. (http://www.prospects.ac.uk/academic_librarian_job_description.htm)

Representative responsibilities: (Librarian Wikipedia, the free encyclopedia Accessed at http://en.wikipedia.org/wiki/Librarian)

1. Researching topics of interest for their constituencies.

2. Referring patrons to other community organizations and government offices.

3. Suggesting appropriate books ("readers' advisory") for children of different reading levels, and recommending novels for recreational reading.

4. Facilitating and promoting reading clubs.

5. Developing programs for library users of all ages and backgrounds.

6. Managing access to electronic information resources.

7. Building collections to respond to changing community needs or demands

8. Creating pathfinders

9. Writing grants to gain funding for expanded program or collections

10. Digitizing collections for online access

11. Answering incoming reference questions via telephone, postal mail, email, fax, and chat

12. Making and enforcing computer appointments on the public access Internet computers.

Summary:

The chapter is an analysis of literature collected from various sources. It is observed that there are no studies conducted in the field of Arts and Crafts as well as no prominent literature is available. The practices observed in academic or any librarianship are the same but this area is scares in publications and serving to the needs of users are difficult as compared to fine arts. Since no more activities reflected in this area researcher has initiated interest in conducting the study.

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Chapter 3

Importance of Art and Craft

Chapter 3: Importance of Art and Craft

3.1 Introduction:

Art, Craft and Design are three inter-dependent disciplines. They are fundamental to human existence, predating written language. They play a major role in human evolution and development. Each involves a different way of thinking. Art emphasizes ideas, feelings, and visual qualities whereas Craft emphasizes the right use of tools and materials and Design emphasizes planning, problem-solving and completion, using drawing as a means of thinking. These unite in the basic human drive to shape the world, for functional purposes, and to express and communicate ideas and feelings.

Art, Craft and Design provide a unique part of the education of the whole person, through heart, head and hand, enabling the person to shape his or her world with discernment, and to understand and appreciate the work of others. The benefits of an education in Art, Craft and Design for the student at this developmental stage extend far beyond a competence in the subject itself. Art, Craft and Design education develops a number of important personal qualities, particularly those of initiative, perseverance, sensibility and self-reliance.

What is art?

Art is something that can attract a person to observe or view due to its beauty and its presentable look. The art also must be a work that can communicate and useful between a viewer and the artist. 'Art, for human is the occasion for expression, talking, verbalization and speech, and for the representation of beauty, truth and perfection.

The communications that created by the artist have made the art useful and sometimes meaningful for human. Craft is Art, art done by the artist that so beautiful and useful to the need of its observer. Craft, did have all the concept mention as an artwork. In the word from Wikipedia, The Free Encyclopedia (2003) was one of it definitions about arts are:

"Art is a craft, but not just any sort of craft. It is a craft of expression - of someone's feelings or thoughts, and it can take many forms depending on a chosen medium."

Here we can see how the medium gain an important role in presenting arts, the arts either can just be observe as the collection of its admirers or as a work that can be useful and serve its obvious practical needs to others and it also have an aesthetic value, as mention in the Wikipedia, the Free Encyclopedia (2003) as "Good art can work on many levels and is capable of many interpretations." Generally speaking, there are no separations between work of art and craft; it is true because in craft the beauty and the purpose for human interest are already generated. (http://penulisansenihalus.blogspot.in/2009/04/definition-of-art-and-craft.html) . "Art is a human activity, consisting in this, that one man consciously, by means of certain external signs, hands on the other feelings he has lived through, and that other people are infected by these feelings and also experience them." (http://penulisansenihalus.blogspot.in/2009/04/definition-of-art-and-craft.html)

In summery the researcher understand the concept of arts and crafts as

The Arts relates to:

- Art is an expression of everything that is beautiful and exquisite

- Art is a product of human creativity

- Art is name to express the beautiful feelings and true emotions

- Art is something that can attract a person to observe or view due to its beauty and its presentable look

- The art also must be a work that can communicate and useful between a viewer and the artist.

Whereas Craft is:

- The expression of creativity through using hands

- Craft, did have all the concept mention as an artwork

- Art is a craft, but not just any sort of craft. It is a craft of expression - of someone's feelings or thoughts, and it can take many forms depending on a chosen medium

Defining Arts, Culture, and Creativity

The arts and culture field encompasses the performing, visual, and fine arts, as well as applied arts including architecture and graphic design; crafts; film, digital media and video; humanities and historic preservation; literature; folk life; and other creative activities. The arts alone can be classified into 13 categories: acting, announcing, architecture, fine art, directing, animation, dancing and choreography, design, entertainment and performance, music and singing, photography, production, and writing.

Culture can be defined as the arts as well as the intangible shared beliefs, values, and practices of a community.

"Creativity" is sometimes used to describe the common elements of arts and culture, but this term encompasses other fields as well. Creativity encompasses the development, design, or creation of "new applications, ideas, relationships, systems or products, including artistic contributions." As a whole, many forms of arts and culture naturally manifest as aspects of daily human activity. (https://www.planning.org/research/arts/briefingpapers/overview.htm)

3.2 Historical Development in Arts and Craft
The Arts and Crafts movement was a late 19th-century design reform and social movement. Its proponents were motivated by the ideals of William Morris and John Ruskin, who proposed that in pre-industrial societies, such as the European Middle Ages, people had achieved fulfillment through the creative process of handicrafts. This was held up in contrast to what was perceived to be the alienating effects of industrial labor.

These activities were called crafts because originally many of them were professions under the guild (Craftsmen) system. Adolescents were apprenticed to a master craftsman,

and they refined their skills over a period of years in exchange for low wages. By the time their training was complete, they were well-equipped to set up in trade for themselves, earning their living with the skill that could be traded directly within the community, often for goods and services. The Industrial Revolution and the increasing mechanization of production processes gradually reduced or eliminated many of the roles professional craftspeople played, and today "Crafts" are most commonly seen as a form of hobby or art.

The term Craft can also refer to the products of artistic production or creation that require a high degree of tacit knowledge, are highly technical, require specialized equipment and/or facilities to produce, involve manual labor or a blue-collar work ethic, are accessible to the general public, and are constructed from materials with histories that exceed the boundaries of Western art history, such as ceramics, glass, textiles, metal and wood. These products are produced within a specific community of practice, and while they mostly differ from the products produced within the communities of art and design, the boundaries often overlap, resulting in hybrid objects. Additionally, as the interpretation and validation of art is frequently a matter of context, an audience may perceive crafted objects as art objects when these objects are viewed within an art context, such as in a museum or in a position of prominence in one's home. The term can also refer to the useful rural crafts of the agricultural countryside. Craftsmanship refers to Plato's idea of specialization, in which the lower society has a specific job in the greater society so that it functions properly as a whole. (http://en.wikipedia.org/wiki/Arts_and_Crafts)

The term "Arts and Crafts" was coined in England in the late nineteenth century and used to describe a growing movement designed to revive the decorative arts. Led by figures like William Morris (1834-1896), the English poet, artist, craftsman, designer, social reformer and printer - the Arts and Crafts Movement had at its core the idea of handmade objects that were both beautiful and useful in everyday life. By the mid-nineteenth century, cheap factory-made goods had almost entirely driven handicraftsmen and

women from their trades. The old methods of making handsome, everyday objects by hand, developed and passed down over the centuries, were nearly lost.

Arts and Crafts Movement proved to be enormously influential, popular and long-lasting, spreading widely on both sides of the Atlantic. Boston's close relations to England, and its role as a cultural and educational center, made it the perfect place for the ideals of the English Arts and Crafts Movement to take root and spread.

Meeting in Boston in the spring of 1897, a small group of architects, educators, craftspeople, and collectors organized the first crafts exhibition to be held in this country. The work of more than 100 craft artists was featured. The success of this first exhibition provoked the organization of The Society of Arts and Crafts, its purpose being "to develop and encourage higher standards in the handicrafts." (https://www.societyofcrafts.org/about/about.asp)

Cultural imports began to arrive in Japan from continental East Asia around 300 BC, starting with agriculture and the use of metals. These new technologies eventually helped build a more complex Japanese society, who's most remarkable and enduring structures were huge, key-shaped tombs. Named for these tombs, the Kofun period endured from the early 4th to the 6th century AD.

In the middle of the 6th century, Japan embarked on a second phase of extensive cultural borrowing from the Asian continent largely from China. Among the major imports from China were Buddhism and Confucianism. Buddhism was particularly important, not only as a religion but also as a source of art, especially in the form of temples and statues. Although Buddhism eventually became a major religion of Japan, some evidence indicates that the Japanese initially were drawn more to its architecture and art than to its religious doctrines.

In Japan's first state, the arts were almost exclusively the preserve of the ruling elite, a class of courtiers who served as ministers to the emperor. For most of the 8th century the court was located at Nara, the first capital of Japan, which gave its name to the Nara period (710-794). At the end of the 8th century the capital moved to Heian-kyo (modern

Kyoto), and Japan entered its classical age, known as the Heian period (794-1185). By the beginning of the 11th century, the emperor's courtiers had developed a brilliant culture and lifestyle that owed much to China but was still uniquely Japanese. Poetry flourished especially, but important developments also took place in prose literature, architecture (especially residential architecture), music, and painting. (http://www.countriesquest.com/asia/japan/arts_and_culture/historical_development.htm

Since the beginning of the 20th century, Japan has moved steadily into the stream of international culture. Japan's influence on that culture has been especially pronounced since the end of World War II (1939-1945). Japanese movies, for example, have received international recognition and acclaim, and Japanese novels have been translated into English and other languages. Meanwhile, traditional Japanese culture has flowed around the world, influencing styles in design, architecture, and various crafts, such as ceramics and textiles.

In India Arts and Crafts has also different tradition like developed countries. The traditions of Indian arts and crafts are rooted deeply in the lap of history. Since Indus-valley civilization in 3000 BC, several forms of arts and crafts have been originated and flourished. A significant development has taken place in the realms of textile, stone crafts, metal craft, painting, music, pottery craft, wood craft and many more. These art forms began as an expression of inner creativity but in later course, they evolved as full vocation. The artifacts were made for different purposes viz. for trade and commerce, royalty and common people. The journey of the development of arts and crafts has passed through several stages involving several beliefs and traditions. These articles portray a vivid picture of the ever-interesting saga of Indian crafts. Browse them to have an insightful understanding of their glorious past.

- Buddhist art handicrafts
- Craft traditions India
- Legacy Indian crafts
- Mathura school
- Present scenario Indian crafts
- Tribal craft
- Historical Development of Arts and Crafts

3.3 Global Review of Arts and Craft Education:

3.3.1 UK:

Morris's ideas about Arts and Craft spread during the late 19th and early 20th centuries resulting in the establishment of many associations and craft communities, although Morris was not involved with them because of his preoccupation with socialism. A hundred and thirty Arts and Crafts organizations were formed in Britain, mostly in between 1895 and 1905. In 1881, Eglantyne Louisa Jebb, Mary Fraser Tytler and others initiated the Home Arts and Industries Association to promote and protect rural handicrafts. In 1884, the Art Workers Guild was initiated by five young architects, William Lethaby, Edward Prior, Ernest Newton, Mervyn Macartney and Gerald C. Horsley, with the goal of integrating design and making. It was directed originally by George Blackall Simonds. By 1890 the Guild had 150 members, representing the increasing number of practitioners of the Arts and Crafts style. At the same time the Arts and Craft aesthetic was copied by many designers of decorative products made by conventional industrial methods. The London department store Liberty & Co., founded in 1875, was a prominent retailer of goods in the style. In 1885, the Birmingham School of Art became the first Municipal School of Art. The school became the leading centre for the Arts and Crafts movement with the help of people such as Henry Payne and Joseph Southall.

In 1887 the Arts and Crafts Exhibition Society was formed with Walter Crane as president, holding its first exhibition in the New Gallery, London, in November 1888. It was the first show of contemporary decorative arts in London since the Grosvenor Gallery's Winter Exhibition of 1881. Morris & Co. was well represented in the exhibition with furniture, fabrics, carpets and embroideries. Edward Burne-Jones observed, "Here for the first time one can measure a bit the change that has happened in the last twenty years". The society still exists as the Society of Designer Craftsmen.

In 1888, C.R. Ashbee, a major late practitioner of the style in England, founded the Guild and School of Handicraft in the East End of London. The guild was a craft co-operative

modeled on the medieval guilds and intended to give working men satisfaction in their craftsmanship. Skilled craftsmen, working on the principles of Ruskin and Morris, were to produce hand-crafted goods and manage a school for apprentices. The idea was greeted with enthusiasm by almost everyone except Morris, who was by now involved with promoting socialism and thought Ash bee's scheme trivial. From 1888 to 1902 the guild prospered, employing about 50 men. In 1902 Ash bee relocated the guild out of London to begin an experimental community in Chipping Campden in the Cotswolds. The guild's work is characterized by plain surfaces of hammered silver, flowing wirework and colored stones in simple settings. Ashbee designed jewellery and silver tableware. The guild flourished at Chipping Camden but did not prosper and was liquidated in 1908. Some craftsmen stayed, contributing to the tradition of modern craftsmanship in the area.

Charles Francis Annesley Voysey (1857–1941) was an Arts and Crafts architect who also designed fabrics, tiles, ceramics, furniture and metalwork. His style combined simplicity with sophistication. His wallpapers and textiles, featuring stylized bird and plant forms in bold outlines with flat colors, were used widely.

Morris's ideas were adopted by the New Education philosophy in the late 1880s, which incorporated handicraft teaching in schools at Abbotsholme (1889) and Bedales (1892), and his influence has been noted in the social experiments of Dartington Hall during the mid-20th century and in the formation of the Crafts Council in 1973. Morris's thought influenced the distributes of G. K. Chesterton and Hilaire Belloc. Morris & Co. traded until 1940. Its designs were sold by Sanderson and Co. and some are still in production.

The Central School of Arts and Crafts, founded in 1896 by the London County Council, with Lethaby and George Frampton as its first principals, was influenced by the Arts and Crafts philosophy, as was the Camberwell School of Arts and Crafts founded shortly after. Walter Crane became head of the Royal College of Art in 1898 and tried to reform it and to introduced practical crafts, but resigned after a year. However, under Augustus Spencer, its curriculum was eventually reformed and Lethaby was brought in to head its school of design.

The London suburb of Bedford Park, built mainly in the 1880s and 1890s, has about 360 Arts and Crafts style houses and was once famous for its Aesthetic residents. Several Almshouses were built in the Arts and Crafts style, for example, Whitely Village, Surrey, built between 1914 and 1917, with over 280 buildings, and the Dyers Almshouses, Sussex, built between 1939 and 1971.

3.3.2 Ireland and Scotland

The movement spread to Ireland, representing an important time for the nation's cultural development, a visual counterpart to the literary revival of the same time and was a publication of Irish nationalism. The Arts and Crafts use of stained glass was popular in Ireland, with Harry Clarke the best-known artist and also with Evie Hone. The architecture of the style is represented by the Honan Chapel (1916) in Cork in the grounds of University College Cork. Other architects practicing in Ireland included Sir Edwin Lutyens (Heywood House in Co. Laois, Lambay Island and the Irish National War Memorial Gardens in Dublin) and Frederick 'Pa' Hicks (Malahide Castle estate buildings and round tower). Irish Celtic motifs were popular with the movement in silver craft, carpet design, book illustrations and hand-carved furniture.

The beginnings of the Arts and Crafts movement in Scotland were in the stained glass revival of the 1850s, pioneered by James Ballantine (1808–77). His major works included the great west window of Dunfermline Abbey and the scheme for St. Giles Cathedral, Edinburgh. In Glasgow it was pioneered by Daniel Cottier (1838–91), who had probably studied with Ballantine, and was directly influenced by William Morris, Ford Madox Brown and John Ruskin. His key works included the Baptism of Christ in Paisley Abbey, (c. 1880). His followers included Stephen Adam and his son of the same name. The Glasgow-born designer and theorist Christopher Dresser (1834–1904) was one of the first, and most important, independent designers, a pivotal figure in the Aesthetic Movement and a major contributor to the allied Anglo-Japanese movement. The movement had an "extraordinary flowering" in Scotland where it was represented by the development of the 'Glasgow Style' which was based on the talent of the Glasgow School of Art. Celtic revival took hold here, and motifs such as the Glasgow rose became

popularized. Charles Rennie Mackintosh and the Glasgow School of Art were to influence others worldwide.

3.3.3 North America

In the United States, the terms American Craftsman or Craftsman style are often used to denote the style of architecture, interior design, and decorative arts that prevailed between the dominant eras of Art Nouveau and Art Deco, or approximately the period from 1910 to 1925. In Canada, the term Arts and Crafts predominates, but Craftsman is also recognized. Americans tried to establish a new type of virtue to replace heroic craft production: well-decorated middle-class homes. They claimed that the simple but refined aesthetics of Arts and Crafts decorative arts would ennoble the new experience of industrial consumerism, making individuals more rational and society more harmonious. The American Arts and Crafts movement was the aesthetic counterpart of its contemporary political philosophy, progressivism. Characteristically, when the Arts and Crafts Society began in October 1897 in Chicago, it was at Hull House, one of the first American settlement houses for social reform.

In the United States, the Arts and Crafts style initiated a variety of attempts to reinterpret European Arts and Crafts ideals for Americans. These included the "Craftsman"-style architecture, furniture, and other decorative arts such as designs promoted by Gustav Stickley in his magazine, The Craftsman and designs produced on the Roycroft campus as publicized in Elbert Hubbard's the far. Both men used their magazines as a vehicle to promote the goods produced with the Craftsman workshop in Eastwood, NY and Elbert Hubbard's Roycroft campus in East Aurora, NY. A host of imitators of Stickley's furniture (the designs of which are often mislabeled the "Mission Style") included three companies established by his brothers.

Arts and Crafts ideals disseminated in America through journal and newspaper writing were supplemented by societies that sponsored lectures and programs. The first was organized in Boston in the late 1890s, when a group of influential architects, designers, and educators determined to bring to America the design reforms begun in Britain by

William Morris; they met to organize an exhibition of contemporary craft objects. The first meeting was held on January 4, 1897, at the Museum of Fine Arts (MFA) in Boston to organize an exhibition of contemporary crafts. When craftsmen, consumers, and manufacturers realized the aesthetic and technical potential of the applied arts, the process of design reform in Boston started. Present at this meeting were General Charles Loring, Chairman of the Trustees of the MFA; William Sturgis Bigelow and Denman Ross, collectors, writers and MFA trustees; Ross Turner, painter; Sylvester Baxter, art critic for the Boston Transcript; Howard Baker, A.W. Longfellow Jr.; and Ralph Clipson Sturgis, architect.

The first American Arts and Crafts Exhibition began on April 5, 1897, at Copley Hall, Boston featuring more than 1000 objects made by 160 craftsmen, half of whom were women. Some of the advocates of the exhibit were Langford Warren, founder of Harvard's School of Architecture; Mrs. Richard Morris Hunt; Arthur Astor Carey and Edwin Mead, social reformers; and Will H. Bradley, graphic designer. The success of this exhibition resulted in the incorporation of The Society of Arts and Crafts (SAC), on June 28, 1897, with a mandate to "develop and encourage higher standards in the handicrafts." The 21 founders claimed to be interested in more than sales, and emphasized encouragement of artists to produce work with the best quality of workmanship and design. This mandate was soon expanded into a credo, possibly written by the SAC's first president, Charles Eliot Norton, which read:

This Society was incorporated for the purpose of promoting artistic work in all branches of handicraft. It hopes to bring Designers and Workmen into mutually helpful relations, and to encourage workmen to execute designs of their own. It endeavors to stimulate in workmen an appreciation of the dignity and value of good design; to counteract the popular impatience of Law and Form, and the desire for over-ornamentation and specious originality. It will insist upon the necessity of sobriety and restraint, or ordered arrangement, of due regard for the relation between the form of an object and its use, and of harmony and fitness in the decoration put upon it.

