Chapter – 3

Current Status of Music and Music Collection in India
Current status of music and music collection in India

3.1 Data Collection

Data i.e. plural form of datum indicates facts. Facts may be represented in the form of figures, words, and diagrams etc. Data can be collected through various techniques viz. observation, interview, questionnaire, etc. Data forms the building block for information.

While conducting research, data are essential as they from the basis for reasoning. The researcher collected the same using various techniques to obtain numerical facts to support the findings. For the present research the investigator has primarily used the questionnaire technique. Data were also collected during personal visits to the National Library, Kolkata and Indian Tobacco Company’s Sangeet Research Academy, Kolkata; Sangeet Natak Akademy, New Delhi; AIR Archives, New Delhi; DD Archives, New Delhi; NCPA, Mumbai, AIR Pune, National Film Archives of India (NFAI) Pune.

The researcher has designed different questionnaires for:

- Users of Music
- University Libraries
- Departments of Music of Universities
- Music and Music Training Institutes

3.2 Data Analysis

3.2.1 Survey of Music Users

164 questionnaires were distributed to users of music out of which 153 were received. (93.63%) The questionnaire for users of music was framed mainly to find out how users of music fulfill their requirement of music.
This questionnaire consisted of 24 (twenty four) questions. (Questionnaire is enclosed in Appendix No 2)

First four questions were factual. They were framed to find out the name, gender, age and profession of the respondents. Out of 153 respondents 69 were females, 84 were males.

### 3.2.2 The age factor

Listening to music is a trait common to all human beings irrespective of their age. The same is reflected here from the table below:

<table>
<thead>
<tr>
<th>Age Group</th>
<th>No of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-20</td>
<td>11</td>
</tr>
<tr>
<td>21-30</td>
<td>42</td>
</tr>
<tr>
<td>31-40</td>
<td>33</td>
</tr>
<tr>
<td>41-50</td>
<td>27</td>
</tr>
<tr>
<td>51-60</td>
<td>18</td>
</tr>
<tr>
<td>Above 60</td>
<td>13</td>
</tr>
<tr>
<td>Silent</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>153</strong></td>
</tr>
</tbody>
</table>

Table 1: Age group & interest in music

### Geographical Distribution of the users

Users surveyed come from within cities in India viz. Ahmedabad, Bangalore, Chennai, Coimbatore, Baroda, Hubli, Hyderabad, Jammu, Kolkata, New Delhi and Trivandrum,

From within Maharashtra, the respondents were residents of various cities viz. Ahmednagar, Aurangabad, Barsi, Beed, Chandrapur, Indapur, Kolhapur, Malegaon, Mumbai, Nagpur, Nashik, Navi Mumbai, Pune, Sangli, Satara, Solapur and Thane.
Categories of music users

All of the music users, who responded, belonged to varied types of professions. They were housewives, pensioners, students, teachers, servicemen, architect, doctors, and performing artistes.

Leisure time activities differed from individual to individual viz. reading, going out with the family, gardening, movie watching, or going to see films or theatre shows, etc. But almost all of them listened to the music and attended the music concerts as well. Out of the 153 who, respondent 117 respondents were music listeners, 24 were music learners and 12 were performing artistes.

3.2.3 Uses of Music

People enjoy music for number of reasons and an attempt was made to find out the same. The outcome in the form of the primary reason is reflected in the table below:

<table>
<thead>
<tr>
<th>Reasons</th>
<th>No of Listeners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pass the time</td>
<td>23</td>
</tr>
<tr>
<td>Stress bursting</td>
<td>32</td>
</tr>
<tr>
<td>Learning</td>
<td>29</td>
</tr>
<tr>
<td>Favourite enjoyment</td>
<td>70</td>
</tr>
</tbody>
</table>

Table 2: Reasons for listening Music

3.2.4 The time factor

Time of music enjoyment is not specific. People enjoy music at all times. A few of the respondents stated that they like to listen to music whenever they get time, which cannot be specified. Some of the users stated that he enjoyed music even while driving the car. The duration of listening to music also varied from person to person which again was found difficult
to specify. Minimum half-hour to maximum five hours were the range of different durations for music listening. Early morning and late night were the most preferred time for music enjoyment. This indicated that people enjoy music the most during their leisure hours.

3.2.5 Types & formats of music

Above information was collected to find out as to what extent music is pervasive in human life. Users enjoy every type of music viz. Indian Classical, Light, Film and others. The most common mode of enjoyment was found to be listening to radio, watching the television broadcasts and to listen to the music from the personal collections. 127 out of 153 (83%) respondents had personal collections of cassettes or CDs or Gramophone records. The most common form was cassettes followed by CDs. Very few people have gramophone records today. Very few of them downloaded music from internet. The size of the collection of CDs and cassettes ranged from 5 to 400. 18 users felt that they had a rare collection of music which they had acquired through their social networks. All this information was collected with the intention of finding out how music enthusiasts fulfill their requirements of music.