Also influential were the Roycroft community initiated by Elbert Hubbard in Buffalo and East Aurora, New York, Joseph Marbella, utopian communities like Byrdcliffe Colony in Woodstock, New York, and Rose Valley, Pennsylvania, developments such as Mountain Lakes, New Jersey, featuring clusters of bungalow and chateau homes built by Herbert J. Hapgood, and the contemporary studio craft style. Studio pottery—exemplified by the Grueby Faience Company, Newcomb Pottery in New Orleans, Marblehead Pottery, Teco pottery, Overbeck and Rookwood pottery and Mary Chase Perry Stratton's Pewabic Pottery in Detroit, as well as the art tiles made by Ernest A. Batchelder in Pasadena, California, and idiosyncratic furniture of Charles Rohlfs all demonstrate the influence of Arts and Crafts.

3.3.4 Europe

The earliest Arts and Crafts activity in continental Europe was in Belgium in about 1890, where the English style inspired artists and architects including Gabriel Van Dievoet, Gustave Serrurier-Bovy, Henry van de Velde and a group known as La Libre Esthétique (Free Aesthetic). In Germany, after unification in 1871, the Arts and Crafts movement developed nationalist associations under the encouragement of the Bund für Heimatschutz (1897) and the Vereinigte Werkstätten für Kunst im Handwork founded in 1898 by Karl Schmidt. In Austria, the style became popular in Vienna, inspired by an exhibition of the works of Charles Rennie Mackintosh and Charles Robert Ashbee. In Finland, an idealistic artists' colony in Helsinki was designed by Herman Gesellius, Armas Lindgren and Eliel Saarinen, who worked in the National Romantic style, akin to the British Gothic Revival. In Hungary, under the influence of Ruskin and Morris, a group of artists and architects, including Károly Kós, Aladár Körösfői-Kriesch and Ede Toroczkai Wigand, discovered the folk art and vernacular architecture of Transylvania. Many of Kós's buildings, including those of the Budapest zoo, show this influence. In Iceland, Sölvi Helgason's work shows Arts and Crafts influence.

3.3.5 Asia

In Japan, Yanagi Sōetsu, creator of the Mingei style promoting folk art during the 1920s, shared the contemporary Japanese interest in Morris and Ruskin and was influenced by

the Arts and Crafts style. Widely exhibited in Europe, the Arts and Crafts style's simplicity inspired designers like Henry van de Velde and styles such as Art Nouveau, the Dutch De Stijl group, Vienna Secession, and eventually the Bauhaus style. Pevsner regarded the style as a prelude to Modernism, which used simple forms without ornamentation. In Russia, Viktor Hartmann, Viktor Vasnetsov and other artists associated with Abramtsevo Colony sought to revive the quality of medieval Russian decorative arts quite independently from the movement in Great Britain. The Wiener Werkstätte, founded in 1903 by Josef Hoffmann and Koloman Moser, had an independent role in the development of Modernism, with its Wiener Werkstätte Style. The British Utility furniture of the 1940s was simple in design and derived from Arts and Crafts principles. Gordon Russell, chairman of the Utility Furniture Design Panel, manufactured in the Cotswold Hills, which had become a region of Arts and Crafts furniture making when Ashbee relocated there. (http://en.wikipedia.org/wiki/Arts_and_Crafts_movement)

3.3.6 India: Arts and Crafts of India

For centuries Indian arts and crafts have been distinguished for their great aesthetic and functional value. In ancient times, the Shilpis conceptualized the intricate designs and patterns, which were crafted painfully into the temples and the objects associated with them. India has the widest variety of crafts anywhere in the world. However diverse and intricate the range of craft forms produced by Indian craftsmen, the root of the creative process has always been the artisan tradition. It presents both the widest canvas of creative activity and the broadest spectrum of development. Handicraft items that were patronized by the Mughal royalty show a remarkable refinement of workmanship. In these crafts the designs were very often influenced by the court paintings and miniature art derived from Persian or indigenous sources. These designs are evident in the Indian carpets, brocades, papier-mache, stone inlay and so on. Historically speaking the discovery of the Indian arts and crafts by the officers, surveyors and archaeologists of the East India Company and the British Raj and their subsequent display at the India Museum in East India House around the first half of the 19th century was a remarkable event. Indian decorative arts were for the first time carefully studied, collected and appraised with the result that not only in England but also all over Europe,

they influenced the public taste and excited the sensibilities of the designers. The Great Exhibition of London in 1851 showed for the first time in the West several Indian decorative objects produced in various materials. Several such exhibitions subsequently held in America, Australia and parts of Europe opened the eyes of the western world to the quality, beauty and sophistication of Indian designs, craftsmanship and materials. The South Kensington Museum, London collected Indian arts and crafts and utilized them for training designers and architects. Another development was the use of Indian decorative motifs on colonial buildings designed by architects such as Robert Chisholm towards the end of l9th century. In 1904, George Watts and Percy Brown brought together a major exhibition and catalogue of Arts and Crafts of India at Delhi. Indian arts and crafts were thus systematically documented and catalogued for the first time.

Clay craft is probably the earliest of man's creations. Clay pottery is an ancient art form in India dating back to well over 10,000 years. The clay objects found at the excavation sites of the Indus Valley Civilization point to the high quality of skill and technology of the Indian potter. Jhuker Pottery was related with the people of the Harappan towns like Amri and Chanhudaro situated in Sind. The appearance of Northern Black Polished Ware (NBP) marked the beginning of the second phase of urbanization in India. This was a very glossy and shiny type of pottery made of very fine fabric. Pottery has been called the lyric of handicrafts because of its irresistible and universal appeal. There is a wide range of clay crafts in India. Terracotta is a porous and brittle material formed by the low heat of a traditional Indian kiln. Created by the interaction of earth, water and fire, this medium has found expression through almost every period of Indian history. Most terracotta art and pottery is produced by molding objects by hand or on the wheel and firing them in an open oven.

Textile art and Craft is the discovery of several spindles and a piece of cotton stuck to a silver vase revealed that the art of spinning and weaving of cotton was perhaps known to the Harappans. References to weaving are found in the Vedic literature on the method of spinning and the various materials used. In northern, central and eastern India, ancient texts speak of Banaras, Bengal, Orissa and Madhya Pradesh as famous centres of

weaving between the seventh century and second century BC. References to silk artifacts can be found in ancient Buddhist literature. In addition, there are abundant visual references that unveil the evolution of textile designs during different periods of time. The foundations of the Indian textile trade with other countries began as early as the second century BC. Textiles came to be associated with social and ritualistic events from very early times. The different states have developed different textile patterns and applied in the dress making trade. The Batic print, Block Printing, Kalamkari, Kashmiri embroideries were popular in different states. Ivory works, glass works, leather works, metal works, Jewelry, wood work, paper work, stone work were developed in later period and slowly the Arts and Crafts in India become popular all over the globe and unique culture.(http://www.anonlineindia.com/development/index.htm) The arts and crafts of India are diverse, rich in history and religion of each state in India reflect the influence of different empires. Throughout centuries, crafts have been embedded as a culture and tradition within rural communities. They are a constant source of inspiration for contemporary designers and the subject for global exhibitions representing India. The crafts of India have been valued throughout time; their existence today proves the efforts put into their preservation. Contemporary designers such as Ritu Kumar and Ritu Virani are constantly embedding traditional crafts into their designs. Also, there is a complete educational institute, Indian Institute of Crafts and Design which is established in Jaipur, Rajasthan, which mainly educates for the crafts and their existence with design. The National Institute of Fashion Technology (NIFT) includes education of traditional crafts in their course curriculum to maintain this culture. On the other hand, statistics from the All India Handicrafts Board show that craft export has risen from 23 crores to over 9000 crores since the past 50 years.

The Indian Arts and Crafts Act of 1990 (P.L. 101-644) is a the truth-in-advertising law that prohibits misrepresentation in marketing of American Indian or Alaska Native arts and crafts products within the United States. It is illegal to offer or display for sale, or sell any art or craft product in a manner that falsely suggests it is Indian produced, an Indian product, or the product of a particular Indian or Indian Tribe or Indian arts and crafts organization, resident within the United States. For a first time violation of the Act, an

individual can face civil or criminal penalties up to a $250,000 fine or a five-year prison term, or both. If business violates the Act, it can face civil penalties or can be prosecuted and fined up to $1,000,000.

The law covers all Indian and Indian-style traditional and contemporary arts and crafts produced after 1935. The Act broadly applies to the marketing of arts and crafts by any person in the United States. Some traditional items frequently copied by non-Indians include Indian-style jewelry, pottery, baskets, carved stone fetishes, woven rugs, kachina figures, and clothing.

The Indian Arts and Crafts Board, an agency established in 1934, has responsibility for overseeing the implementation of the Act.

3.4 Role of Art and Craft Education:

The main purpose of the Art and Craft education is to promote in the student an informed, inquiring and discriminating attitude to his or her environment and to help the student relate to the world in visual, tactile and spatial terms. To develop a sense of personal identity and self-esteem through practical achievement in the expressive, communicative and functional modes of art, craft and design among students. To develop capability in the student understanding of art, craft and design in a variety of contexts - historical, cultural, economic, social and personal and its usefulness to the social community. To develop capacity among students with the help of structured practical work, the student's aesthetic sensibilities and powers of critical appraisal, appreciation and evaluation and to enhance the student's qualities of imagination, creativity, originality and ingenuity for better development for the society. Thus Art and Craft education has a different role to play in the society. Without education it is not possible to develop skills and qualities among the students that is why formal education through the colleges and university with the help of initiative of different level courses.

The objectives of Art, Craft and Design course are basically implied to develops the student's ability to: (http://www.curriculumonline.ie/getmedia/f9a6f1ba-d2ae-4b16-a919-f84509c988fa/JCSEC02_Art,_Craft,_Design_syllabus.pdf)

- give a personal response to an idea, experience or other stimulus
- work from imagination, memory and direct observation
- use drawing for observation, recording and analysis, as a means of thinking and for communication and expression
- use the core two-dimensional process in making, manipulating and developing
- images, using lettering and combining lettering with image, in expressive and communicative modes
- use the three-dimensional processes of additive, subtractive and constructional form-making in expressive and functional modes
- use and understand the art and design elements
- use a variety of materials, media, tools and equipment
- use an appropriate working vocabulary
- understand relative scientific, mathematical and technological aspects of art, craft and design
- sustain projects from conception to realization
- appraise and evaluate his/her own work in progress and on completion
- develop an awareness of the historical, social and economic role and value of art,
- craft and design and aspects of contemporary culture and mass-media

Thus the course helps in building strong community for this.

3.5 Structure of the Course:

The basic Art and Craft course is designed in such a way to develop skills among students by touting following base line subjects at certificate graduate and post graduate level. The course and syllabus mix the community sustainable in the area for the implementing better methods.

Drawing: Observation/analysis Recording

Art, Craft & Design 1: Design, Image making, Painting, Image
Manipulation, Printmaking, Elements and development, Basic photography,
Lettering Graphic Design and Lettering and image

Art, Craft & Design 2: Additive, Modeling/Casting, Studies Subtractive, Carving,
Constructional, Construction.

At advance level following areas are covered in the syllabus

Animation, Film-making ,Screen printing ,Art metalwork ,Graphic design, Soft sculpture ,Batik jewellery making, Strip cartooning, Block printmaking, Leatherwork, Tapestry, Book crafts, Mixed media sculpture ,Theatre design, Calligraphy, Model making, Toy making, Carving, modeling/casting, Traditional crafts, Computer graphics, Packaging (e.g. lace, hedgerow Embroidery Photography basketry etc.) Fabric print, Pottery ceramics, Video making, Fashion design, Puppetry, Weaving. These are the additional subject areas which are specialized in the area. There are certain scientific/mathematical/technological elements in Art, Craft and Design, and these are taught as an integral part of each learning experience, as necessary and as they arise.

3.6 Courses conducted:

The major courses covered under the Arts and Craft education system are:

- Foundation Course (Drawing and Painting) (One Year)
- Bachelor in Fine Architecture (BFA) In Painting, Sculpture, Metal Art (4 years)
- B. Arch. (5 Years)
- M Arch. (2 years)
- Master in Fine Arts (MFA) Mural, Portrait Creative (2 years)
- G D Art Painting (5 years)
- G D Art Commercial (5 years)
- Art Teacher Diploma (ATD) (2 years)
- Dip Education (D P Ed) (1 Year)
- Bridge course after Diploma (1 year)
- Jewelry Designing and Manufacturing (1 Year)
- Fashion Designing and Garment Manufacturing (1 year)
- Handicraft and Craft Teacher (1 Year)
- G D (Govt. Diploma) Art (Fine and applied arts) (1 Year)
- Academy of Architecture (5 year)
- Fashion and Textile (3 years)
- Applied Arts (5 Years)
- Interior design and Decoration (3 years)
- Commercial Art and Fine Arts (2 years)
- Art of Master (2 years)
- Architectural Draftsman (2Years)
- Product Design (4 years)

Other Short term Courses (6 to 12 Months Duration):

- Hobby Courses (Ceramics and Painting)
- Elementary and Intermediate Drawing (Govt. Drawing Grade Exam.) (1 Year)
- Environment / project management / urban regional
- Software, coral draw, Photoshop, 2D and 3 D animation,
- Transportation design
- Graphic Design
- Film and Video design
- Animation
- Film Design
- Fashion Designing
- Interior space and Equipments

These courses helps in developing skills in different areas related to fine arts and crafts design etc. The courses of one year duration are the specialized courses along with other major courses of tenure 3-5 years. Few more courses likely to be includes in the curriculum by the education system based on different patterns and their needs and these are: Sewing and knitting, Candle making, Catering, Event Painting, Floral arrangement, Canning and preserving, Landscape designing etc. It is observed from this fact that Arts and Craft is a unique branch of education and has its different landmarks in education system.

3.7 Art and Craft Libraries and Expectations

Art and Crafts libraries have the major role of collecting, maintaining and disseminating resources related to art and Crafts of all kinds. This is a specialized library and not exempted from the recent transformations prompted by improved technological capabilities but their transitions are less complete than other type of libraries in general.

3.8 Types of Art and Craft Libraries

Many public and academic art and craft resource collections are no more than a separate but ill-defined section of art books. There are two predominate types of art libraries, those that are part of academic institutions and attached to many times to Art + Architecture

Library or connected to art and craft museums. Thus Art and Craft libraries are treated both as academic as well as special. Academic nature is due to teaching and learning to the students of Arts and Craft students and faculties. Whereas it is also considered as special libraries due to its special assistance to the Arts and craft users whose demands are very specific and demand is based on subjects.

Art and Craft libraries and their staff librarians tend to lean towards cataloguing and exhibition activities while academic art librarians tend to publish art-related scholarly articles and work within a larger system of university libraries. Museum art libraries tend to have fewer resources because of funding difficulties. Academic art libraries must, in order to remain well-funded, demonstrate their relevance to the academic organization's greater priorities. Despite the differences between these two art library venues, they have the same patrons and the same general function in information services so it is possible to discuss art libraries as a whole regardless of type.

3.9 Library Collection:

The collections housed by art and Crafts libraries consist of resources pertaining to history, architecture, the fine arts, and the performing arts and treated literature useful to academics. Most art and crafts library collections consist mainly of color-illustrated monographs, exhibition catalogues and art journals, reference collection etc. Exhibition catalogues and art journals are increasingly available over the web. Unsurprisingly, the means of access to these collections have transformed rapidly in the past decade. Art and Craft libraries underwent the same digitization of scholarly printed texts that traditional libraries encountered. Art libraries were forced to digitize analog image collections that included photographs, prints of artworks, maps, blueprints, comics, broadsheets, etc. In recent ICT era the transformation of collection is occupying the digital space and database etc.

3.10 Art and Craft Library Patrons:

The primary patrons of art and Craft libraries are art and architecture historians and the students and faculty. Secondary patrons include artists (studio and performing), architects, archivists, drama scholars and curators.. The majority of art library patrons are experts in their field and they are some of the most library-savvy researchers. In fact, art library patrons, name art historians, were some of the first scholars to use computers in their research. It is observed that these libraries are used by the experts but the librarians have not conducted user studies within the discipline. Information-seeking behavior of users changed due to ICT era and hence more user studies are needed to be conducted for better services.

3.11 Art Librarianship

Art librarians need to have special training or background in the arts and Crafts for the smooth running of the library and providing services. Many academic art librarians have an MA in art history, fine arts or performance art in addition to Master of Library Science degrees. (Wayne, 2010). They are, therefore, helpful to patrons because they are familiar with the discipline's content, not just its resources, however, art librarians are becoming increasingly important as technological skill becomes necessary to visual arts study. Studies show that many art scholars begin their research by consulting the art object itself or a representation of the original. Traditionally, art librarians were most consulted by patrons who needed to locate a specific image or those who were doing research out of their area of expertise, which is common because the arts are often interdisciplinary (Rose, 2002 & Collins, 2003).

Slowly, high-resolution, on-demand artistic images are making their way online and into sophisticated databases, diminishing one of the user's traditional reasons for consulting an art librarian. Thus, like most information professions, theirs is currently undergoing a transformation that makes it unclear what their roles in the future. It is, however, clear that it involves technology (Fry, 1970 & Gendron, 2009). Librarian Johanna Bauman

suggests that art librarians address their dwindling clientele by engaging users in new digital image resources and teaching them to use Web 2.0 gadgets for research purposes. Though art library patrons boast of a comparatively high level of information literacy, there always be resources, tools and information that require professionals to disseminate. Art and Craft librarians, like most librarians in today's world, play a larger role in information literacy and smaller one in information retrieval. All types of libraries, especially those in the special library sector, have special challenges to deal with in the coming years. However, art libraries and their complex relationship with technology are sure to encounter especially difficult challenges. It is important that art image indexing and retrieval reach the level of sophistication that other information storage and retrieval systems have reached. Art librarians have to achieve new niche information literacy.

Summary:

The importance of Arts and Crafts in development of child to the youngsters and the aged person is different and motto is also different. However the leaning of Art and Crafts systematically develops different skills form child to adult like motor skills, Language development skills, decision making, visual learning, Inventiveness, improvement in academic performance, cultural awareness, self expression and creativity, problem solving skills, social and emotional skills etc. This indicated the importance of Arts and Crafts in human life right from the child hood. Hence formal learning provides skills development as well as employment in different craft making industries.