3.2.6 Public awareness of music libraries

The next question was about awareness of the users with the concept of 'music libraries'. 101 users (66%) were aware, 41 (26.79%) were not while 11 (7.19%) did not answer the question. The respondents, who did not know the concept of music libraries, felt that such a type of library was desirable. 36 users claimed that they were aware of a music library in their vicinity. The libraries they meant here were Radio station libraries or
television centre’s libraries or libraries of music institutes. They were not members of these libraries. When asked about their expectations from prospective music libraries, popular users’ expectations were as follows:

- Lending of Music material – 112 users
- In house music listening - 83 users
- Making copies of desirable material – 97 users
- Alert services about new music albums - 61 users
- Availability of Music related material – 52 users
- Preparation of various lists – 43 users

This specific response to the question about users’ expectations from music libraries is a useful input for designing a music library system and services.

The last question was posed to find out the awareness of users about the preservation of music through National Music Archives. 118 of 153 felt that it is necessary to have National Music Archives.

3.3 Data Interpretation

a. Users are music listeners / enthusiasts. They listen to music from an urge to learn music or as a hobby or to pass the time or to reduce the stress

b. Enjoyment of music is not time specific though morning / evening hours are more preferred

c. Users listen to music through radio and television programmes and through building personal collections comprising of music media like cassettes and CDs

d. People enjoy various types of music
e. Music enthusiasts are found in all the age groups & belong to different professions

f. A good majority of music enthusiasts look forward to visiting a music library

g. If music library is set up the music enthusiasts would opt mainly for lending of music material. They would also look for in-house facility of listening to music, replication of required music material, alert service, etc.

3.4 Survey of University Libraries

A separate questionnaire was designed for conducting the survey of the status of music and music related material in the university libraries. (Copy is enclosed in here as Appendix No 3). The universities for this survey were selected from the list of universities published by Association of Indian Universities in 2002. Technical and Agricultural Universities were omitted. In all questionnaires were sent in June 2004. First reminder was sent in January 2005, second in June 2005 and the third in March 2006. Out of 150 universities, only 48 universities responded by sending their dully filled questionnaires. (List of respondent universities is enclosed in Appendix No 6.)

From amongst the questionnaires received, it is interesting to note that the representative response was received from almost all parts of India i.e. 21 states as is listed in the table below:

<table>
<thead>
<tr>
<th>Name of the State / Place</th>
<th>No. of Universities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andhra Pradesh</td>
<td>7</td>
</tr>
<tr>
<td>Arunachal Pradesh</td>
<td>1</td>
</tr>
<tr>
<td>Assam</td>
<td>1</td>
</tr>
<tr>
<td>Chattisgarh</td>
<td>1</td>
</tr>
</tbody>
</table>
Table 3: State wise statistics of responding Universities

The questions posed were related to the total collection and specifically about the music collection.

Out of 48 respondents 20 universities do not have collection pertaining to music and the remaining 28 universities confirmed that they have collection of music and music related material. Furthermore, from amongst these 28 university libraries who have confirmed the collection, 22 universities have provided the details of the size of their collecting with figures. The tables below provide the details of the sizes of the collection in their various forms.
Books

<table>
<thead>
<tr>
<th>Size of the Collection</th>
<th>No of Universities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below 100</td>
<td>6</td>
</tr>
<tr>
<td>101 - 500</td>
<td>6</td>
</tr>
<tr>
<td>501 - 1000</td>
<td>2</td>
</tr>
<tr>
<td>1001 - 5000</td>
<td>7</td>
</tr>
<tr>
<td>Above 5000</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 4: Size of Books Collection on Music in University Libraries

This size of the collection of music and music related material in comparison to the total collection is given in the table below:

<table>
<thead>
<tr>
<th>Percentage of Music Collection as against the Total Collection</th>
<th>No. of Universities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to 1%</td>
<td>12</td>
</tr>
<tr>
<td>Between 1-2%</td>
<td>4</td>
</tr>
<tr>
<td>Between 2-5%</td>
<td>4</td>
</tr>
<tr>
<td>Between 5-15%</td>
<td>1</td>
</tr>
<tr>
<td>Above 15%</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 5: Size of Music Collection as percentage of total collection in University Libraries

Periodicals

Only some respondents have clearly mentioned the number of periodicals available on music.

11 universities have confirmed that they have periodicals on music however, their numbers vary.

<table>
<thead>
<tr>
<th>Number of Periodicals</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>&gt;10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Universities</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

Table 6: Break up of no. of periodicals on Music in University Libraries
Non Print Material

<table>
<thead>
<tr>
<th>Material Type</th>
<th>Gramophone Records</th>
<th>Audio Cassettes</th>
<th>Audio Tapes</th>
<th>Video Cassettes</th>
<th>Film Strips</th>
<th>CDs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size ranging between</td>
<td>Between 500-2500</td>
<td>&lt; 2000</td>
<td>&lt; 300</td>
<td>&lt; 200</td>
<td>&lt; 10</td>
<td>&lt; 300</td>
</tr>
<tr>
<td>No of Universities</td>
<td>3</td>
<td>8</td>
<td>5</td>
<td>5</td>
<td>1</td>
<td>8</td>
</tr>
</tbody>
</table>

Table 7: Break up of non-print material on Music in University Libraries

Organization of the material

Only 03 Universities have mentioned about the scheme deployed for classifying books on music. The books on music are classified using the standard schemes of classification e.g. in 2 universities follow DDC and 1 university follows CC 2nd edition.

The response to the question about the way the material on music was arranged in their library revealed the fact that the arrangement of books related to music is classified as per the classification scheme used for the rest of the collection. However, the arrangement of other music related material i.e. non-book material is according to the type of material and within that it is artiste wise or as per the content of the material.

Furthermore, 7 universities indicated that their libraries arrange the non book material as per type of music and 12 arrange according to the type of material.

The periodicals in these universities are arranged title-wise.

The gramophone records are arranged by Accession Numbers. Specific mention about other materials is rarely found.

The collection is built both by procurement through purchase and through donations.
Many of the respondents did not respond to the question about the percentage of the budget spent on music. Among the received responses, the percentage of the budget spent on building music collection is observed to be in between 5% to 10% of the total budget.

In most cases, students were the stated common users. Very rarely the performing music artistes used the university libraries.

The remaining questions were about preservation of music and services, which were offered specific to music. The clear response to these questions here was very low. For preserving the audiotapes and/or cassettes; unwinding and rewinding of them was being done at regular intervals. Antifungal treatment was also a common practice as understood from the data received from the respondents. Attempts to digitize music had been initialized at one university. As the music material in sound form was rare in the university libraries, access to music material in this form either within the premises or outside the libraries could not be ascertained. Most of the libraries did not have specially trained staff for handling the music or music related material since the percentage of the material vis-à-vis the total collection was very small.

The overall observations about music collections of the university libraries are:

- In spite of having Departments of Music or Departments of Fine Arts in the universities, the size of the music collection is relatively very small and any specialized of services based on this collection are missing
- There is no special effort to build the collection on music and music related material
- The print material is treated just like any other collection in the university library
• The non-print material is almost nonexistent in most of the university libraries. This arranged as per the type of music or type of material

• No specially trained staff has been appointed to look after the available music and music related material

• University libraries in India very rarely carry out the functions of music libraries

• Thus, it may be safely inferred that the university libraries by virtue of their function cannot be expected to discharge the role of music libraries. They are bound to play a limited role of providing the support to the academic functions of the university wherever there is a Department of Music either independently or as a part of the Department of Fine Arts.

3.5 Survey of Universities having the Departments of Music or Department of Fine Arts with music as one of the academic functions

Out of the 150 universities surveyed above, the researcher identified that 40 universities have either the Department of Music or Department of Fine Arts.

For the present survey, the researcher has considered a representative sample of 20 universities and their respective Departments of Music or Department of Fine Arts.

A separate questionnaire was designed for this purpose and was sent to these 20 university departments. Out of these, 12 university departments responded back.

(Questionnaire is enclosed in Appendix No 4)

They are:

a) Department of Music, Banaras Hindu University, Varanasi

b) Department of Fine Arts, Bangalore University, Bangalore

c) Department of Music, Kerala University, Thiruvananthapuram
d) Department of Music & Dance, Kurukshetra University, Kurukshetra

e) Department of Music, Punjabi University, Patiala

f) Department of Performing Arts, University of Pune, Pune

g) Department of Music, MD University, Rohtak

h) Department of Fine Arts, Sri Padmavati Women's University, Tirupati

i) Department of Fine Arts, Bharatidasan University, Tiruchirapalli

j) Department of Music, University of Mumbai

k) Department of Music, SNDT University, Mumbai

l) Department of Rabindra Sangeet, Dance and Drama, Visva Bharati University, Shantiniketan

From amongst 12 university departments above, 5 departments are independent Departments of Music and 7 are Department of Fine Arts having music as one of the academic activities.