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Chapter 4

Importance of Collection and Library Services

Chapter 4: Importance of Collection and Library Services

4.1 Introduction:

Libraries and information centers are having major functions of acquiring material / information / resources, process them, organize them properly, and retrieve information whenever demanded from the collection and finally dissemination of information. Libraries may be of any kind but depends mainly on collection, users, and services provided to information community. Library collection development is the process of meeting the information needs of the users in a timely and economical manner using information resources available anywhere. The collection development focuses on methodological and topical themes pertaining to acquisition of library materials Collections are developed by librarians and library staff by buying or otherwise acquiring materials over a period, based on assessment of the information needs of the library's users. In addition to ongoing materials acquisition, library collection development includes:

- The creation of policies to guide material selection.
- Replacement of worn or lost materials
- Removal (weeding) of materials no longer needed in the collection
- Planning for new collections or collection areas
- Cooperative decision-making with other libraries or within library consortia

The library collection is mainly a task of librarian in consultation with users and faculty to fulfill their needs. Thus collection development is vital process for any library to develop proper and useful collection.

4.2 Nature of Collection in Arts and Crafts:

4.2.1 General Purpose:

In general the reference sources used in every library are also being used in Arts and Craft libraries also. There are multiple formats and types of sources that help in discovering research. Knowing the strengths and weaknesses inherent in each of these

can help in making informed decisions in selecting resources. The following chart provides resources that provide specific information to users in general. There is a need to understand when different types of sources are to be used in case of a specific event or need. Knowing when a type of source appears in the information cycle can help users in selecting the best sources for research or assignment or any study purpose. The following table indicates the general literature consulted by the users for education purpose.

Table 4.1: General Information Sources used

Information Sources	Best Used For	Information disseminated	Watch For:
Books	• Comprehensive information about the topic • Background and historical information • Bibliography of other sources	• Often places an event into some sort of historical context • Can provide broad overviews of an event • Can be intended for a broad audience depending on the book, ranging from scholars to a general audience	• Dated information • Content level can range from general public • to expert • Bias or slant (dependent on author)
Popular/Special Interest Magazine	• Current information • Shorter, easy to understand articles • Photographs and illustrations	• Is contained in long-form stories. Weekly magazines begin to discuss the impact of an event on society, culture and public policy • Can include detailed analysis of events, interviews, as well as opinions and analysis • Offers perspectives of an event from particular groups or geared toward specific audiences • Is intended for a general audience or specific non-professional groups	• Authors are usually not experts • Articles can lack depth • Sources not always cited • Editorial bias of a publication

Professional/Trade	• Specialized information related to a particular discipline or profession • Current information • Some bibliographies	• Is contained in long-form articles or reports • May provide context and analysis of an event as it relates to a specific interest group • Is intended for a professional organizations or groups with similar interests	• Article length can vary between short, easy • to understand to lengthy and highly specific • Sources not always cited • Characteristics similar to both popular and • scholarly sources sometimes make it difficult • to recognize source type
Magazines			
Scholarly/Academic Journals	• In depth information • Articles written by experts • Charts and graphs • Recent research on a topic • Bibliographies of other sources	• Is often theoretical, carefully analyzing the impact of an event on society, culture and public policy • Is peer-reviewed • Often narrow in topic • Is intended for other scholars, researchers, professionals and university students in the field	• Terminology and depth of articles may • be difficult to understand by novices • Dated information (sort your results by date • if you are looking for the most recent information, • as some journals extend back several decades)
Newspapers	• Daily information • Localized information and events • Beginning to apply chronology to an event and explain why the event occurred	• May include statistics, photographs and editorial coverage • Includes quotes from experts, government officials, witnesses, etc. • Is intended for a general audience	• Authors usually not experts

| Web Sites | • Government information
 • Varied points of view on a topic
 • Statistics
 • Company information | • Is primarily provided through resources like Internet news sites when related to a specific event
 • Explains the who, what, when and where of an event
 • Is intended for a general audience | • Credibility and accuracy cannot be assured
 • (check for author credentials, publication date,
 • etc.)
 • Information may be highly biased
 • Sources not always cited |

(**Source**: http://www.library.illinois.edu/ugl/howdoi/selectingsources.html)

4.2.2: Arts and Crafts Collection:

In arts and Crafts area the collection of National Arts Library is analyzed and found that following resources are more used in Arts and Craft education system.

The National Art Library is both a major reference library and the Victoria & Albert Museum's curatorial department for the art, craft and design of the book. Its holdings fall into two categories: the General Collection and Special Collections.

General Collection covers the areas of specialization

- Prints, drawings and paintings
- Furniture and woodwork
- Textiles and dress
- Ceramics and glass
- Metalwork
- Sculpture
- The art and design of the Far East, India and South East Asia
- The history of the art, craft and design of the book

This core material is supplemented by literature from a much broader subject field including, for example a strong collection of documentation about architecture. Relevant materials are acquired in most Western European, as well as some Asian, languages.

A wide range of formats is collected, from manuscript material to periodicals and electronic publications. The art and craft books are generally represented in the collection of fine and noteworthy bindings, the Clements Collection, the collections of calligraphy and fine printing, and the extensive holdings of 20th-century artists' books and book art. The Library has important collections relating to international exhibitions, exhibition catalogues of all kinds published by museums and galleries. It is also a major centre for collecting art sale catalogues, with long runs from many of the major auction houses. Contemporary trade literature is actively being collected, augmenting existing collections of such material going back to the 19th century. Ephemeral documentation about contemporary artists is available through the Library's Information Files. The documentary manuscripts collections include letters, account books and other records relating to individual artists and the production and marketing of decorative and artistic objects.

Special Collections covers:

- Archives

- Artists' books

- Artists' letters

- Artists' manifestos

- Books using innovative technology or structure

- Books with notable dust jackets

- Calligraphy

- Children's books

- Comics and graphic novels

- Documentary manuscripts

- Early printed books

- Ephemera and jobbing printing

- Fine and noteworthy bindings

- Fine printing

- Illuminated manuscripts

- Illustrated books

- Modern book and magazine design

- Typography

- Writing and lettering books

- Specialized collection from notable artists like Clements Collection; Sir Henry Cole Collection, Collings Collection, Dyce Collection, Fischer Collection, Forster Collection, Harrod Collection - 19th-century illustrated books, Hole Bequest - 17th- and 18th-century literature, Hutton Bequest collection, Jobbing Printing Collection - material from the 1920s and 1930s; also some 1960s material, Jones Collection - works relating to art and manufacture; also literature, Liberty & Co. printed catalogues, Little Bequest - children's books, Osbert Lancaster Collection - comic art, humor etc.

4.3 Collection Development

Bhupendra Ratha

(http://www.clib.dauniv.ac.in/ELecture/Collection%20Development.pdf) in his article importance of collection development discussed varies parameters related to collection development is procedure, need of collection and best practices in designing collection development policy. The different parameters related to collection development are discussed below. According to Ratha Library Collection is nothing but "Library collection is a sum of library materials books, manuscripts, serials, pamphlets, reports, recording, microfilm, e-resources and online resources etc. that make up the holdings of a particular library".

It is a most important process of library in which increase the reading materials of library for satisfaction of reader approach. A set of resources that may be most useful for community for proper collection development in libraries. In recent time the term "collection development" has come to encompass a broad range of activities related to the policies and procedures of selection, acquisition and evaluation of library collection.

The term "collection development" refers to the process of systematically building library collections to serve study, teaching, research, recreational, and other needs of library users. The process includes selection and de-selection of current and retrospective materials, the planning of strategies for continuing acquisition, and evaluation of collections to determine how well they serve user needs. Overall, collection development encompasses many library operations ranging from the selection of individual titles for purchase to the withdrawal of expendable materials. (Amy E. Fordham)

4.3.1 Purpose of Collection Development

1. Selecting best and useful documents for readers.
2. Providing better and new information according
3. To approaches of readers
4. Periodic reviewing to un-useful and old
5. Documents for withdrawal into stock.
6. Spending money only on useful reading materials
7. According to systematic plan.

4.3.2 Collection Development in Academic Library

The following criteria's are considered for the effective collection development in academic libraries.

- Selection criteria
    - Status of library
    - Level of users
    - Budget

- Subject of reading materials
- Forms of reading materials

- Selection committee for reading material
- Selecting sources referred

4.3.3 Pre-requisites of Collection Development

- Known specific objectives for library.
- Librarian has to create a CDP.
- Librarian has to keep a balance between need of readers and objective of library.
- Librarian has to establish a book selection committee.

- While selecting consider Life, Price, Quality, Availability, Content, Value, Unique, Audience / users, Format, Authority, Authenticity, Reliability, Timeliness, Relevance, Originality ,Vocabulary , Organization etc.

4.3.4 Collection Development Policy:

A policy which is created for the developing of library collection in which include identification, selection, acquisition and evaluation of reading materials called as a Collection Development Policy**.**

Elements of CDP

- Purpose/Mission
- Patrons / users
- Materials / Information sources
- Budget and Gifts and Donations
- Selector / Selection committee
- Selection Methods and Tools
- Acquisition
- Physical Space
- Copyright Policy

4.3.5 Advantage of CDP

- It helps to giving a base for accurate planning of development of collection in libraries.
- It helps in best selection and acquisition of books and other reading material
- It helps to appropriate use of money for purchasing books and other reading material
- It help in weeding out the waste reading material
- It helps in fulfill first, second and third law of Library science.

4.3.6 Processes of Collection Development

1. Decide objectives of collection development.
2. Create a CDP in written from.
3. Make a selection committee.
4. Select reading materials according to different criteria and features.
5. Take a sanction of selected reading materials from library authority.
6. Select distributor or vendor and commit to ordering, delivery and receiving process.
7. Coordinate selected reading materials with available budget.
8. Make a list and ordering of selected reading materials.
9. Receive and check ordered material.
10. Replace damage reading material.
11. Reminder to distributor or vendor.
12. Physical process of reading materials.
13. Shelving of reading materials.
14. CREW (Continuous Review, Evaluation and Weeding)

4.3.7 Techniques of Collection Development

1. User survey, general meeting and interview to knowing their approaches.
2. Read recent book reviews.

3. Librarian can be purchased second hand reading material in low cost.

4. Motivate to community for giving donation and gift on special occasion.

5. Replace the waste reading material with other libraries.

6. Through Inter library loan and resource sharing.

7. If library is part of a larger organization request permission from your funding agency.

8. Introduce yourself as an official ahead of your funding agency most likely to collection development.

9. Invite and display library services in front of officers who support financially for collection development.

10. Establish a researchers' register to know your researchers.

11. Introduce yourself to professors and offer to give class tours of your library or department.

12. If students then return to work on papers with a local theme, ask if they might consider donating a copy to the library when they are finished.

4.3.8 Evaluation of Collection Development

1. According to objectives of collection development.

2. According to Users approaches.

3. Updating of collection

4. Proper forms of reading material.

5. Authenticity of reading material.

6. Use of collection

7. Physical conditions of reading material.

4.3.9 Outline of the CDP

Following is a comprehensive, straightforward, easy-to-use collection development policy outline devised by Bushing, Davis, and Powell for WLN's Using the Conspectus Method: A Collection Assessment Handbook (1997):

A. **GENERAL PRIORITIES, LIMITATIONS, AND ACQUISITION POLICIES**

This section determines how the collection will be developed based upon general principles, responsibilities and rationales for the character of the information resources.

1. **Chronological and retrospective coverage:** Chronological coverage means information and document collection in an area of subject through passage of time. Retrospective holdings mean physically acquiring and maintaining collection including older materials. The library's policy regarding chronological coverage of collection is to be planed well.

2. **Duplication, non-print formats and special considerations:** There is also a need to develop policies for procurement of multiple copies and the reason thereof. Under which circumstances the library has acquire duplicate or additional copies of documents are to be fixed. Since the publications are now available in print as well as digital, there is a need to decide the economical purchase by deciding the format of books to be procured. Similarly in case of print media there is a need to decide which formats does the library intend to phase (paper or hardbound books). The policies cover the procurement of textbooks, reference books as well as supplementary reading materials.

3. **Funding considerations:** A brief explanation of the sources of funding and the identification of specially used the funds need to be fixed for better allocation of funds. If there are special funding sources such as grant in dollars (foreign aid) to purchase particular type of expensive research materials or interest on endowment or trust funds for a particular purpose, the identification of these sources helps to explain collection decisions that might otherwise appear to be incongruent with the general policies.

4. **Selection responsibilities and processes:** There is a provision for identifying user information needs at frequent intervals to identify the area of interest and build collection development suitably as per the need of users. There is also a need to appoint=t a library committee consisting of different members from the

every division for suggesting the proper collection which is necessity to support curricular activities. In case of digital media there is a need to decide the models for the subscription of journals or e-books thorough consortium to achieve economy in collection. For some formats or types of access, a list of format-specific criteria may be included and displayed. In short a detailed written collection development policy need to be developed by librarians for their institutes and libraries which covers aspects from selection to dissemination and retention..

5. **Gifts, exchanges, or other special source materials:** Clearly state the gift and exchange policy of the library. Consider whether the value added to the library's resources justifies the costs associated with the gifts.

6. **Collection maintenance: preservation, conservation, and de-selection (weeding):** In this section, the intended actions toward care of the physical condition of materials, archiving, and preserving content are stated. Binding, repair and intent for housing and replacement are also included.

7. **Censorship and intellectual freedom:** All libraries need a policy regarding censorship and intellectual freedom. Appropriate national or international statements in support of the policy should be included here along with an outline of the procedures, forms, and timelines to be followed when complaints or censorship situations arise.

Few more elements need to be considered are:

1. **Description of the collection:** This is covering nature of subjects or disciplines coverage and vision and mission of the institute. The nature of the collection is to be and its formats and the boundaries or special collection be described well.

2. **Purpose and management of the collection:** Define the purpose or reason for this particular collection or format and the way in which it fits into the general policies of the library. The librarian also finds out the t patrons and group of users to be served and their needs to be isolated. Is it a collection to be maintained with

a high degree of currency or is it to have historical and retrospective materials in the collection.

3. **Collection goals:** Describe the goals for the collection development and format or type of collection. The policies regarding maintenance and preservation are to be developed including write off for maintaining the collection.

4.4 Library Services

The following services are provided by Libraries to users.
(http://faculty.libsci.sc.edu/bob/class/clis724/SpecialLibrariesHandbook/collection.htm)

(a) Borrowing and Circulation services
Document lending (Issue/Return/Renewal/Reservation), clearance of dues and related activities are included in this service.

(b) Journal Content Alert service
In order to save the time spent by scientists in consulting about new issues of journals in the library, the new articles list and their links are made available through email. Also a Current Awareness Bulletin (NICMAS, NIO Goa) with the content pages of new issues of journals is maintained in our library.

(c) CAS and SDI Services
 Current Awareness Service provides the users with a list of latest documents and new issues of journals on specific subjects available in the library. Thus the user comes to know about the new collection of library. Library announces about the forthcoming conferences and also displays the subjects and areas of conferences. (Library Notice Board) display of photocopy copies of articles published by the INCOIS scientists/staffs in various periodicals, being received in the library. Selective Dissemination of Information service is provided by INCOIS Library. This service facilitates that the user is getting the latest information regarding our core subject by filling up the SDI form available in the library site and sending it to the library.

(d) CD ROM Database Service;

Users can search the CD-ROM databases (Marine Literature Review and IndOcean) themselves or request the librarian for a comprehensive search. The results can be verified and if necessary key word, search strategy etc can be altered till required results are obtained. Search negotiation is possible. Library has also collection of 350 CDs/DVD related to oceanography subject.

(e) Reference and bibliographic services

Staff available in the library to suggest sources of information and to assist in locating the required material. The staff present at the Library main desk may be approached for any help in location of the required documents

(f) Inter-library loan service.

Books/Journals which are not available with us may be obtained from other libraries on request through Inter Library Loan (ILL).

(g) Photocopying service

A fully equipped reprographic facility with a copier caters to the copying requirements of users. Library continues to extend photocopy service to visitors also.

(h) Newspaper clipping

In newspaper clipping services, library provides oceanographic and institution related news to their users.

(i) Seminar/Lectures

Lectures of eminent personalities are arranged under the aegis of Library and Seminar Committee.

However Dahibhate et al described few more user centric services which are also useful in Arts and Craft libraries.

What Users Expects from the Libraries:
1) Comprehensiveness

2) Accessibility
3) Immediate gratification
4) Follow ability of data
5) Ease of use
6) Multiple formats and media

Apart from these following expectations are also indicated in support of users.

- Current information dissemination
- Access to universal information resources
- Prompt, accurate and speedy information on the topic of interest
- Seamless access to the information (either free or fee based) in an economical method
- Value added information services
- Regular and updated information
- Database search facility
- Critical review and state of art information

These expectations of users can be achieved with the help of conventional services but not to the maximum extent of user satisfaction. Hence the introduction of IT based activities in libraries as helped to satisfy the users.

The different services can be provided using library material.

a) **Traditional Services**: These cover user's services and technical services. The user services basically include reference and referral services, accession list or monthly list of additions, display of current arrivals in the library, display of the publishers catalogue and newsletters, price list in the library, CAS, SDI services, ILL, translations, review of literature, journal article indexing, book display and exhibitions, and user education training. In technical services manual or online catalogue, special indexes, thesaurus building, literature search, subject and computer training were the main components,

b) **IT based services**: Jeevan2 has pointed out different library services which are provided by using technology like web based, Internet based, CD –Rom based, Network based, and Consortium based Information services, and these are purely based on the digital documents or information resources like databases, e-books, e-journals etc. The access to these services is offered by using the technology which in turn assists in providing pinpointed services to the users. The digital libraries and virtual libraries are

the examples of the usage of the modern technology. In this following services can be grouped.

c) Electronic Resource based services: covering CD Rom database searching, EDDS, linking of Documents, e-reference desk services

d) Internet based services: Internet is also treated as the biggest source of information. All sorts of information resources are available on the internet. They are also useful for providing the various services to users like e-mail, chat, List serves, remote log on, free journals services, virtual reference desk, subject portals and gateways, electronic publishing services, business and trade information, TOC services, blogging, Bulletin board, push and pull based services, OPACs, housekeeping operations, full text downloads etc. By using the Internet it is possible to integrate different services using web browsers and e-mail facilities.

e) Intranet based services: Intranet acts similar to the Internet, but it is based on the institutional level or on local network. On the intranet the services like Communication (e-mail), CD Rom data bases search, PAC based services, EDDS, resource sharing, circulation based services, SDI and CAS services including alert, creation of internal databases, development of institutional home pages, online training, FTP facilities, etc are being provided. The intranet services are more useful, usable, affordable and economical and thus help in resource sharing.

f) Online databases search services: This is the most important service provided by the library professionals to the users as per their specific needs. Though the online services are costly, but these provide pinpointed information and serve the user needs properly. The information brokers like STN/ CAS, Dialog make these services available. These agencies hold all the databases with them. Based on the need, users have to select the databases. Multiple database search facility is also made available. This service is primarily a user need service which helps in providing accurate information to the users.

g) Digital Library based services*: Digital library (DL) is called so because all the resources there are in the digital form. The services provided by DL are the extension of the traditional library services and in addition more powerful services are provided through DL. Poll3 has rightly pointed out that DL based services are not entirely new but they are replacing the traditional services and methods. In addition to this a few more services based on digital collection are provided. The services like virtual reference desk, personalized services, integration of libraries and the resources of the various organizations, OAI, TOC, SDI, CAS, Alert, E Publishing, remote access, bibliographic database services, institutional repositories, hyper linking, e-reference desk etc

h) Web based Services*: Lili has pointed out that Web technology is being used more in day to day library functions and is also useful for the dissemination of the information products on the net. The web-based services are grouped in to publishers, database developers, Institutional Web, libraries on the net and users who search information independently. The services like Web based reference services (LOC project), Web based digital services, Web 2,0 based services (Lib 2.0) etc.(Wikis, blogs, RSS, IM, Social networking etc)

i) Consortium based services*: These are the advanced level services provided to achieve resource sharing among the like group of libraries. The UGC Infonet, CSIR, INDEST, FORSA etc. are playing a major role in cooperative acquisition of the digital information resources. The services like Information retrieval, DDS, download, review of literature, are major benefits.

Thus Arts and Craft Libraries need to develop new and enhanced services using ICT and other technologies

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Chapter 5

Data Analysis

Chapter 5: Data Analysis

5.1 Introduction:

For this research study, survey of 21 Arts and Craft Institutes from Mumbai and Pune (Mumbai 7 and Pune 14) is considered and using the questionnaire tool the data is collected. The questionnaires (Appendix 1) are circulated among the librarians of theses institutes to assess the status of the libraries in terms of their collection and services provided to users.

The data collected from the librarians asking 52 questions related to institute details, library, library collection, library services, automation, user expectations from libraries, and efforts made so far by the libraries. Thus the data collected from 52 questions is analyzed systematically and presented in the following paragraphs. There are in all 21 institutes in Mumbai and Pune which conducts special or only arts and crafts courses. These institutes are physically visited and reviewed their library systems and also interview of librarian of prominent institutes (16 libraries and librarians)

5.2 Data Analysis:

A) Institute

1)   Population of survey and Response

It is also found that the Arts and Crafts discipline in few Universities and conducted different courses under the fine arts faculty but 21 institutes in Pune and Mumbai are purely based on arts and crafts courses and run the specialized course.

There are total 21 Arts and Crafts Institutes in Mumbai and Pune city, out of these 21 Institutes, in Pune city there are 15 institutes and in Mumbai there are 06 institutes are established for this subject area. The response received for this survey is shown in Table 5.1

<div align="center">**Table 5.1** : Population and Response to Survey</div>

City	Total No. of Institute	Response Received	%
Mumbai	07	06	85.71%
Pune	14	10	71.72%
Total	21	16	76.19%

<div align="center">Fig 5.1Population and Response to Survey</div>
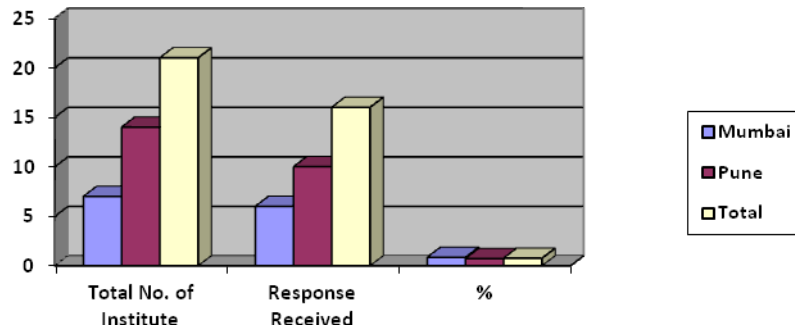
Observation:

The response to the survey is 76.19%. (16 respondents from Pune and Mumbai) The data received from these 16 institutes is the base of the analysis and predictions are also based on 16 institute's activities and derived the status of libraries in Arts and Crafts.

2)   **Establishment years**: (Growth in Arts and Crafts)

The data actually received from the 16 institutes and their year of establishment are chronologically arranged in table 5.2

Table 5.2 Chronological Development of Fine Arts

Establishment Year	Name of Institute
1857	J.J .School of Art, Mumbai
1935	Abhinav Kala Mahavidyalaya, Pune
1953	L.S.Raheja School of Art, Mumbai
1955	Rachana Sansad Academy of Applied Art, Mumbai
1960	Chitralila Niketan Kala Mahavidyalaya,Pune
1964	Academy of Applied Art, Mumbai
1974	Abhinav Kala Mahavidyalaya, Pashan, Pune
1989	Kalavidyalaya Vidya Sankul Polytechnic, Mumbai
1993	Sai Chitrakala,Pune
1994	Bhusaheb Hiray S.S.Trusts College of Architecture, Mumbai
1998	National College of Fine Art,Pimpari, Pune
2000	Bharati Kalamavidyalaya college of Fine Arts, Pune
2004	D.Y.Patil College of Applied Arts & Craft,Akurdi, Pune
2005	Dalit Mitra Kala S.G.Abnave Kala Mahavidyalaya,Pune
2006	MIT Gurukul School of Design,Pune
2008	M.C.E.Society's School of Art, Pune

Fig 5.2 Chronological Development of Fine Arts

2050

2000

1950

1900

1850

1800

1750

Observation:

It is observed that though the fine arts faculty is well established but conducting courses mainly in architecture and similar areas where as arts and crafts a subset of this branch conducts courses in to the specialized courses in different branches. The premier institute for conducting these courses is established since 1857 and till 2008 only 21 institutes are established in this branch (Detailed list of 21 institutes is in Appendix A). Though the growth is uneven but considering the total institutes in India (33 institutes) the number in Maharashtra i.e. Pune and Mumbai alone is 21 and this growth is good in Maharashtra. In India, Delhi and Maharashtra are having more institutes and in other states only one institute is available for this course. From 1857 to 1935 there was no addition in this discipline but since 1990 the growth is seen and nearly eight institutes are developed for this course

A) Mumbai

Table 5.3 Arts and Crafts Institutes in Mumbai

Establishment Year	Name of Institute
1857	J.J .School of Art, Mumbai
1953	L.S.Raheja School of Art, Mumbai
1955	Rachana Sansad Academy of Applied Art, Mumbai
1964	Academy of Applied Art, Mumbai
1989	Kalavidyalaya Vidya Sankul Polytechnic, Mumbai
1994	Bhusaheb Hiray S.S.Trusts College of Architecture, Mumbai

Fig 5.3 Arts and Crafts Institutes in Mumbai

Architecture college
Bhausaheb College...
Kalavidya Sankul...
Academy of Applied...
Rachana Sansad,
L.S.Raheja
J.J.school of...

1750   1800   1850   1900   1950   2000   2050
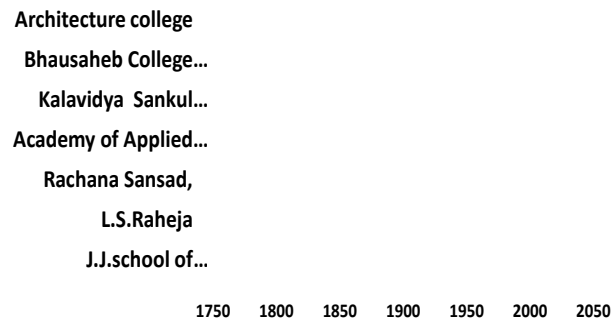
Observation:

In Mumbai city the initial institute established in 1857 but till 1957 no growth or addition is reported whereas since 1955 only five institutes are establised till 1994. But later the growth is stopped.

84

B) Pune

Table 5.4 Arts and Craft Institutes in Pune

Establishment Year	Name of Institute
1935	Abhinav Kala Mahavidyalaya, Pune
1960	Chitralila Niketan KalaMahavidyalaya,Pune
1974	Abhinav Kala Mahavidyalaya, Pashan, Pune
1993	Sai Chitrakala,Pune
1998	National College of Fine Art,Pimpari, Pune
2000	Bharati Kalamavidyalaya college of Fine Arts, P
2004	D.Y.Patil College of Applied Arts & Craft,Akurdi, Pune
2005	Dalit Mitra Kala S.G.Abnave Kala Mahavidyalaya,Pune
2006	MIT Gurukul School of Design,Pune
2008	M.C.E.Society's School of Art, Pune

Fig 5.4 Arts and Craft Institutes in Pune
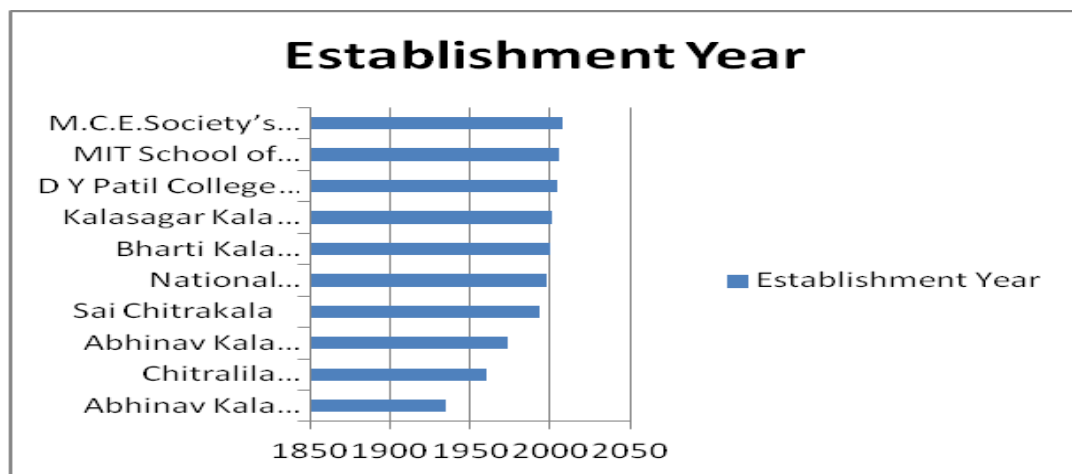
Observation:

In Pune city the growth is initiated from 1935 and till 1960 and 1974 was no addition or growth in institutes but only in 1960 one institute added. Since 1993 the growth is seen and seven more institutes are reflected.

The overall observation is that in this sector of education the need of institutes is not more and hence the growth is linear.

3)   Faculty:

The faculty in 16 institutes is sufficient and has expertise as well as essential qualifications required for the teaching in this discipline as well developed special skills by them. Table 5.5 detailed out the staff strength available in this field.

Table 5.5 Staff

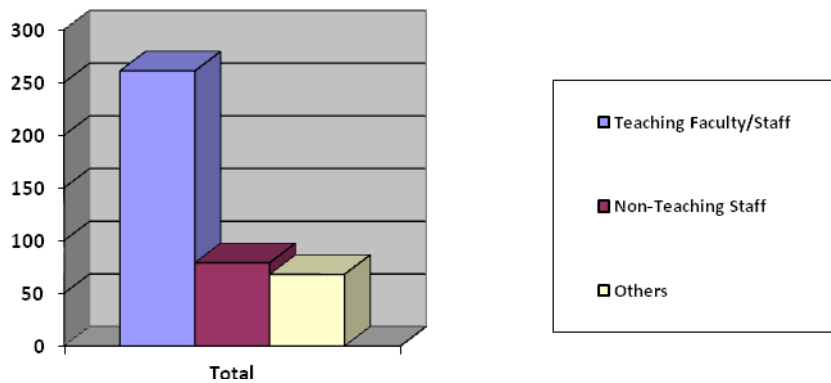| Nature of Staff	Total
Teaching Faculty/Staff	261
Non-Teaching Staff	79
Others	68

Fig 5.5 staff

Observation:

There are 261 faculty in this area and need the library services. This strength is sufficient and supporting staff is 147. The ratio is roughly 2:1 in the total staff in this area among teaching and not teaching. This is good status to support education facilities in this area.

It is observed that there are 4 institutes having less than 30 faculties. There 3 institutes having faculty less than 20 faculties, whereas 9 institutes have approx 10 faculty members. The faculty is appointed based on number of courses conducted and as well as need based.

4) Courses conducted :

In these 16 institutes following regular and short term courses are being conducted under Arts and Crafts.

The major courses covered under the Arts and Craft education system are:

- Foundation Course (Drawing and Painting) (One Year)
- Bachelor in Fine Architecture (BFA) In Painting, Sculpture, Metal Art (4 years)
- B. Arch. (5 Years)
- M Arch. (2 years)
- Master in Fine Arts (MFA) Mural, Portrait Creative (2 years)
- G D Art Painting (5 years)
- G D Art Commercial (5 years)
- Art Teacher Diploma (ATD) (2 years)
- Dip Education (D P Ed) (1 Year)
- Bridge course after Diploma (1 year)
- Jewelry Designing and Manufacturing (1 Year)
- Fashion Designing and Garment Manufacturing (1 year)
- Handicraft and Craft Teacher (1 Year)
- G D (Govt. Diploma) Art (Fine and applied arts) (1 Year)
- Academy of Architecture (5 year)
- Fashion and Textile (3 years)
- Applied Arts (5 Years)
- Interior design and Decoration (3 years)
- Commercial Art and Fine Arts (2 years)
- Art of Master (2 years)
- Architectural Draftsman (2Years)

- Product Design (4 year

Other Short term Courses (6 to 12 Months Duration):

- Hobby Courses (Ceramics and Painting)
- Elementary and Intermediate Drawing (Govt. Drawing Grade Exam.) (1 Year)
- Environment / project management / urban regional
- Software, coral draw, Photoshop, 2D and 3 D animation,
- Transportation design
- Graphic Design
- Film and Video design
- Animation
- Film Design
- Fashion Designing
- Interior space and Equipments

These courses helps in developing skills in different areas related to fine Arts and Crafts design etc. The courses of one year duration are the specialized courses along with other major courses of tenure 3-5 years. Few more courses likely to be includes in the curriculum by the education system based on different patterns and their needs and these are: Sewing and knitting, Candle making, Catering, Event Painting, Floral arrangement, Canning and Preserving, Landscape designing etc. It is observed from this fact that Arts and Craft is a unique branch of education and has its different landmarks in education system.

5)   Special and Distance Courses:

The special courses are hobby courses and conducted on demand basis and completing the strength of students for it. There are no distance learning classes but evening classes are being conducted as these courses are skill based courses. The special courses are practical based viz. CorelDraw, Photoshop and 2D or 3D animation. Hence distance courses are not possible but timings are adjusted.

6)   Students:

In the 16 institutes the strength of the students is based on the courses conducted by the institutes. If institute has more courses then the number of the students is more and also

library members or users are more. The student's strength varies from 60 to 1000 depending on the courses run by the institute. For each course generally 30 to 60 students are enrolled.

Table 5.6 Intake Capacity

Students Range	Institutes
60-250	09 (56%)
251-500	03 (19%)
501-1000	04 (25%)
Total Number 6230	Institutes 16

Fig. 5.6 Intake Capacity
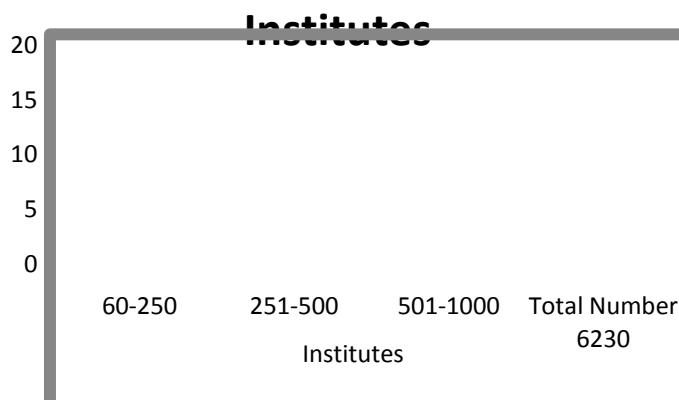
Observation:

It is observed that nearly 56 % institutes have fewer courses and hence the student's strength is in between 60-250. 19% institutes have moderate courses and hence the range of students is in between 251-500. There are 25% institute run's more courses and hence

their student enrollment is more in between 501-1000. The total student's strength in this field is approx. 6230 to 6850.

7)   Institutes Annual Budget :

This information is not provided by the institutes as well as librarians, it may be possible that such information related to finance are not disclosed to outsiders hence this aspect cannot be considered by the researcher.

8)   Nature of Institutes:

The researcher collected the data about the nature of the art and craft institutes to find out the funding agencies. The details are in

Table 5.7 Type of Institutes

Nature/Type	No. of Institutes
Aided	8
Non-Aided	4
Autonomous	4

Fig. 5.7 Type of Institutes

90

Observation

It is observed that in the area of arts and crafts there are 50% institutes are aided from the government and have good scope. Whereas 50% institutes are non-aided and autonomous which depend on self-funding basis. However it is a good situation that 50% support is received from government to this area.

B)   Library:

9)   Initiation of Library Activities:

It is observed that all the libraries are established at the time of opening of institutes and hence additional analysis is not needed.

10)   Nature of Libraries:

In the Arts and Crafts institute libraries the nature is either centrally located or divisional libraries are created.

Table 5.8 Nature of libraries

Nature of Libraries	No. of Institutes
Central	11 (69%)
Divisional	5 (31%)
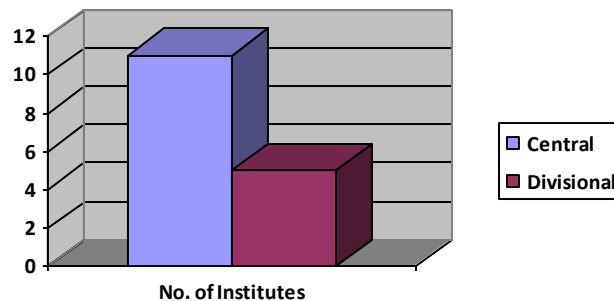
Fig. 5.8 Nature of libraries

Observation:

There are 11 libraries (69%) are having central facilities and also operated at central location. The remaining 31% are having centralized as well divisional facilities and these are the old institutes having different courses with more intakes of students.

11) Working hours (During Week and Holidays):

It is observed that the Library working hours is varying. However many old and standard institute libraries are kept open at normal timing 10:00am to 05:30pm, but few Libraries are kept open during evening timing 06:00pm to 09:00pm for benefits of readers who are attending distance and short term courses. Generally this Library is not kept open during holidays.

Table 5.9 Working Hours

Working Hours	Number of Institutes
11-12 hours	06 (38%)
7-8 hours	07 (43%)
3-4 hours	03 (19%)
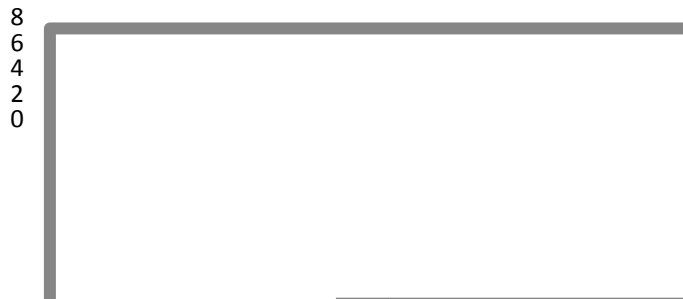
Fig. 5.9 Working Hours

Observation:

From the data it is observed that only 38% libraries are kept open for nearly 11-12 hours a day and also kept open after office hours for reading purposes. In 43% libraries timings of the institute and library working hours are the same. However 19% libraries are having working hours in the evening time and hence libraries are also kept open in the evening time for 3-4 hours only. These are the part time institutes having fewer courses and most of the students are enrolled in evening college institutes. This is also an additional facility provided in Arts and Craft education system. This indicates that this is a specialized branch and libraries are also playing vital role in supporting the education system even at timings.