<table>
<thead>
<tr>
<th>Sr. No</th>
<th>Group A: Universities with Department of Music as part of the Department of Fine Arts</th>
<th>Library Exists</th>
<th>Group B: Universities with independent Department of Music</th>
<th>Library Exists</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Bangalore University</td>
<td>Yes</td>
<td>Banaras Hindu University (BHU)</td>
<td>Yes</td>
</tr>
<tr>
<td>2.</td>
<td>Bharatidasan University</td>
<td>No</td>
<td>Kerala University</td>
<td>Yes</td>
</tr>
<tr>
<td>3.</td>
<td>Sri. Padmavati Women's University</td>
<td>No</td>
<td>Punjabi University</td>
<td>No</td>
</tr>
<tr>
<td>4.</td>
<td>Kurukshetra University</td>
<td>Yes</td>
<td>Rohtak University</td>
<td>No</td>
</tr>
<tr>
<td>5.</td>
<td>University of Pune</td>
<td>Yes</td>
<td>University of Mumbai</td>
<td>Yes</td>
</tr>
<tr>
<td>6.</td>
<td>Visva Bharati University</td>
<td>Yes</td>
<td>SNDT University</td>
<td>No</td>
</tr>
</tbody>
</table>

Table 8: Grouping of Universities having independent Department of Music or as part of Department of Fine Arts and their libraries

From Group A, i.e. universities who have music departments as part of the Department of Fine Arts, only 4 departments have their own departmental libraries of which music happens to be one of the sections in their collection.
From Group B i.e. the universities who have independent music departments, only 3 have their own departmental libraries largely pertaining to collection on music and music related material.

The Table below gives the details of the collection in these departmental libraries.

**Collection in the Music & Department of Fine Arts**

<table>
<thead>
<tr>
<th>University</th>
<th>Books &amp; Periodicals</th>
<th>Gramophone Records</th>
<th>Audio Cassettes</th>
<th>Audio Tapes</th>
<th>Video Cassettes</th>
<th>Film Strips</th>
<th>CD's, VCDs, DVD's</th>
<th>Photographs</th>
</tr>
</thead>
<tbody>
<tr>
<td>BHU</td>
<td>3500</td>
<td>50</td>
<td>320</td>
<td>300</td>
<td>30</td>
<td>Did not Specify</td>
<td>300</td>
<td>Did not Specify</td>
</tr>
<tr>
<td></td>
<td>250</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bangalore</td>
<td>100</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
</tr>
<tr>
<td>Bharatidasan</td>
<td>470</td>
<td>Did not Specify</td>
<td>120</td>
<td>Did not Specify</td>
<td>19</td>
<td>Did not Specify</td>
<td>10</td>
<td>160</td>
</tr>
<tr>
<td>Kerala</td>
<td>3000</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
</tr>
<tr>
<td>Kurukshetra</td>
<td>2750</td>
<td>Not Available</td>
<td>Not Available</td>
<td>Not Available</td>
<td>Not Available</td>
<td>Not Available</td>
<td>Not Available</td>
<td>Not Available</td>
</tr>
<tr>
<td>Mumbai</td>
<td>2300</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
<td>Did not Specify</td>
</tr>
<tr>
<td>Pune</td>
<td>1700</td>
<td>Not Available</td>
<td>298</td>
<td>Not Available</td>
<td>Not Available</td>
<td>Not Available</td>
<td>Not Available</td>
<td>Not Available</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Table 9**: List of Departmental Libraries of Universities and details of their collection on music
In these departments postgraduate master level courses and research degree programmes are conducted in Music.

It is observed that in these libraries too, the collection predominantly consists of books and periodicals on music. Music is other forms including sound form are a rarity.

02 departments mention that they classify books however; they did not specify any scheme used for the purpose. 04 departments catalogue their collections however; they did not specify the catalogue code used for the purpose.

Professional librarians manage the departmental libraries except at BHU and Bangalore University.

Most of the department libraries having music collection in non-print form have well laid out laboratories for collection and preservation but very rarely they preserve music with modern techniques and technologies viz. music digitization. Most of these libraries offer in house listening service.

3.6 Survey of the Music Institutes and Music Training Institutes

A survey of 35 Music Institutes and Music Training Institutes was conducted for the purpose of this research. The list of these institutes was selected from the Directory of Cultural Organizations in India compiled by K C Dutt; Directory of Institutes of Performing Arts in India at the website http://www.theatrelibrary.org/sibmas/idpac/asia/inn001.htm/ and the directory at the website http://www.sudeepaudio.com/schools/list.htm

A separate questionnaire for music institutes and music training institutes was designed. (Questionnaire is enclosed in Appendix No 5) Questionnaires were sent to 35 such institutes. Out of them 31 institutes responded by returning the
questionnaire duly filled. (List of the Institutes included in the study is enclosed in Appendix No 7)

<table>
<thead>
<tr>
<th>Name of the City</th>
<th>No of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bantawal</td>
<td>1</td>
</tr>
<tr>
<td>Berhampur</td>
<td>1</td>
</tr>
<tr>
<td>Bhopal</td>
<td>1</td>
</tr>
<tr>
<td>Chandigarh</td>
<td>1</td>
</tr>
<tr>
<td>Chennai</td>
<td>1</td>
</tr>
<tr>
<td>Guntur</td>
<td>1</td>
</tr>
<tr>
<td>Hyderabad</td>
<td>2</td>
</tr>
<tr>
<td>Jammu</td>
<td>1</td>
</tr>
<tr>
<td>Kolkata</td>
<td>5</td>
</tr>
<tr>
<td>Mumbai</td>
<td>3</td>
</tr>
<tr>
<td>New Delhi</td>
<td>3</td>
</tr>
<tr>
<td>Patna</td>
<td>1</td>
</tr>
<tr>
<td>Pune</td>
<td>4</td>
</tr>
<tr>
<td>Rajkot</td>
<td>1</td>
</tr>
<tr>
<td>Rourkela</td>
<td>1</td>
</tr>
<tr>
<td>Saikah (Mizoram)</td>
<td>1</td>
</tr>
<tr>
<td>Trivandrum</td>
<td>1</td>
</tr>
<tr>
<td>Udaipur</td>
<td>1</td>
</tr>
<tr>
<td>Ujjjain</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>31</strong></td>
</tr>
</tbody>
</table>

Table 10: List of the cities where the responding Music Institutes are located

In all 15 questions (Questionnaire is enclosed in Appendix No 5) were included viz. year of establishment, purpose, availability of music and music related material, services, budget, users and preservation of music. The libraries were established in the institutes immediately after the establishment
institutes. Although the gap is not much, maximum duration happens to be 5 years. Most of the libraries were set up in the same year.

Among 31 respondents 19 have the libraries while 12 do not have at all. Among the 19, the directors of 2 institutes felt that they have small collections but not libraries in true sense.

Overall, it was observed that the libraries of the Music Institutes and Music Training Institutes had collection on music predominantly in book and audio form.

Interestingly, in some of the institutes, the collection in audio form viz. Gramophone Records, Audio Cassettes, CDs / DVDs in these libraries was much bigger as compared to the libraries with the Department of Music in the universities.

From the responses received from the respondents, the details of the collection in the libraries of the responding music institutes consist of:

<table>
<thead>
<tr>
<th>Type of Material</th>
<th>Books &amp; Periodicals</th>
<th>Gramophone Records</th>
<th>Audio Cassettes</th>
<th>Audio Tapes</th>
<th>Video Cassettes</th>
<th>CDs/DVDs</th>
<th>Scores</th>
<th>Photos</th>
</tr>
</thead>
<tbody>
<tr>
<td>No of Institutes having the collection</td>
<td>19</td>
<td>6</td>
<td>11</td>
<td>4</td>
<td>3</td>
<td>7</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Range of size</td>
<td>20</td>
<td>75</td>
<td>80</td>
<td>25</td>
<td>25</td>
<td>15</td>
<td>Not specified</td>
<td>Not specified</td>
</tr>
<tr>
<td>6000</td>
<td>7500</td>
<td>1500</td>
<td>250</td>
<td>200</td>
<td>Not specified</td>
<td>Not specified</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 11: Details of music material collection in Music Institutes

It is observed that some institutes collection focus on other subjects more like Arts i.e. sculpture, painting; or archaeology and other Indian Arts.

On the question regarding organization of the collection in their respective libraries, most of the respondents have avoided giving any response. From
amongst the respondents who have responded to this question, the following Table gives the details of the libraries of the institutes who have implemented some formal mechanism of classification and cataloguing.

<table>
<thead>
<tr>
<th>Name of process</th>
<th>Classification</th>
<th>Cataloguing</th>
<th>Arrangement in special way</th>
</tr>
</thead>
<tbody>
<tr>
<td>No of institutes</td>
<td>5 (Among 5, 2 are those institutes which have books only)</td>
<td>7</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 12: No. of libraries in Music Institutes adopting formal schemes of classification and code of cataloguing

On the question regarding the personnel managing the libraries, it is observed that non-professionals manage 13 libraries while 5 are having professional librarians. From amongst these 5, four are bigger libraries which focus mainly on other subjects more than music. 1 library is managed by performing artist.