Table 5.9.1 Working on Holidays

Library open an Holiday	Yes	No
16	4 (25%)	12 (75%)
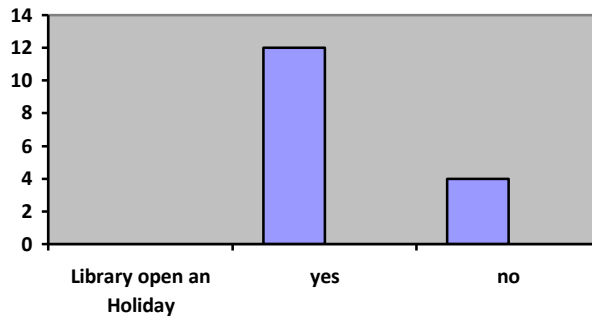
Fig. 5.9.1 Working on Holidays

93

Observation:

It is observed that libraries are kept open mostly on working days only and on holidays they are also closed along with institutes. Only 25% libraries are kept open during holidays and these are the institutes which hold part time courses.

12. Reading Room Facility and Capacity:

Students need reading room facilities to prepare for the studies, seminars as the literature in this sector is less as compared to others and hence users need reading room facilities in libraries.

Table 5.10 Reading Room Facility

No .of Libraries	Yes	No	Capacity
16	12 (75%)	4 (25%)	577

Observation:

75% libraries are supporting to library reading room services and the seating capacity is on an average 30- 50 in each of the institute and this depends on the intake of the students for the courses.

Table 5.11 Reading Room Capacity

Students Range	Library Reading Capacity
5-50	09 (75%)
51-100	02 (17%)
100-150	01 (8%)
Total Number 577	Institutes 16

Fig. 5.10 Reading Room Capacity

0-50   **51-100**   **100-150**

8%

17%

75%
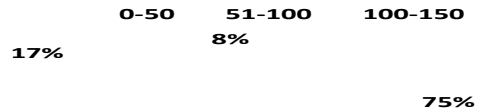
Observation:

The seating capacity of reading room in 75% colleges is less than 50, whereas 17% libraries have range in between 51-100. In one organization in Pune the seating capacity is in the range of 101-150 and this is the popular college in this field having good number of students for many courses.

13. Qualifications of Librarians:

There is a need to find whether libraries are managed by the professionals or the teachers from the institute.

Table 5.12: Qualified Librarians

Qualification	Qualified Librarians
B A/B Com and B Lib	06 (38%)
B SC and B Lib	01 (6%)
M Lib	02 (12%)
PhD	01 (6%)
Teaching Faculty	06 (38%)

Qualified Librarians

Teaching Faculty 38%

B.A/B.com and B.Lib 38%

PhD 6% M Lib 12%

B SC and B Lib 6%
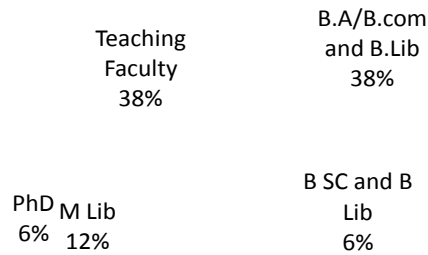
Fig 5.11: Qualified Librarians

Observation:

Nearly 62% libraries in Arts and Crafts are having well qualified librarians to management the library efficiently. The basic degrees are vary but mostly BA, B.Com with B.Lib qualified librarians are 38%, M.Lib are 12% and one librarian is PhD. 38% Libraries are managed by teachers of the institute and this is due to less courses, book collection and new in its establishment. This has to be replaced.

14. Users of Libraries:

In the libraries the users are students and faculty of the institute and few libraries allow visitors either free or on paid basis.

Table 5.13 Registered Users

Registered Library Users	Yes	No
16	11 (69%)	5 (31%)

Observation:

It is observed that there are no users in 31% libraries and these are having less collection (in between 50-150 documents) and are also new and managed by teaching staff. However 69% libraries have users and using library collection exhaustively.

Table 5.14 Range of Registered Students

Students Range	Institutes
10-50	07 (64%)
51-100	01(9%)
101-150	03 (27%)
Total Number	Users 11

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8
7
6                                        Students Range
5
                                         10 to 50
4
                                         51 to 100
3
                                         101 to 150
2
1
0
```
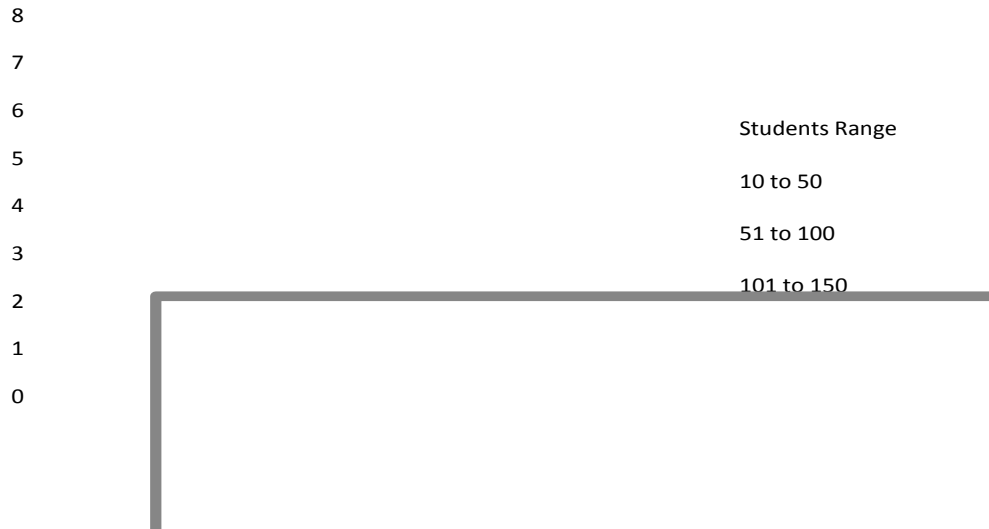
Fig 5.12 Range of Registered Students

Observation:

It is also observed that there are registered users in 69% libraries and out of them 64% libraries have less than 50 users as library members. Whereas 36% libraries have users in between 51-150 and these are crowded institutes in terms of users including outside visitors

Table 5.15 outside Users

Users from Outside Institute	Yes	No
16	6 (38%)	10 (62%)

Observation:

In 38% Libraries only outside visitors are allowed either free or on payment basis for issue of book (refundable security deposit)

15. Library Staff:

The reviewer needs to identify the positions of library staff in arts and craft libraries.

Table 5.16 Library Staff

Nature of Staff	Number
Professional	18 (46%)
Non-Professional	21 (54%)
Total	39

Fig 5.13 Library Staff

Observation:

It observed that nearly 46% staff in the library is professional having library education and are managing libraries well. To support the librarians nearly 54% non professional staff is provided by the management. This is good in case of old and traditional colleges.

16. Total Library Collection in the Area:

It is also necessary to understand the library collection in this field to assess the availability and nature of collection in this specialized area.

Table 5.17 Library Collection

Collection of Books	Institutes
50-5000	10 (62%)
5001-10000	03 (19%)
10000-20000	03 (19%)
Total Number	Institutes 16