3.7 Personal Visits

The researcher has visited in person the following institutions:

- ITC SRA (Indian Tobacco Company’s Sangeet Research Academy), Kolkata
- NCPA (National Centre for Performing Arts), Mumbai and
- SNA (Sangeet Natak Akademy), New Delhi
- National Library, Kolkata
- All India Radio and Doordarshan Archives
- National Film Archives of India, (NFAI), Pune

A brief about the observations in these institutes, their activities and collection is provided below.

3.7.1 Indian Tobacco Company’s Sangeet Research Academy i.e. ITC SRA

ITC, SRA is a leading name in the area of training and preservation of Indian Classical Music. Established in 1972, at Kolkata, ITC SRA is engaged in
a. Imparting training in Indian Classical Music in Gurukul style i.e. traditional way of teaching - learning in India where the pupil and the teacher reside together and perform “Sadhana” (learning)

b. Inviting renowned artists to discharge the role of a Guru (the teacher)

c. Identifying budding artists and awarding fellowships to them

d. Conducting musical concerts on local as well as national level frequently

e. Encouraging the performing artistes of music by honoring them

f. Every Wednesday concerts are organized locally

g. Collection and preservation of sound music is done passionately. e.g. collecting rare pieces of music by identifying their locations, sending a team with recording equipment to that location, making copies of the same and providing one copy to the owner of the collection and all this is done without any expenses to the owner. Even personal collections are also taken into consideration for this activity. Digitization of this material is carried out. The recorded material in the forms of cassettes and CDs are arranged and stored in specially designed cupboards and vaults with optimal temperature and environmental control

h. Making the digitized music available on Internet through well developed website of the Academy in well organized manner

i. This activity of recording, collection, organization and preservation is carried out by the technical department of the ITC SRA and not by the library, though a list of the recordings is available in the library for reference
j. Maintaining a library of music related material in the form of books, periodicals and photographs. A professionally qualified librarian looks after the library.

The researcher feels that ITC SRA is a good example of a Music Library.

3.7.2 National Centre for Performing Arts (NCPA), Mumbai

NCPA is one of the leading institutions shouldering responsibility of preservation of cultural heritage of India. Music, dance and drama are the art forms included here as their focus.

Started in 1970, NCPA aims to preserve, promote and perpetuate performing arts.

Collection at NCPA

The collection is divided at two units i.e. NCPA Audio Archives and NCPA Library. The collection mainly consists of:

- Books and periodicals
- Sound Music
- Films
- Documentaries
- Music performances
- Dance performances
- Theatre Plays
- Newspaper Clippings
- Photographs

Music Collections at NCPA

Music Collections are stored at NCPA Music Archives. The collection consists mainly of recordings of the programmes performed at NCPA as well gramophone records, cassettes, CDs and others through acquisition.

Up to December 2006 the collection in the NCPA Music Archives consisted of recording of more than 5000 hours of recording of music performances rendered in the premises of NCPA either live in front of invited audience or in the studio by special invitation to the artist for the purpose. Live shows are recorded only with the consent of the performer.
These are kept at NCPA Archives for archival purpose only there by protecting the Intellectual Property of the artists.

Along with music, the Archives also preserves Video Recordings of Dance Programmes, Classical Films, Documentaries on legendary musicians and alike.

The Music Archives houses sound music in form of LPs, Cassettes and CDs of Indian Classical both Hindustani and Carnatic, Western Classical, etc. They are acquired both by purchase and donation.

The Book Library has about 22,000 books and periodicals. Photographs and Newspaper Clippings are the noteworthy collection of Music Library.

**Organization of material**

Organization of the sound material at Archives and Music Libraries is done separately. The computerized database of archival material is maintained. The hard copy of the list is kept in the library.

The material at the Music Library is organized in a different manner. The various lists of the sound music, newspaper clippings and photographs are maintained.

The Newspaper Clippings are listed according to the subject matter and such clippings are maintained in the files manually.

**Dissemination Services**

NCPA library is a reference library for use through membership only. The users can access the library and NCPA Archives with a minimum entry fee. Lending of material is strictly prohibited.

Facilities are available for the listening or viewing of the recorded material.