```
12
10
8
6
4
2
0
   Collection of    50-5000    5001-10000    10000-      Total
      Books                                  20000      Number
```
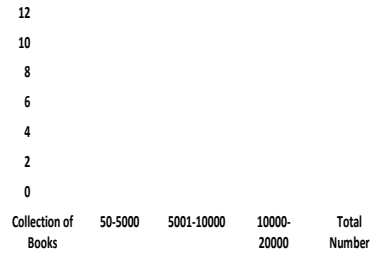
Fig. 5.14 Library Collection

Observation:

In the visit to few libraries, it is observed that the collection of special material and reference collection is more in this area. The text book collection is very less as compared to the reference.

In only 19% libraries sufficient reading material is available including text or curricular collection and collection is in the range of 10,000 to 20,000. Whereas 81% libraries have collection is less than 10,000. In 62% libraries the collection is poor and ranges in 50 to 5000 only. In two libraries no physical library and have books 50 to 150 in one cupboard.

16.1: Nature of the Collection:

The collection is mainly based on books, journals (Indian Journals more in number), Technical reports, projects, reference books, conference documents etc. Special collection covers in this sector are drawings, paintings, pictures, designs, sketches, models, statues etc. The reference collection mainly covers encyclopedias and term dictionaries. Few Libraries are acquiring material only in CD or DVD form but digital media is less popular. The use of internet is more popular in this area as collection in the libraries are poor the users have to depend on the internet sites (Web pages). Reference sources available over the net are more prominently used by the users to keep themselves updated.

16.2 Journal collection:
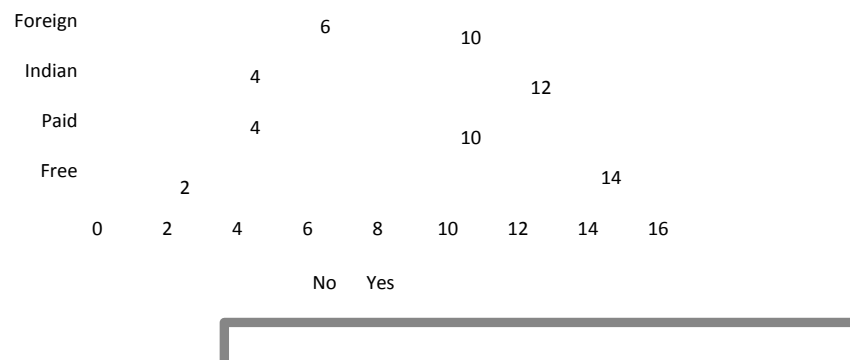
To keep users updated libraries in this field are subscribing and archiving the journals both foreign and India

Table 5.18 Nature/Type of Journals

Journals Subscribed	Yes	No
Free	02 (13%)	14 (87%)
Paid	10 (71%)	04 (29%)
Indian	12 (75%)	04 (25%)
Foreign	10 (62%)	06 (38%)

Fig 5.15 Nature/Type of Journals

Observation:

It is found that while subscribing to the journals in 62% libraries are getting foreign journals subscribed and in 75% libraries Indian journals are receiving against subscription. The Indian journals are subscribed more in these libraries as compared to foreign. Further it is observed that Journals are subscribed in all the libraries but the paid and free ratio is varying. In 13% libraries only free journals are received and rest are subscribing.

Table 5.19 Subscribed Journals (Indian and Foreign)

Journals Subscribed	Free	Paid	Indian	Foreign
In 16 Institutes	11	201	163	49

Observation:

It is noticed that the total collection of journals in these libraries are 212 and out of these 77% are Indian and 23% are foreign journals. The foreign journals are less subscribed in these institutes. The free journal is received (5%) very less and all are subscribed (95%).

16.3 E-Collection:

Table 5.19.1 E-Collection

e-collection in library	Yes	% of Yes	No
Online database	03	19%	13
e- journal	05	31%	11
e-books	09	56%	04
Internet resource	10	63%	6

Yes   % of Yes   No

13
          11
                    9   10
          5   6
3   4
    19%   31%   56%   63%

Online database   e- journal   e-books   Internet resource
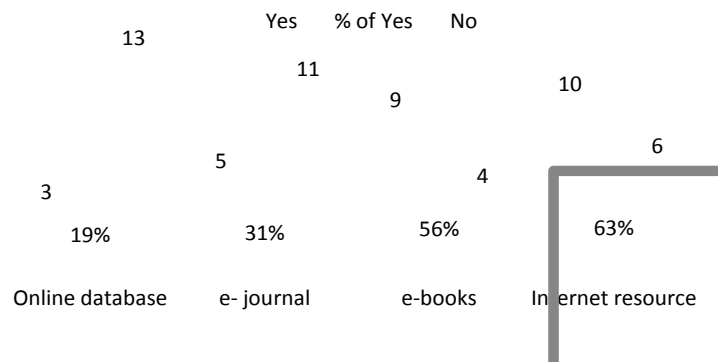
Fig. 5.16 E - Collection

Observation:

It is observed that recently few libraries are procuring e-books and e-journals and databases related to Arts and Crafts. 56% e-books are being subscribed in these libraries and 31% e-journals are subscribed, and 19% online databases are made available in the library. This indicated the trends of e-collection in these libraries.

17. Annual additions in the Libraries:

The annual addition is noticed in between 1-1000 in different libraries

Table 5.20 Annual Additions to Collection

Annual Additions	**Number of libraries**
1-250	11 (68%)
251-500	02 (13%)
501-1000	03 (19%)
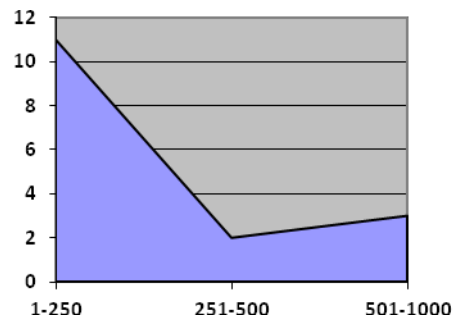
Fig 5.17 Annual Additions to Collection

Observation:

The annual additions to collection in document form in these libraries are approx in between 1-251 in 68% libraries, 251-500 in 13% libraries and 501-1000 in 19% libraries. 32% libraries are the premier institutes in these areas and growth is in between 251-1000. Whereas other institutes are up-coming having addition rate in between 1-251 only.

18. Annual Budget of Library:

This question was asked to get the ratio in terms of institute budget and library budget, but both are not responded and hence left untracked. Similarly budgets spend on journals and books are also not disclosed.

19. Access in Libraries:

There are two types viz. open and close access. Open access helps users more and hence identified the practices used in this field.

Table 5.21 Open Access System

Open Access to Libraries	Yes	No
16	12 (75%)	4 (25%)
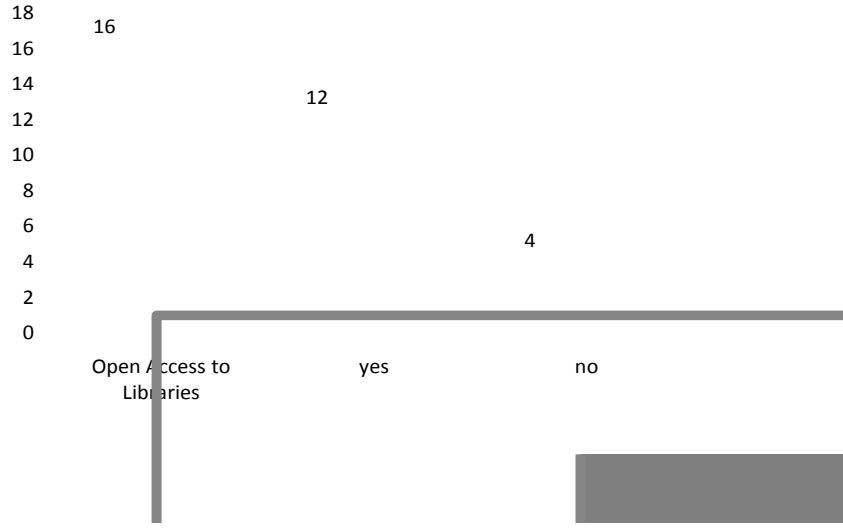
Fig 5.18 Open Access System

Observation:

It is observed that 75% libraries are having open access to users for consultation of library material.

20. Document Processing System Used:

The documents received in the libraries are to be processed and displayed for its proper use using the Classification and Cataloguing systems. The observations are recorded in the tables 5.22 and 5.23

Table 5.22 Processing System (Classification)

Classification System	Yes	No
Dewey Decimal Classification	7 (54%)	6 (38%)
others	3 (18%)	
Total	10(72%)	6(38%)

Observation:

It is observed that 38% libraries are not yet following any classification methods and only 54% libraries are using standard practices for classifying documents using DDC system.

Table 5.23 Processing System (Cataloguing)

Cataloguing	Yes	No
AACR-II (Anglo-American Cataloguing Rules)	3 (20%)	12 (80%)
CCC (Classified Catalogue Code)	1 (6%)	
Total	4 (25%)	12(75%)
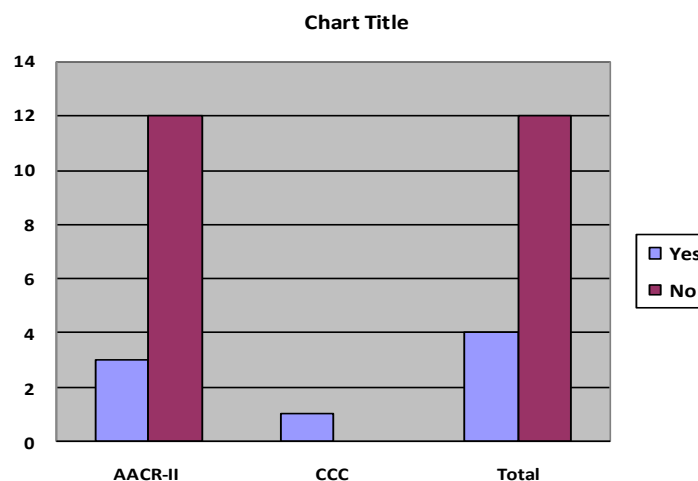
Fig. 5.19 Processing System (Cataloguing)

Observation:

Use of Cataloguing practices is very poor in these libraries, only 25% libraries are cataloguing books using established systems for cataloguing. 20% libraries only use AACR II while cataloguing books and other materials.

21. Library Space:

Space issues are tried to find out in the survey and data indicated that the space are not sufficient in the library.

Table 5.24 Space Availability

Sufficient Space	Yes	No
16	09 (56%)	07 (44%)
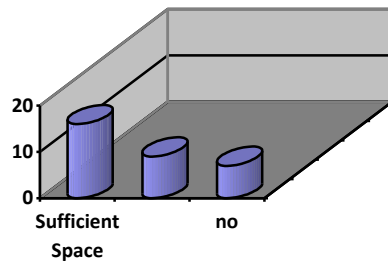
Fig 5.20 Space Availability

Observation:

It is observed that nearly 44% libraries do not have space for libraries either libraries are in common rooms or in principal's chamber. But 56% libraries have different rooms to stack the available collection in proper order. The staff needs space to manage libraries properly.

22. Library Services:

Table 5.25 Library Services

Name of Services	Yes	No	Yes%
CAS	14	2	87.5
SDI	14	2	87.5
News Paper cutting	12	4	75
Alert/Digest	13	3	81.3
Reprographic	12	4	75
Reading room	12	4	75
Home lending	6	10	37.5
OPAC	6	10	37.5
Bibliographic	8	8	50
Reference service	14	2	87.5
Referral service	13	3	81.3
Internet	10	6	62.5
Alert	11	5	68.7

15		CAS
10		SDI
5		News Paper cutting
0		Alert/Digest
	Yes No	Reprographic
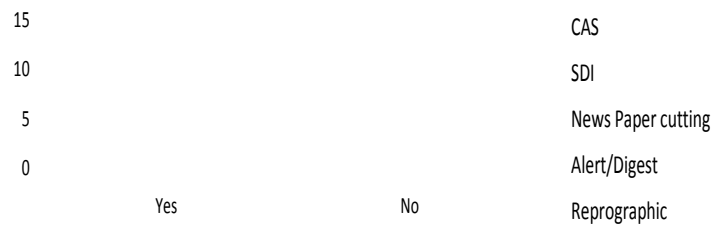
Fig 5.20 Library Services

Observation:

It is observed that the services like CAS, SDI, news paper clippings, reference service, reading room service, and reprographic service are the popular in these libraries. But alert, digest, bibliographic, OPAC are the services which are poorly developed.

23. Automation Imitation:

Researcher assessed the status of automation in these libraries and the data collected is presented in the table 5.26

Table 5.26 Status of Library Automation

Libraries	Automated	Not Automated yet
16	5 (31%)	11 (69%)

Observation:

The situation of automation in these libraries is very poor. Only 31% libraries are automated but only using the software's they have initiated the activity. Thus there is a need to initiate automation at large scale being specialized libraries and have to depend on net sources more.

24. Status of Automated Libraries

Out of 31% automated libraries only 25% libraries are fully automated and 75% libraries are not yet reached.

Table 5.27 Status of Automation

College	Total	%
Fully	4	25
Partially	1	6.25
Not Automated	11	68.75
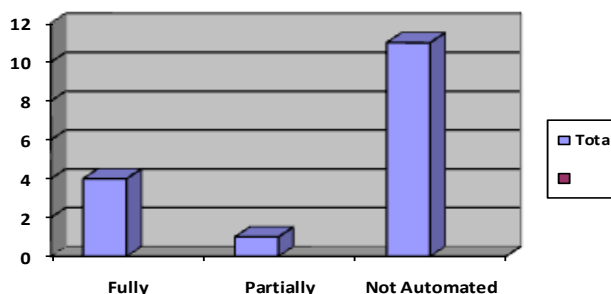
Fig 5.22 Status of Automation

Observation:

Out of the 31% automated libraries, only 25% libraries are fully automated and these are the older and larger institutes having more users and courses. Whereas 75% are not yet geared up to this situation and are behind the progress.

25.   Software's Used

It is observed that the libraries generally use library management software's like SOUL, SLIM, LIBSYS, Koha. These are the good software's and good that they are using popular software's have more utilities in it.

26.   Satisfaction of Library software

Table 5.28 Satisfaction of Usages of Library Software

Satisfaction of Library software	Yes	No
04	04	00

Observation:

The libraries using software's, all are satisfied using the software's selected by them.

27. Planning of Non-Automated Libraries

Table 5.29 Planning for Automation

Planning of Non-Automated Libraries	Planning for Automation Yes	Planning for Automation No
12	8 (67%)	4 (33%)

Observation:
In the remaining 12 libraries where automation is yet to be initiated, 67% libraries are in the process of initiation of activities towards automation and remaining 33 % libraries have not taken steps. In nearer future at least 75-80% libraries in this sector might be automated.

28. Knowledge about free software's:

This question was for the remaining libraries to understand the availability of free open source software's useful for automation. The response indicated that library professionals of all the institutes know the free open source software's like Koha, E-Granthalaya, D-space which can be used in libraries and develop modem libraries.

29. Database for Library Collection:

Table 5.30 Usages of Free Software

Number of Libraries	Database Developed	Yes	No
16	10	10 (63%)	6 (37%)

Observation:

It is observed from the data collected that only 62% libraries have developed databases for the specialized collection available with them, especially project and designs. These are developed using excel and hence searchable at their own libraries. However initiation is there.

30. Digitizing Existing Literature

This is to understand that the practices initiated towards development of digital libraries in the future and conversion of valuable literature having IPR with them.

Table 5.31 Modernization of Libraries

Use of Modern Practices in Libraries	Yes	No
16	3 (19%)	13 (81%)

Observation:

It is observed that efforts towards modernizing libraries, they are using different utilities are out of reach and hardly among these 19% are initiating modernization and re-engineering applying technologies.

31. User Expectations from Arts and Craft Libraries:

Table 5.32 User Expectations

Expectations of Users	Yes	No
Need Current Information	16	-
Need Retrospective Information	16	-
Internet Services	16	-
Information Search from Databases	16	-
Need OPAC	16	-
More Resources from other Libraries	16	-
Library Orientation Required	16	-

Observation:

It is observed that all the library users in this field demand for current as well as retrospective information on the topic of their interest for completing assignments, seminars, project studies and syllabus based documents from the libraries. Since the literature is less available in this field the users are interested in getting internet connectivity in libraries as well as wi-fi in the institute also. The users are of the opinion that they need databases to be subscribed available in their areas. The users need more information resources as they are not satisfied with the available collection in the library. Few users need training for searching information from remote places. Thus users are

aware of modern ICT based resources in their subject areas and are demanding through libraries.

32. Efforts Taken by Libraries to Support Users Demand:

Table 5.33 Facilities Provided Art and Craft Libraries

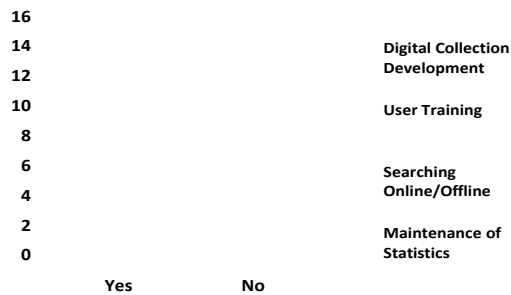| Efforts	Yes	% Yes	No
Digital Collection Development	7	43.75	9
User Training	12	75	4
Searching Online/Offline	12	75	4
Maintenance of Statistics	14	87.5	2

Fig 5.22 Facilities Provided Art and Craft Libraries

Observation:

Librarians provide following
  ● Efforts to maintain statistics of usage of library. (This is good policy decisions taking)

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- User Training on demand (But user still need some more)
- Help in searching data but over the net and CD Rom databases
- Digital collection is on the way in some libraries (30%)
- Libraries are providing reference services and referral services to users on request
- Librarian permit to access resources available on net as well as from the libraries
- In limited resources collection is not strong in 75% libraries but librarians are assisting users from other libraries also.

33: Specific Suggestions Given by Librarians Working in this Field:

- Different nature of library in which more recourse are needed including the library budget.
- Librarians have demanded special modules to be included in Library software to add images and its descriptions useful for the students and users of Arts and Crafts.
- Need Consortium for these Libraries to get more subscription of journals.
- Cost of Books in Arts and Craft subject area in more and in limited resources it is difficult to get more books for students in limited budgets, more funds are needed for librarians.
- Need collection development in e-form to match the demands of users
- Need collection of text books, reference books, foreign journals in libraries.

Summary:

From the overall analysis it is found that the libraries attached to arts and Crafts Education system has unique place in its activity and treated as special as well as academic libraries. The collection of libraries is special but insufficient to users. The library services provided are general and not specialized and hence the expectation of users form the libraries are to provide enhanced information services using ICT and e-publications or resources. The automation status is very poor and hence these libraries cannot use more advanced practices in these libraries. Resource sharing activity is very poor and need to develop to exchange the resources as handful libraries are available. In short these libraries need metamorphosis.

Chapter 6

Findings, Suggestions and Conclusion

Chapter 6 Findings, Suggestions and Conclusion

6.1 Introduction:

The findings are derived from the analysis of data collected and presented in the chapter 5. The observations deduced from the data are synthesized and brief findings are presented by the researcher in this chapter which is necessary to look in to understand the status of the libraries in Arts and Crafts. Based on the findings of the study researcher has listed few suggestions to improve the status of these libraries. As mentions libraries in arts and craft are still in infant stage and researcher has made efforts in presenting best practices (Chapter 7) in collection development and library services in crucial period of information explosion.

6.2 Findings

6.2.1 Educational system and Support in Arts and Crafts

1) It is found that in India all 33 prominent Institute established are only Arts and crafts educational system. Out of 33 there are nearly 21 Arts and Craft institutes alone in Mumbai and Pune city. There are few universities in Pune and Mumbai Like Pune University, Tilak Maharashtra Vidyapeeth, SNDT and Mumbai University have Arts and Crafts course in Maharashtra but on Fine Arts Main stream.

2) Arts and Crafts are having a tradition and have its inception since Sindh Sanskrit in India. The Arts and Craft initiated from clay craft, textile craft, handicraft, jewelry, pottery, ceramic art, glass art etc. Thus Arts and Crafts mainly cover areas like Drawing, Painting, Decorative art and Design, etc.

3) From the review of Institutes esteem for Arts and Crafts are having unusual growth since 1857 till 2006. Though the area is prominent but educational systems are not properly developed. Very few universities have the course Fine Arts and under which the Arts and craft is a sub branch. But in India 33 prominent arts and crafts institutes are operating. (e.g. NIFA National Institute of Fine Arts, Viva Institute of Applied Arts etc).

4) In Mumbai and Pune alone there are 21 arts and crafts institutes running different courses. In these two cities the initiation of facilities for this education system initiated in 1857 (J J School of Arts) in Mumbai and in 1935 in Pune (Abhinav Kala Mahavidyalaya). But the growth in Mumbai city is less (1994 last institute) as compared to Pune (2008 is last).

5) The regular courses organized in these institutes are as under –

The major courses covered under the Arts and Craft education system are:

- Foundation Course (Drawing and Painting) (One Year)
- Bachelor in Fine Architecture (BFA) In Painting, Sculpture, Metal Art (4 years)
- B. Arch. (5 Years)
- M Arch. (2 years)
- Master in Fine Arts (MFA) Mural, Portrait Creative (2 years)
- G D Art Painting (5 years)
- G D Art Commercial (5 years)
- Art Teacher Diploma (ATD) (2 years)
- Dip Education (D P Ed) (1 Year)
- Bridge course after Diploma (1 year)
- Jewelry Designing and Manufacturing (1 Year)
- Fashion Designing and Garment Manufacturing (1 year)
- Handicraft and Craft Teacher (1 Year)
- G D (Govt. Diploma) Art (Fine and applied arts) (1 Year)
- Academy of Architecture (5 year)
- Fashion and Textile (3 years)
- Applied Arts (5 Years)
- Interior design and Decoration (3 years)
- Commercial Art and Fine Arts (2 years)
- Art of Master (2 years)
- Architectural Draftsman (2Years)
- Product Design (4 years)

These courses are Degree, Post Graduate and Post Graduate Diploma having tenure of   3 to 5 years.

6) Along with regular courses it is observe that there are short terms courses establish in this education system having duration of 6 month to 12 months.

Other Short term Courses (6 to 12 Months Duration):

- Hobby Courses (Ceramics and Painting)
- Elementary and Intermediate Drawing (Govt. Drawing Grade Exam.) (1 Year)
- Environment / project management / urban regional
- Software, coral draw, Photoshop, 2D and 3D animation,
- Transportation design
- Graphic Design
- Film and Video design
- Animation
- Film Design
- Fashion Designing
- Interior space and Equipments

7) In addition to regular and short term courses at many institutes hobby classes, vacation classes for kids as well as school going children are arrange during vacation period. Similarly, such classes are also conducted for Women's and Meddles community. The nature of courses are drawing, embroidery, sewing, painting, pottery making, pottery decoration, Flory culture, flower arrangement, dress making etc.

8) It is observed that art and craft institutes are mostly Aided (50%) institutes by publicity funded either by State, Central bodies. However these are few Non-Aided and Autonomous (50%) establish for this discipline.

9) It is observe in 17 respondent institutes   the intake capacity for the courses conducted is 6230. It is observed that in old colleges more intake capacity is there since no. of courses are more whereas, the Institutes establish at later period, have less courses and less intake capacity as well.

10) Annual budget of the institutes those asked to understand the share for the total budget allocate to the Library but except 2 or 3 no. one has respondent to this question. Hence it can't be materialized.

11) There are 261 faculty in this area and need the library services. This strength is sufficient and supporting staff is 147. The ratio is roughly 2:1 in the total staff in this area among teaching and not teaching. This is good status to support

education facilities in this area. It is observed that there are 4 institutes having less than 30 faculties. There 3 institutes having faculty less than 20 faculties, whereas 9 institutes have approx 10 faculty members. The faculty is appointed based on number of courses conducted and as well as need based.

6.2.2 Library System in Arts and Craft Institutes:

1) It is observed all the art and craft institutes having proper libraries with qualified library professionals. It is also observed that libraries attach to few institutes which are new in its establishment are managed by teaching faculty also. The Libraries are established along with the start of institute. This indicates that libraries are given priority in this section.

2) Most of the Libraries located in the same building occupying different rooms. Few old Libraries are facing space problem due to this arrangement it is detonate that they do not have separate building, there is only one main Library & there is no divisional Library in the institutes. However Researcher notices that J.J. Mumbai & Abhinav College, Pune have those Divisional Libraries.

3) It is observe that the Library working hours attach to this institute varying. However many old & standard institute Libraries are kept open at normal timing 10:00am to 05:30pm, but few Libraries are kept open during evening timing 06:00pm to 09:00pm for benefits of readers who are attending distance and short term courses. Generally these Libraries are not kept open during holidays.

4) 75% libraries are supporting to library reading room services and the seating capacity is on an average 30- 50 in each of the institute and this depends on the intake of the students for the courses. The seating capacity of reading room in 75% colleges is less than 50, whereas 17% libraries have range in between 51-100. In one organization in Pune the seating capacity is in the range of 101-150 and this is the popular college in this field having good number of students for many courses.

5) Nearly 62% libraries in Arts and Crafts are having well qualified librarians to management the library efficiently. The basic degrees are vary but mostly BA

B.Com with B Lib qualified librarians are 38%, M Lib are 12% and one librarian is PhD. 38% Libraries are managed by teachers of the institute and this is due to less courses, book collection and new in its establishment. This has to be replaced.

6) It is observed that there are no users in 31% libraries and these are having less collection (in between 50-150 documents) and are also new and managed by teaching staff. However 69% libraries have users and using library collection exhaustively. It is also observed that there are registered users in 69% libraries and out of them 64% libraries have less than 50 users as library members. Whereas 36% libraries have users in between 51-150 and these are crowded institutes in terms of users including outside visitors. In 38% Libraries only outside visitors are allowed either free or on payment basis for issue of book (refundable security deposit)

7) It observed that nearly 46% staff in the library is professional having library education and are managing libraries well. To support the librarians nearly 54% non professional staff is provided by the management. This is good in case of old and traditional colleges

8) In the visit to few libraries it is observed that in the collection the special material and reference collection is more in this area. The text book collection is very less as compared to reference. In only 19% libraries sufficient reading material is available including text or curricular collection and collection is in the range of 10,000 to 20,000. Whereas 81% libraries have collection is less than 10,000. In 62% libraries the collection is poor and ranges in 50 to 5000 only. In two libraries no physical library and have books 50 and 150 in one cupboard.

9) The collection is mainly based on books, journals (Indian Journals more in number), Technical reports, projects, reference books, conference documents etc. Special collection covers in this sector are drawings, paintings, pictures, designs, sketches, models, statues etc. The reference collection mainly covers encyclopedias and term dictionaries. Few Libraries are acquiring material only in

CD or DVD form but digital media is less popular. The use of internet is more popular in this area as collection in the libraries are poor the users have to depend on the internet sites (Web pages). Reference sources available over the net are more prominently used by the users to keep themselves updated.

10) It is found that while subscribing to the journals in 62% libraries are getting foreign journals (subscribed) and in 75% libraries Indian journals are receiving against subscription. The Indian journals are subscribed more in these libraries as compared to foreign. Further it is observed that Journals are subscribed in all the libraries but the paid and free ration is varying. In 13% libraries only free journals are received and rest are subscribing.

11) It is noticed that the total collection of journals in these libraries are 212 and out of these 77% are Indian and 23% are foreign journals. The foreign journals are less subscribed in these institutes. The free journal is received (5%) very less and all are subscribed (95%).

12) It is observed that recently few libraries are procuring e-books and e-journals and databases related to Arts and Crafts. 56% e-books are being subscribed in these libraries and 31% e-journals are subscribed, and 19 % online databases are made available in the library. This indicated the trends of e-collection in these libraries.

13) The annual additions to collection in document form in these libraries are approx in between 1-251 in 68% libraries, 251-500 in 13% libraries and 501-1000 in 19% libraries. 32% libraries are the premier institutes in these areas and growth is in between 251-1000. Whereas other institutes are up-coming having addition rate in between 1-251 only.

14) This question was asked to get the ration in terms of institute budget and library budget, but both are not responded and hence left untracked. Similarly budgets spend on journals and books are also not disclosed.

15) It is observed that 75% libraries are having open access to users for consultation of library material.

16) It is observed that 38% libraries are not following any classification methods and only 54% libraries are using standard practices for classifying documents using DDC system. Use of Cataloguing practices is very poor in these libraries only 25% libraries are cataloguing books using established systems for cataloguing. 20% libraries only use AACR II while cataloguing books and other materials.

17) It is observed that nearly 44% libraries do not have space for libraries either libraries are in common rooms or in principal's chamber. But 56% libraries have different rooms to stack the available collection in proper order. The staff needs space to manage libraries properly

6.2.3 Library Services:

1) It is observed that the services like CAS, SDI, news paper clippings, reference service, reading room service, and reprographic service are the popular in these libraries. But alert, digest, bibliographic, OPAC are the services which are poorly developed.

2) ICT based, Internet based, services are also not provided

6.2.4 Automation status in Arts and Crafts Libraries:

1) The situation of automation in these libraries is very poor. Only 31% libraries are automated but only using the software's they have initiated the activity. Thus there is a need to initiate automation at large scale being specialized libraries and have to depend on net sources more. Out of the 31% automated libraries only 25% libraries are fully automated and these are the older and larger institutes having more users and courses. Whereas 75% are not yet geared up to this situation and lagging behind the progress.

2) It is observed that the libraries generally used library management software's like SOUL, SLIM, LIBSYS, Koha. These are the good software's and good that they are using popular software's have more utilities in it. The libraries using software's, all are satisfied using the software's selected by them.

3) In the remaining 12 libraries where automation is yet to be initiated, 67% libraries are in the process of initiation of activities towards automation and remaining 33 % libraries have not taken steps. In nearer future at least 75-80% libraries in this sector might be automated.

4) This question was for the remaining libraries to understand the availability of free open source software's useful for automation. The response indicated that library professionals of all the institutes know the free open source software's like Koha, e-Granthalaya, D-space which can be used in libraries and develop modem libraries.

5) It is observed from the data collected that only 62% libraries have developed databases for the specialized collection available with them, especially project and designs. These are developed using excel and hence searchable at their own libraries. However initiation is there.

6) This is to understand the practices initiated towards development of digital libraries in future and conversion of valuable literature available with them having IPR with them.

7) It is observed that efforts towards modernizing libraries using different utilities are out of reach and hardly among these 19% are initiating modernization and re-engineering applying technologies.

6.2.5 User expectations:

1) It is observed that all the library users in this field demand for current as well as retrospective information on the topic of their interest for completing assignments, seminars, project studies and syllabus based documents from the libraries. Since the literature is less available in this field the users are interested in getting internet connectivity in libraries as well as Wi-Fi in the institute also.

The users are of the opinion that they need databases to be subscribed available in their areas. The users need more information resources as they are not satisfied with the available collection in the library. Few users need training for searching information from remote places. Thus users are aware of modern ICT based resources in their subject areas and are demanding through libraries.

2) Librarians provide following
- Efforts to maintain statistics of usage of library. (This is good for taking policy decisions)
- User Training on demand (But user still need some more)
- Help in searching data but over the net and CD Rom databases
- Digital collection is on the way in some libraries (30%)
- Libraries are providing reference services and referral services to users on request
- Librarian permit to access resources available on net as well as from the libraries.
- In limited resources collection is not strong in 75% libraries but librarians are assisting users from other libraries also

Librarians Opinion:

- Different nature of library in which more recourse are needed including the library budget.
- Librarians have demanded special modules to be included in Library software to add images and its descriptions useful for the students and users of   Arts and Crafts.
- Need Consortium for these Libraries to get more subscription of journals.
- Cost of Books in Arts and Craft subject area in more and in limited resources it is difficult to get more books for students in limited budgets, more funds are needed by librarians.
- Need collection development in e-form to match the demands of users
- Need collection of text books, reference books, foreign journals in libraries.

 6.3 Suggestions:

Based on the findings of the study researcher has made efforts in listing few suggestions as under:

6.3.1 Educational   System

1) Arts and Crafts education is necessary to improve. The products which fetch the international market. But for this purpose effective each system is needed even at root level. Thought it is subset of fine Arts it need wider scope as a specialized branch.

2) Every state has its own culture and heritage and hence the formal each in the Arts and Crafts to be developed to improve the local products from clay, textile, and ceramic and glass art, decorative arts etc. There is a need to develop the culture by establishing Arts and Crafts each system imitating different courses in every state.

3) The new courses to be added to introduce modern techniques in building culture and product to gain international market.

4) Arts and crafts courses to be derived for all age groups and also develop a platform for application and providing tools.

5) The government supports to essential for this activity.

6) Skilled faculty is to be appointed in these institute based on their intellectual developments.

6.3.2 Library Systems

1) All the institutes of Arts and Crafts have proper libraries to support educational system. The libraries are heart of institutes and have to be enriched him collection which support to position and vision of institute as well as sources users needs. The libraries in these areas need re-engineering and it is suggested that useful ICT and tools evaluated services to be provided to users.

2) Libraries have given priority in this area but collection is not proper in newly established institute libraries. The space is to be provided instead stacking in single rooms. Libraries are growing organization and space is to be considered keeping in mind future development.

3) All libraries needed qualified library staff for its improvement, only 60% libraries having qualified libraries.

4) The collection development is to be improved in these libraries are 30% libraries do not have sufficient collection (50-150). There is a need to find out ways to evaluate collection by entering in to research prospectus.

5) The collection in these libraries are less as compared to other academic libraries and its collection is also spherical in nature and the publication are costly on it includes illustrations, painting, portrait, designs etc. There is a need for developing research activity in these libraries as well as developing more use of interacts for providing access to users.

6) There is a need to improve Textbook and reference book collection in libraries. There is a need to develop also in this area to provide maximum access to information.

7) More foreign journals are to be subscribed in this field. Since the libraries are limited. There is a need to initiate consortium practices so but journals subscription will enhance from 23% to more in area of foreign journals.

8) Along with print, e-books, journals to be subscribed to manage more acquisition in less budget. But in cause budget is to be evaluated to meet the basic needs.

9) Libraries are not well developed and using any document processing activity as collection is less. But there is a need to organized collection substantially. Even at smaller size libraries practices are to be followed for provide better access to be used similar OPACs are o be developed for research purposes.

10) Enough space in 50% libraries is less it is manage to look in to solving space problem for stacking recourses collected.

11) Library services need to be enhanced in these libraries...CAS, SDI, Alert, Digitized online search, electronic computerized system is needed to be provided.

12) ICT and internet or web bases information services to be used due to less physical collection available in more libraries.

13) Automation of libraries is to be taken a take priority in these libraries which is a basic requirement to intake modernization and achieving future developments in libraries.

14) The libraries can use e-granthalaya, Koha which are free and initiated automation instead of acquiring priced software's. This helps in enhancing library activities.

15) New projects like OPAC, Internet Resources to be undertaken which initiate research activity prior to developing networks allowing these libraries.

16) These libraries have to adopt support libraries to support literature search globally available. Since the library is still in traditional era support to user need is poor to this need input.

17) Users developed for these libraries any can be fulfill if these use technique to collect, organize, process, describe and recues information.

18) There is a need to done know based in these areas.

19) Libraries efforts are more to provide need based services but facing problem in all aspects, unless management supports if is not possible to improve status of libraries in this area.

20) In short qualified librarians are required but motivation is poor and need to improve in collection, services, use of ICT for better use.

In short there is a need to re-engineer the Arts and craft Libraries to develop new programs for collection development and providing library services using ICT. This helps in developing network among these libraries and support the user needs.

6.4 Satisfaction of Objectives and Hypothesis:

The objectives selected for this study are discussed in the different chapters and also satisfied. The objectives satisfied in the chapter noted ageist each.

1 To identify the institutes in Arts and Crafts in Pune and Mumbai. (The researcher has identified the Arts and Craft institutes for different sources and listed them excluding Fine Arts area and the detailed 21 institutes are presented in Appendix B. Appendix D covers the major Arts and Crafts Institutes in India)

The objectives 2, 3, and 4 are assessed and discussed in Chapter 5 and 6. These objectives are analyzed in chapter 5, using the data collected from the Arts and crafts institutes and synthesized and presented in findings suitably in chapter 6.

2 To assess the status of libraries attached to Arts and Crafts institute

3 To assess the collection of library facilities provided by these libraries.

4 To assess the need of users.

5 To suggest best practices to improve the status of these libraries. (This objective is discussed in detail in chapter 7 and suggested few best practices to improve collection and library services in these fields.)

Thus the objectives considered for this study are satisfactorily defined in the complete study.

Similarly from the study it is proved that the hypothesis considered for this study viz.

1 Arts and Crafts College libraries are coming up but provision of services is not to the (mark) need of users.

2 Collection is poorly organized as well as enhanced services are not provided

Are true in its sense as the survey findings revealed that the libraries are only providing reference and book reading services more as compared to other prominent services like CAS, SDI and Online searching which are more important and these libraries have to develop new services as per the demand of the users.

In case of collection, the collection in 50 % libraries is very poor and since the cost of the publications are very high there is a paucity of funds and less intake of documents are possible. The foreign journals are not subscribed in sufficient number in these libraries including reference sources and hence the collection is poorly developed which need to be taken care of by librarians and they have to depend more on the ICT based collection using networks and internet resources. Similarly OPAC can be developed and put it on web for achieving resource sharing among these libraries. The ICT infrastructure and automation is also poor and hence concepts like networking cannot be implemented immediately.

Thus both the hypothesis is true and need to improve the libraries in collection as well as providing services to them.

6.5 Scope for Future Studies:

Any study conducted in not full covered in all the aspects. There is a scope for others to work in the same area but on different concepts. The scope in the same area might be as:

- To analyze the information resources both print and e-resources in this area which specialized area is having less resources known to users. This study helps both librarians and users to assess the literature available in these subjects.

- To conduct a spate user survey to identify the needs of the users (ISB) to provide them proper collection and services from the libraries of this kind.

- To initiate networking of these libraries at national level.

- This study is based on state level but there is a need to analyze the national status also.

These are the further studies possibly useful to these libraries.

6.6 Conclusion:

Arts and crafts is a culture and treated as subset of Fine Arts but have more weight age and demands in the society as this deals with different areas like: Architecture, Miniature painting, stone activity, metal making, pottery, painting, calligraphy, cloths making, drawing (Still life, Landscape, sketching etc), painting (Expression, spray, glass painting, Dye cloth), Printing (block, hand, stencil, wax, rolling, printing), Designs (Pattern, fabrics, visual, graphic, digital graphics, geometrical etc), portraits, carving, modeling, Street Art, Abstract Art, Conceptual Art etc.

These branches are very popular and used in developing products for export and gaining income as well as preserving national heritage. There is a need to develop a formal education system to develop the skill of the developer. There are university courses which are conducted regularly in 3-5 years duration but it in Fine Arts and Architecture. Though these courses touch the arts and crafts area in peripheral ways but not in deep sense and hence there is a need to initiate the courses for Arts and Crafts. The

development was initiated in develops countries like America, UK, Europe etc but The other countries having traditional culture later on developed these courses. In India the arts and crafts culture has a history since Sindhu civilization and then expanded in each state having its own glory like Utkala (Odishi), Gujrathi, Rajasthani, Kerali, Kashmiri, Aasami, Hamalayan, Tibetian, Mangalori, Maharashtrian, etc. The handicrafts and the decorative arts form these regions are very popular and has an exported value to the articles manufactured.

To enhance the value different Institutes developed in India and organized formal education systems, but it is observed in the survey that though there is a library attached to these institutes but they need to re-engineer libraries in Arts and Crafts to cope up with the user's demands. Since the old institutes have well developed collection but 50% new libraries are having very poor collection. The more trace has to be given to develop proper collection to suit the needs.

The detailed study in respect of the status of libraries in Arts and Crafts revealed to researcher that there is a need to develop a proper collection development policy for the effective collection development and also use the resources available freely over the net. There is a need to automate the libraries to get the advanced benefits from the e-publications and also provide better services like alert, digest, ask, librarian etc. Thus of ICT in these libraries may support more in collection development as well as providing enhanced existing services and adding new ICT based services. The libraries in this area are vital but have to be metamorphosed properly considering the needs of users.

Chapter 7

Best Practices to be followed in Arts and Craft Institute Libraries

Chapter 7 Best Practices to be followed in Arts and Craft Institute Libraries

7.1 Introduction:

The Arts and Crafts are an area which is quite different from the normal branches of education. The libraries attached to Arts and Craft institutes are treated both as academic and special libraries and have to function in coordination with activities carried out in both libraries. The academic libraries are due to its nature teaching and learning in the area of academics and the special library is treated due to limited and subject specific collection in these libraries and also serve to the special users who select the branch of Arts and Crafts which is sub set of Fine Arts. Thus these libraries are playing a dual role in providing user services based on specialized collection.

The survey of Arts and Crafts libraries in Pune and Mumbai revealed that the status of these libraries attached to the Arts and Crafts institute are to be improved in terms of collection as well as library services. These activities need to be re-engineered in these libraries to support the educational branch. The libraries attached to Arts and Crafts are still having the influence of traditional practices and supporting to the organizational objectives of learning and teaching in the area of arts and crafts.

The trends in teaching and learning are shifting in this area and have an impact of ICT. Since the collection is very poor in some of the libraries they are using internet for the data collection needed for the study and project work. The future of arts and craft libraries needs to look into this angle to support the learning process. If libraries have to support the organizational and user needs properly, then ICT applications need to be implemented and not be restricted only at automation level. The future of libraries is also dependent on educational system which is facing massive changes and has to change in the years to come.

Librarians in this sector need to plan for best practices to be used in libraries to meet the user's requirements and develop plans to re-engineer libraries with proper collection and providing services. The impact of internet and the technologies, library staff can practice and develop new systems and also have to adapt the technologies to handle the broad

spectrum of information flow. Libraries have to shoulder new challenges and have to meet the ever increasing demands of the users.

In the academic sector, libraries are treated as resource centers, learning center, knowledge resource center etc. this is due to dissemination of information to users using modern technology and collection. Resource sharing is prominently applied by the libraries to develop proper and economic collection development. Thus librarians need to apply best practices in the libraries associated with Arts and Crafts.

7.2 What is Best Practice?

Wikipedia (http://en.wikipedia.org/wiki/Best_practice) defines the term best practice as a method or technique that has consistently shown results superior to those achieved with other means, and that is used as a benchmark. Best practice is considered to describe the process of developing and following a standard way of doing things that multiple organizations can use. Best practices are used to maintain quality.

This term along with many disciplines is also used in LIS to improve the quality of collection and services. A best practice may be innovative and be a philosophy, policy, strategy, program, process or practice that solves a problem or create new opportunities and positive impact on the whole organization (NAAC, 2006). Best practice means finding - and using - the best ways of working to achieve the objectives. It involves keeping up to date with the ways that successful businesses operate - in sector. Best practices deals with the process, practices, and systems identified in public and private organizations that perform exceptionally well and are widely recognized to improve an organizations performance and efficiency in a specific area. Thus it is very clear that best practices mean use of method or techniques which gives better and quality results. In Arts and Craft libraries there is a need to adapt best practices for collection development and providing user based services.

Discussing the issue of best practices in libraries Vyas (2009) listed out the best practices to be followed for academic libraries, and also listed by NAAC, which were grouped into:-

- Management and administration of library
- Collection and services
- Extent of user services
- Use of technology

For college libraries, NAAC has highlighted few best practices which are really needed to follow in the Arts and Crafts Libraries.
- Computerization of library with standard software.
- Providing sufficient information about the library in prospectus
- use statistics of libraries
- Displaying newspaper clippings
- Career/ employment information services
- Internet facility to different user groups
- Information literacy programs
- Displaying New Arrivals
- Conduct book exhibition on different occasions
- Organizing book talks
- Conduct user surveys periodically

7.3 Best Practices for Managing Libraries:

Management of Arts and Craft libraries are considered as a vital factor and librarians have to think for the best practices in different areas to meet user satisfaction. For better management and development of libraries in this sector there is a need for:

- Formation of Academic Library Committee so as to develop proper need based collection and putting the opinions of academicians to librarian.
- Well trained and qualifies staff for managing library
- Develop awareness about library among users
- Motivate users by introducing book review, book talk, book seminars, author talks etc.

- Compile different library statistics for preparing policies, norms and track the progress

7.3.1 Collection Development and Maintenance:

Collection of the library is heart and its use depends on user's requirement. Collection development might look simple but it is a tedious and complex process. The best practices for the collection development are needed in the information explosion era so that in a minimum budget it is possible to get proper collection. There is a need to set parameters like prepare a written and structures policy for Collection Development including maintenance, retention and weeding out etc. Conduct frequent user surveys to assess the needs and also find the trends of users in consulting the subject materials.

Since collection is having prime importance in the library a judicious selection is required form the librarian. Librarian has to enter the different programs like ILL, building library networks among these libraries, enter in to resource sharing activities as well as develop consortium in these group of libraries which helps in economizing the cost structure. Along with print if e-resources are available, then there is a need to acquire e-resources and databases available in this sector for the more access to knowledge base. Internet and use of web tools are the new methods to adapt for contributing and sharing to knowledge. Creation of IR in this area might be more useful as there are many gray resources each library has which builds the network in longer time among these group of libraries.