**Preservation**

The archived material is preserved in a specially created environment in vaults where humidity and temperature is controlled round clock. Preservation of the recorded material is proving to a very expensive affair. There are definite plans and policies for digitization of the collection. However, fund constraints have continued to prevent these plans from materializing.
3.7.3 Sangeet Natak Academy (SNA), New Delhi

SNA is one of the premier institutions of national importance that preserve the cultural heritage of the country. The Academy was established in 1952 under the Department of Culture, Government of India, with an aim to function as an apex body of the performing arts in the country. The objectives of the academy are:

- To preserve and to promote Indian culture in the form of music, dance and drama
- To coordinate and to collaborate with the government departments and academies of different states of India and Union Territories
- To confer Academy Awards to Performing Artistes from within the country
- To confer fellowships to upcoming artists
- To give grant in aid for research, documentation and publications on Performing Arts
- To organize Seminars and Conferences
- To record live performances for Audio Visual Archives
- To maintain a gallery of Musical Instruments
- To advise Government of India in formulating and implementing policies in the field of Performing Arts

The Academy has an independent library consisting of 22,000 books and periodicals on performing arts. About 15% of this collection is on music. The photograph library is another important feature of the Library. The Library is maintaining the News Paper Clippings as a source for reference service. The Library is basically a reference library and lending of material is not permitted. An Author catalogue of books has been maintained. The Dewey Decimal Classification scheme with local variation is used to classify the books.

Separate Audio Visual Library of housing gramophone records, audio cassettes, video cassettes, commercial audio cassettes is maintained. CDs, VCDs of Indian Classical Music, Carnatic Music, western music, Indian film music are another significant feature of the library. Special arrangements for accessing the material in Audio Visual Library have
been made. Six persons can refer to this material at a time. At present no specific plans for digitization of the music collection has been chalked out. The general observations of the visited libraries and libraries surveyed through questionnaire techniques are as follows:

- Mainly the libraries were set up to -
  a. Support music training
  b. Preservation of musical heritage
- Four of the institutes were for the training of fine arts in which music was one of the art forms.
- Collection of the libraries consisted of Books, Musical Scores, Periodicals, Cassettes, Video cassettes, Gramophone records, Tapes, live recordings of concerts, etc.
- The type of music preserved include Classical (Indian & western) (main part), Folk, Light, film, Collection of music concerts.
- In some institutes, for the sake of functional convenience library was divided into library of print material and archives of sound music.
- The material was acquired both by purchase as well as donation. The collection was organized mostly by using local variations of Cataloguing and Classification. Special locally devised ways for organizing music material were used.
- Students, faculty members were the main users.
- Services of these libraries consisted of
  - In house listening
  - Reading
  - Lending of music material
• Preservation of music material
• Special stacking arrangements like special cupboards were made to store music material
• Digitization of sound music was initialized at two libraries

In general it can be inferred that
• Music institutes have libraries possessing both music and music related material but focus is more on collection for in-house use rather than on wider dissemination
• No special services have been formulated
• Classification of music requires special consideration which is lacking at present
• Budget for libraries at music institutes is grossly insufficient

3.7.4 National Library

Initially started as Imperial Library of Calcutta, the present National Library came into being as National Library of India since 1948 and was open to public as National Library since 1953. The Legal Deposit Act of India i.e. Delivery of Books and Newspapers (Public Libraries) Act, was enacted in 1954 as revised in 1956. Since then the National Library is the official legal repository of published material in India. At present National Library holds a collection of about 25 lac books and bound volumes of periodicals. The researcher visited the National Library at Kolkata personally. The researcher also interviewed the Director, National Library and few staff members there. The main aim behind this visit was to find out the whether National Library has music collection and if yes, then how it is managed and preserved. The other purpose of the visit was to identify
the status of the proposed amendment to the Delivery of Books and
Newspapers (Public Libraries) Act, 1956 (referred to here as the Act) in
the specific context of content published in non-print medium including
music and music related non-book material.

It was observed and found that:

- National Library is having collection related to music in book and
  periodicals form as a result of the material deposited under the Act.
  Collection in sound form was not present at all
- National Library is hopeful of the amendment to the Delivery of
  Books and Newspapers (Public Libraries) Act, 1956 by the Parliament
  to incorporate non-print medium including music and music related
  non-book material
- No specific time frame for this proposed amendment is identified
- If supported appropriately, National Library is ready to carryout the
  collection building and preservation of sound music

3.7.5 Libraries of Broadcasting Centres

The researcher first visited the All India Radio Station of Pune. The
researcher came to know that the library plays minimal role in the entire
set up of the radio programme design and its broadcast. The library
collects the sound music broadcasted through the All India Radio
programmes. This music is arranged according to types of material and
within that artiste wise.