For effective collection development the practices need to be followed very soon as they are economical and providing different services to users. Based on the collection librarian can provide better services to users using different resources clubbed from different similar type of libraries.

7.3.2 Library services:

Library Services are more important from the user point of view as they communicate the availability of information and library resources to users and fulfill the information requirements. Traditional services are best in mono-media age (Print) like CAS, SDI, newspaper clippings, Bibliographies of different types, catalogue based services,

photocopy services, etc but in the multimedia era in which all the media are prominently used and developed e-resources are more beneficial to provide services to the patrons. The digital library based services, internet resource based services, network based services, web tool based services, online searching of databases etc are being import which can be developed based on the user needs.

In the ICT era drastic changes have been observed by library community. The services are enhanced using new media and form of documents (e- resources). The new services are provided like alert, digest, ECS (Electronic Clipping Services) , TOC, Full Text document delivery EDDS, etc. thus the trend is shifting towards user centric services and these are to be included in the Arts and Crafts libraries where collection is in limited number and user demand are more.

Thus along with the traditional services new services are to be generated and provided to the users. These best practices are to be developed well to match the needs of users. For making proper collection and providing services there is a need of using ICT to support the activities in libraries. The best collection and best use of ICT provides better services to users.

7.3.3 Use of Technology:

ICT changed the faces of libraries in every sector. Use of ICT is very common and information society is now fully aware of use of ICT. This tool has made the task simpler in libraries. ICT helps in the following way. The best practices achieved are:

- Use extensive ICT tools to minimize manual tasks so as library staff can relax from the duplicate work and the spare time is used for developing management policies and maintains the different services.

- Use of proper library management software for automation purposes helps in automating the task and this helps in generating new services using ICT and then internet etc. Automation is the first step to achieve and this is the base for development of libraries and taking part in different library practices like resource sharing.

- Develop databases of specialized information resources available in the library so as to develop resource sharing programs among the Arts and crafts institutes.
- Use of Internet is necessary for all including library professionals and users, as it is an information treasure which helps in collecting desired primary information.

- Create a separate qualitative library website and update the data regularly. The search engines can also be linked to web pages and thus library portal, subject portals are to be devised for easy data collection.

- Use of web 2.0 tools for information collection and dissemination at any place even using mobile and SMS services to users

- Develop Institutional Repository to compile and preserve the intellectual assets of organization and make better use of e-publications

The best practices suits to the vision and mission of organization and libraries. Dahibhate et al (2011) and Sudge (2012) elaborated the vision of the future libraries based on the review of different personalities. They emphasize the following aspects:

- E-learning system in practice and accordingly needs of user shift from print to e-prints

- Use of multiple media extensively

- Visual infrastructure use like video display on wall, room theaters, learning cafeterias, and theme centered constructions etc may be more popular.

- Use of e-books, multimedia books, and knowledge based packages, exhibits more used

- Virtual conferencing leads the profession, webinars, and remote participation in debates.

- Extensive media storage, virtual reality,

- Development of problem solving groups of library professionals

- Digital harvesting of information and knowledge, extensive content building, advanced internet usage might play big role

- The user's expectations are also analyzed to develop the future of the libraries. The needs of future users from the libraries especially academic are as under:

- 24/7 services in digital form and deliverable at any suitable place

- Virtual, digital, mobile and real time archives of information

- Library 2.0 and use of e-books using e-readers like Kindle I-Pods

- Active learning facilities supporting current education system

- Wikis, IR's, mega information storage or knowledge base

- Use of I-PODS, Blackberry, MP3 players etc in the library premised to easy downloads and synchronization

- User centric and customized services from libraries

- Wireless communication and support to access information using portals, search engines, information gateways, uploading at IR and open access resources as well use of RSS and web 2.0 tools for scholarly communication

- Information availability from distance or distributed learning centers

- Saving of cost and availability of information using partnership moves similar to consortium

From the study of all these, it is revealed that changes are to be accepted and redesigning of libraries are necessary in arts and craft libraries. For this purpose best practices may be framed by library professionals for providing better facilities to users.

7.4 Best Practices for Arts and Crafts Libraries:

Based on the survey the researcher would like to present few best practices to improve the libraries in this sector. Arts and craft libraries perform the special role in supporting the fine arts branch. The library system is still related to traditional task and to face the challenges the researcher suggested few best practices in the profession. The survey of these libraries revealed that the development of these libraries is not in tune with the present trends. The system needs to be reengineered keeping in mind the use of ICT in libraries and networking of these libraries for better resource sharing, in order to be able to provide better facilities and services to the users,

To re-engineer arts and crafts libraries efforts are needed towards:

- Proper resource development and management

- Resource sharing plans to achieve economic and useful electronic resources

- Participate in consortium plans

- Subscription to e-publications and entering in to consortium

- Providing users centric library services

- More use of ICT, web tools, internet resources, social media etc

- User awareness and information literacy programs for understanding use of collection.

7.4.1 Collection Development:

Collection is the heart of any library and proper collection development is the main task of the librarian which fulfills the user needs and institutional goals. For this purpose a collection development policy in written form is required. The main objective of the collection development is to make available all kinds of required reading material, i.e. books, reference books, text books, reports, theses, serials, journals, electronic and multimedia resources etc to support learning, teaching and research pursuits of the students, faculty and staff within shortest possible time and at a reasonable price.

Best practice: A collection development policy consisting selection, de-selection, maintenance, retention and weeding is to be drafted. Similarly an expert library committee is to be established for decision management. A proper collection in library as per the policy and objectives of institution and user need based is required. Selection of resources through suggestions from users, Library committee and procurement of standard resources useful to Arts and Crafts libraries is the need with economical purchase. The collection covers comprehensive nature of collection consists of 1. General and text books 2. Reference books 3. Current journals 4. Reports, pamphlets and theses 5. Multimedia products, CDs, DVDs, Videocassettes etc 6. Offline and online databases. Evaluative technique is to be used by the librarian while selecting the resources.

7.4.2 **User Services**:

From the survey of arts and craft libraries it is found that these libraries are providing following services to their users.

- Reference service
- Reprographic services
- Reading room services
- List of addition
- News paper clipping service
- Home lending

Best Practice: There is a need to use ICT and provide advanced services to the users of Arts and Craft libraries like:

- Current awareness
- User centric services
- Alert services
- Topical bibliographies
- SDI services
- Web OPAC
- Databases searching (offline / on line)
- Institutional Archives (IR)
- Table of Contents (TOC)
- Institutional specialized databases
- Consortium policies
- Internet based services
- Virtual reference desk services
- EDDS
- Library portal or home page linked to various resources (Gateway)
- Web tool based services like face book, blogs, RSS, List serves, chats

Thus for the improvements in these libraries the above best practices are to be used to develop good libraries in this zone and set a model. In short identification of user needs, procurement of qualitative and suggested resources after evaluation, appointing library committee, getting suggestions from users, developing collection policy covering different aspects, proper collection management, use of ICT and free based information resources available from other institutes and over the net, and based on these provide a user based services. This is an essential requirement for uplifting the libraries in the arts and crafts sector. Similarly resource sharing activities, networking of arts and craft libraries, consortium of these libraries might be the best practices to improve the status of libraries.

Summary:

Every library has to identify and develop its own best practices to enhance the collection development process, services dissemination and use of the library as a whole. Appropriate planning, for thinking, a detailed analysis of user base, objectives of institution and its future strategies can be considered while planning any best practice. In

fact it requires active participation, willingness, creativity and problem solving attitude from the library stakeholders. Developing best practices, analyzing at a regular interval lead to continuous improvement in overall performance of the library and the institution. Similar need is observed in arts and craft libraries also.

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Appendix A: Questionnaire

Research Topic: "A Survey of Art and Craft Libraries in Pune and Mumbai City: Status of Collection Management and Services"

Researcher: Mrs. Deepali R Jadhav

Supervisor: Dr N B Dahibhate, CSIR- NCL Pune

Questionnaire

A) **About Institute/Organization**

1. Name of the Institute:-_____

2. Address:-   _____

3. Communication Details:- Tel-_____ Fax-_____
                                    Email-_____ Web Page _____

4. Establishment Year of Institute:- _____

5. Staff: - Teaching- _____ Non-Teaching- _____ Other _____ Total __

6. Details of courses Conducted with intake Capitals:-

i) Regular Courses:

Name of Courses	Duration of Course	Intake Capacity of Students

ii) Other Special Courses Conducted in Fine Arts or Applied Arts

(Please Specify):-_____

7. Any Distance Courses Conducted in Your Institution: - Yes / No

If Yes: - (Specify) _____

8. Total Strength of Student on the Campus:-_____

9. Annual Budget of Institute (In Rs.):- _____

10. Is Your Institute Autonomous / Aided / Non-aided? _____

B) About Library

11. Name of Library (Specific name given to library if any) _____

12. Establishment Year of Library:- _____

13. Nature of Library: - Central/Divisional

14. Library Working Hours: - _____

15. Is Library Kept Open on Holidays: - Yes / No

16. Reading Room Facility: - Yes/No

If Yes, No. of Seating Capacity: - _____

17. Name of librarian:-

18. Qualifications of Librarian: _____

19. a) Registered Library Users:-_____

    b) Are You Allowing Users from Outside Institute? Yes / No

       If Yes, Any fees for the Membership. (Specify)

20. Total Collection of Library: _____

21. Annual Addition to Collection:- _____

22. Total Library Staff

    a) Professional ___ b) Non Professionals ____ Total

23. Annual Budget of Library (in Rs.): - _____

24. Has Library an Open Access System Yes/ No

    C) Library Collection

25. Total Collection in Library as on April 2012: _____

26. Types of Collection:

        a) Books- _____

        b) Journal- _____

        c) Drawings- _____

d) Pictures and Design - _____

e) Reports- _____

f) Conference/Seminar Proceedings- _____

g) Total number of Journals Subscribed –

h) Any Other Material: _____
(Please Specify)

27. Journals Subscribed: a) Free _____b) Paid _____   Total
       a) Indian _____b) foreign _____ Total

28. Budget Amount Spent for (In Rs.) a) Books and Other Materials

                                       b) Journals

29. Forms of Document Collection Available in the Library:

a) On line Journals /e-journals   Yes / No

b) e- Books and e- Forum   Yes / No

c) Databases   Yes / No

d) Internet Resources   Yes / No

30. Classification Scheme Used:

31. Cataloguing Code Used:

32. Had Library Sufficient Space to Accommodate Collection? Yes / No

    If no, State reasons:

D) Library Services Provided

a)	CAS		g)	OPAC	
b)	SDI		h)	Bibliographic	
c)	News Paper Cutting		i)	Reference Service	
d)	Reprographic		j)	Referral Service	
e)	Reading Room		k)	Internet	
f)	Home lending		l)	Alert	

33. Which of the Following Services are provided to Users? Indicate y/n

33 a. Any Other Services provided in Addition to Above. Please Specify:-

E) Automation

34. Is Library Automated   Yes / No: -

    If Yes Name of Library Management Software Used _____

35. If No. Are you planning to Automate Library? Yes / No

36. Are you satisfied with the Using of Software? Yes / No

    If No, then specify reason- _____

37. Status of Automation:- Fully / Partially / Not Yet

38. Are you aware of Free Library Software availability? Yes/ No

    If yes name of the Software Known - _____

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39.   Have you developed databases? Yes / No

40.   Any Modern Practices used in Library (Digitization)   Yes / No

   If Yes, Please Specify:

F) Users Expectation from Library

Are Users Demand for the Following?

41. Current Information on related topic Yes / No

42. Retrospective Information on Topic Yes / No

43. Library Services using Internet   Yes / No

44. Use of Computers for Global Information Search   Yes / No

45. OPAC or Web OPAC   Yes / No

46. More Resources from other Libraries   Yes /No

47. Library Orientation Required by users   Yes/ No

G) Efforts From Libraries

48. Digital Collection Development Yes / No

49. User Training or Orientation for use of Different Library Resources

Yes/ No

50. Database Searching Online / Offline Yes /No

51. Maintenance of Statistics Yes /No

52. Any Suggestion / Opinions for improving Arts and Craft Libraries:

Appendix B: List of Arts and Crafts Colleges in Mumbai and Pune

A) Arts and Crafts Colleges in Mumbai

1) Sir J.J. Institute of Applied Art
Sir JJ School Of Arts Compound, Dr D N Rd, Nr Anjuman E Islam School Opp V T Stn, Fort, Mumbai – 400001.
Tel: + (91)-(22)-22621276
Email: jjarchitecture@hotmai.com , sirjjarchitecture@yahoo.co.in
Website: http://www.sirjjarchitecture.org/

2) Kala Vidya Sankul Polytechnic
Opp Central Plaza,, Raja Ram Mohan Roy Road,
Charni Road, Mumbai – 400004
Website: www.kalavidya.co.in
Phone: +(91)-22-61615696, +(91)-(22)-23635586, 23636864, +(91)-9820153135, 9967267138, +(91)-(22)-23636864

3) Rachna Sansad Academy Of Applied art
278, 6TH Floor, Behind Siddhivinayak Temple,
Shanker Ghanekar Marg, Prabhadevi, Mumbai – 400025
Website: www.rachanasansad.in
Phone: +(91)-(22)-24301024, 24310807, 24384597, 24381745,
+(91)-9004182541, 9967634643, +(91)-(22)-24301724, 24212883

4) Bhausaheb Hiray S S Trusts College Of Architecture
Plot No 341 Govt Colony,
Opp Kherwadi Police STN Nxt To New English School,
Bandra East, Mumbai – 400051
Website: www.hiray.org.com
Phone: +(91)-(22)-26570986, 26573181, 26570892, +(91)-(22)-26570892, 26570986, 26573181

5) L S Raheja School Of Art
Nr Bank Of Baroda, ST Martins Road,Linking Road,
Bandra West, Mumbai – 400050
Phone: +(91)-(22)-26421728, +(91)-(22)-26401933

6) Academy Of Applied Art

2nd Flr Municipal Marathi School No 2,
Near Portuguese Church Opp Sarvodaya Soc,
Gokhale Road, Dadar West, Mumbai – 400028

7) Sophia College

B.K.Somani Polytechnic Courses- Applied Art-4 year

B) Arts and Crafts Colleges in Pune

1) Bharati (KalaMahavidyalaya) College of Fine Arts,

Katraj -Dhankawadi Campus,
Pune - Satara Road,
Pune 411 043
Tel. :24335701, 24335510, 24331317
Fax : 020 -24339121
Email: bharati@vsnl.com, intoffice@bharatividyapeeth.edu
Website: http://www.bharatividyapeeth.edu/

2) Padmashree Dr. D. Y. Patil College of Applied Arts & Crafts

Sector.-29, Nigdi-Pradhikaran,
Behind Akurdi Railway Station,
Pune 411044.
PhoneNo.-27654501/27654468
Fax No.-27652794
Email: info@dypcaac.com
Website: http://www.dypcaac.com/

3) Abhinav Kala Mahavidyalaya

P No 6 S No 2043, Tilak RD, Sadashiv Peth,
Pune - 411030
Website: www.bkps.edu
Phone: +(91)-(20)-24335428, 24339055, 24320599, +(91)-(20)-24336201

4) **Vishwakarma Creative I College**

Undergraduates Courses in Multimedia, Interior Design, Fashion, Mass

Communication, Fine Arts affiated to Pune Univ, Punjan Tech Univ &

Tilak Mah.Univ.
Gangadham Commercial Complex Phase No 1,
Lulla Nagar Bibvewadi RD, Market Yard, Pune - 411037
Website: www.creativei.info
Phone: +(91)-(20)-24240024, 24240023, +(91)-9922504372

5) **National College Of Fine Art**

Vikrant Complex,
NR.Happy Thought Center, Tapovan Mandir Road,
Pimprigaon, Pune - 411018
Website: www.creativei.info
Phone: +(91)-(20)-27412448

6) **Chitari Academy Of Fine Arts**

Atur Foundation House, DR Ambedkar RD, Camp, Pune - 411001
Phone: +(91)-(20)-26121297, +(91)-9822034803

7) **Chitralila Niketan Kala Mahavidhyalaya**
410, Shaniwar Peth,
Near Mandar Lodge, Pune, 411030

8) **Kalasagar Kala Mahavidyalaya**
Kalambe Complex, Above Vishweshwar Bank,
Manik Baug, Sinhagad Road, Pune
Phone: 020-24350056

9) **Dalit Mltra Kala S. G. Abnawe Kala Mahvidyalaya**
484, Sadashiv Peth, Tilak road,
Pune, 411030

10) **Sai Chitrakala**

Dyaneshwar Interprises, 3rd Floor

Katraj Depo

Pune
Phone no: 020-24369242

11)**MIT Gurukul School of Design**
Rajbaug, next to Hadapsar, Loni Kalbhore, Pune
Phone: 020-39210159, 39210161

12) **Audyogik Tantra Shikshan Santha's College of Fine Arts & Design**

M.I.D.C., Chinchwad ,Pune, Affiated to Pune university, Pune-411019 (Closed)

13) **M.C.E. Society's School of Art, Azam Campus, Pune**

2390, K.B.Hidayatullah Road, D.ed College building. Azam Campus

 Camp, Pune-411001

Phone- 020-26445073/26455010,9923660627

14) **Suryadatta College of Fine Arts, Pune**

sadashiv peth pune

Appendix C: Arts and Craft Institute's Libraries Physically Evaluated and

Interviewed the Librarian's also

A) **Art and Craft Colleges List in Mumbai**

Sr.No	Name of the college	Visited
1	Sir J.J. Institute of Applied Art	Visited
2	Kala Vidya Sankul Polytechnic	Visited
3	Rachna Sansad Academy Of Applied art	Visited
4	Bhausaheb Hiray S S Trusts College Of Architecture	Visited
5	L S Raheja School Of Art	Visited
6	Academy Of Applied Art	Visited
7	Sophia College	Not Available

B) Art and Craft Colleges List in Pune

Sr.No	Name of the college	visited
1	Bharati (KalaMahavidyalaya) College of Fine Arts	Visited
2	Padmashree Dr. D. Y. Patil College of Applied Arts & Crafts	Visited
3	Abhinav Kala Mahavidyalaya	Visited
4	Vishwakarma Creative I College	Not Available
5	National College Of Fine Art	Visited
6	Chitari Academy Of Fine Arts	Not Available
7	Chitralila Niketan Kala Niketan	Visited
8	Kalasagar Kala Mahavidyalaya	Visited
9	Dalit Mltra Kala S. G. Abnawe Kala Mahvidyalaya	Visited
10	Sai Chitrakala	Visited
11	MIT Gurukul School of Design	Visited
12	Kalasagar Kala Mahavidyalaya	Not Available
13	M.C.E. Society's School of Art, Azam Campus, Pune	Visited
14	Suryadatta College of Fine Arts, Pune	Not Available

Appendix D : List of Arts and Crafts Colleges in India

1.Apeejay Institute of Design, Thughlakabad Industrial Area, M.B.Road, New Delhi - 110 062

2.College of Arts and Crafts, Lucknow.

3.College of Fine Arts, Kumara Kurupa Road, Bangalore - 1

4.College of Printing Engineering and Graphic Communication, 1786, Sadashiv Peth, Pune - 411 030

5.Delhi College of Art, Tilak Road, New Delhi - 110 001

6.Delhi Institute of Heritage Research & Management, New Delhi at 18-A, Satsang Vihar Marg, Qutub Institutional Area, New Delhi - 110 067

7.Faculty of Fine Arts, M.S.University of Baroda, Pushpa Baug, University Road, Vadodara - 390 002

8.Faculty of Fine Arts, University of Madras, Chennai - 5

9.Faculty of Visual Arts, BHU, Varanasi - 221 005

10.Faculty of Visual Arts, Rabindra Bharati University, Calcutta - 700 050

11.Film Television Institute of India (FTII), Law College road, Pune - 411 004

12.Goa College of Arts, Altinho, Panaji, Goa - 403 001

13.Government College of Art & Craft, Patna - 800 001

14.Government College of Art and Craft, 28, J.L.Nehru Road, Calcutta - 700 016

15.Government College of Art and Craft, Khalikot, Berhampur University, Berhampur - 760 007

16.Government College of Arts and Crafts, Chennai - 3

17.Government College of Arts, Chandigarh

18.Indian Institute of Technology, Industrial Design Centre, Powai, Mumbai - 400 076

19.Indira Kala Sangit Vishwavidyalaya, Khairagarh - 491 881, Madhya Pradesh

20.Institute of Applied Arts, Fort, Mumbai - 400 001

21.Jamia Millia Islamia, Jamia Nagar, New Delhi - 110 0025

22.Kala Bhavan, Vishwa Bharati University, Shantiniketan - 731 235

23.National Institute of Design, Paldi, Ahmedabad - 380 007

24.National Museum Institute of History of Art, Conservation and Museology (Deemed University), C/o National Museum, Janpath, New Delhi - 110 011

25.Nirmala Niketan 49, New Marine Lines, Mumbai -20

26.Raheja School of Arts, St.Martin Road, Bandra (West) Mumbai - 400 050

27.School of Broadcasting & Communication,Andhakshi Building; 37, Gilbert Hill Road, Near Bhavan's College, Andheri (w), Mumbai 400 058 India

28.Sir J.J. School of Art, Dr.D.N. Road, Mumbai - 400 001

29.Sophia College, B.K.Somani Polytechnic, Bhulabhai Desai Road, Mumbai - 400 001

30.University of Delhi, New Delhi - 110 007

31.Utkal University, Bhubaneshwar - 751 004

32.Women's Polytechnic, Maharani Bagh, New Delhi - 110 065

33.AFA-Animation And Fine Arts Academy,No.347, D.S.Complex, 3Rd Floor, Nehru Street (Near Hotel Mangala International) Ramnagar, Coimbatore - 641009,Ph- 0422 - 4206227/ 8, 4206337

(Source www.afaanimationindia.com)

Appendix E: Geographical List of Arts and Crafts Colleges in India

1. New Delhi

1.Apeejay Institute of Design, Thughlakabad Industrial Area, M.B.Road, New Delhi - 110 062

2.Delhi College of Art, Tilak Road, New Delhi - 110 001

3.Delhi Institute of Heritage Research & Management, New Delhi at 18-A, Satsang Vihar Marg, Qutub Institutional Area, New Delhi - 110 067

4.Jamia Millia Islamia, Jamia Nagar, New Delhi - 110 0025

5.National Museum Institute of History of Art, Conservation and Museology (Deemed University), C/o National Museum, Janpath, New Delhi - 110 011

6.University of Delhi, New Delhi - 110 007

2. Lucknow

1.College of Arts and Crafts, Lucknow

3. Bangalore
1.College of Fine Arts, Kumara Kurupa Road, Bangalore - 1

2.Film Television Institute of India (FTII), Law College road, Pune - 411 004

4. Baroda

1.Faculty of Fine Arts, M.S.University of Baroda, Pushpa Baug, University Road, Vadodara - 390 002

5. Chennai

1.Faculty of Fine Arts, University of Madras, Chennai - 5

6. Varanasi

1.Faculty of Visual Arts, BHU, Varanasi - 221 005

7. Calcutta

1.Faculty of Visual Arts, Rabindra Bharati University, Calcutta - 700 050

2.Government College of Art and Craft, 28, J.L.Nehru Road, Calcutta - 700 016

8. Goa

1.Goa College of Arts, Altinho, Panaji, Goa - 403 001

9. Patna

1.Government College of Art & Craft, Patna - 800 001

10. Berhampur

1.Government College of Art and Craft, Khalikot, Berhampur University, Berhampur - 760 007

11. Chennai

1.Government College of Arts and Crafts, Chennai - 3

12. Chandigarh

1.Government College of Arts, Chandigarh

13. Madhya Pradesh

1.Indira Kala Sangit Vishwavidyalaya, Khairagarh - 491 881, Madhya Pradesh

14.Shantiniketan

1.Kala Bhavan, Vishwa Bharati University, Shantiniketan - 731 235

15. Ahmedabad

1.National Institute of Design, Paldi, Ahmedabad - 380 007

16. Bhubaneshwar

1.Utkal University, Bhubaneshwar - 751 004

2.Women's Polytechnic, Maharani Bagh, New Delhi - 110 065

17. Coimbatore

1.AFA-Animation And Fine Arts Academy,No.347, D.S.Complex, 3Rd Floor, Nehru Street (Near Hotel Mangala International) Ramnagar, Coimbatore - 641009,Ph- 0422 - 4206227/ 8, 4206337