Information regarding radio and television music division was collected
through their websites and it was revealed that both the All India Radio
and Doordarshan have established their Archives for preservation of their
old recordings. They have started to digitize their old recorded programmes and make them available commercially to users. (A sample list of such material is appended in the Appendix No8). The researcher visited these Archives in New Delhi and also interviewed the key persons involved in this project.

a. All India Radio Archives

In India role of broadcasting agencies especially All India Radio (AIR) and Doordarshan (DD) is significant in popularizing music amongst the masses in the country. The standard and the nature of the programmes broadcasted have been of rich quality and innovative in nature.

The All India Radio started in 1932. Its Archive was established in 1956 and became active in 1960.

The Archives contains:

- Sound Music especially North Indian Classical and South Indian Classical broadcasted through special programme viz. Radio Sangeet Sammelan
- All the speeches of VVIPs like Presidents of India & Prime Ministers of India delivered anywhere in the country
- One Act Plays
- Radio talks, interviews, etc.

Till April 2007 the Archives has collected recordings of more than 25,000 hours duration. About 60% of the collection has been digitized
and stored in the form of CDs. All the stations send such material to the Archives.

Simultaneously, about fifteen sub-archives at regional broadcasting centres have been established to preserve the programmes worth preserving in regional languages. Vividh Bharati has completed its 75 years of its existence recently, is one of the most popular arms of All India Radio devoted to Hindi Film music and light music in regional languages. It has developed its own Archives.

The tapes and CDs are kept in specially designed place with appropriate environmental conditioning. Library of two types are maintained i.e. Library of Recordings of Speeches delivered by VVIPs and Library of recordings of Indian Classical Music. Digital Library is an independent unit. Libraries are usually managed by Programme Producers. The material is indexed using the indexing mechanism developed in house.

Being Archives, lending of material is prohibited. The copy of the recording from the archives is made out in a CD and sent to the regional broadcasting stations so that the same can be re-broadcast as and when required or felt appropriate.

Most of the recordings possessed by the AIR archives have been re-mastered after using advanced equipment and state of the art technology for noise reduction.

The AIR has taken a major initiative in producing a distributing to the public these digitally re-mastered recordings of some of the rare
collection in its prize possession. They have also successfully resolved the copyright issues involved in the process. These rare collections are now available to general public at very competitive price.

The Archives is now planning to introduce the specialized services like “AUDIO on DEMAND” in near future.

b. Doordarshan (TV) Archives

Unlike AIR, Doordarshan has established its Archives only recently i.e. in 2003. Located at New Delhi, the DD Archives has converted the telecasted programmes of Music, Dance, Drama, Documentaries and Speeches into VCDs and DVDs. Like AIR Archives, the DD Archives has also taken steps to produce and make available commercially the VCDs and DVDs created out of the programmes telecast and subsequently archived in its own archives. Exhaustive lists are prepared of all such material. The special setup has been designed and created to digitize the archived material. Special environmental conditioning has been maintained for effective storage of the CDs and DVDs.

3.7.6 National Film Archives of India (NFAI)

The researcher also visited National Film Archives at Pune.

Started in the year 1964, NFAI Pune is the only repository that collects and preserves the films made in the country. The collection of the films is done by selection based on specific criterion since there is no legal binding or framework for the collection. The award winning films or films sent to film festivals are selected for archival purpose.
The collection also consists of film music in sound form. They have a good collection of Gramophone records (4000), Audio Cassettes (600) and CDs/DVDs (50).

The material is arranged in steel cupboards. The room of the cupboards is maintained under A/C environment and dust free environment. The material is arranged by the title of the film and no cataloguing or lists are prepared.

Access to material is only within the premises on request by filling the forms.

3.8 Music Collection in Public Libraries in India

In India public libraries come under the jurisdiction of the State Governments. There is variation in the set up of public libraries. Not all the states have enacted public library legislation. Public library system is not as well established as it is in western countries. The researcher has referred to the websites of Connemmera Public Library at Chennai; Delhi Public Library as they too are the legal deposit libraries of the country. It was revealed from the information on their websites that they do not have any collection of music especially sound music.

From the above, it can be safely concluded that no formal music library system exists in India. The researcher has collected data on sample basis to support the hypothesis of the nonexistence of such a system.

3.9 Conclusion

India, which is a land of music and musicians, has evolved ways of preservation of sound music as an art form. Most of it has been out of memory transferred to the next generation giving birth to the concept of family ‘Gharana’ or style of
music rendition. Very rarely the collection of music generated in sound form is
preserved and organized systematically under a formal structure.

In India there are number of academic libraries at Universities, Colleges and
music training institutes but they mainly collect printed material on and about
music. It is observed that very rarely, sound music is collected, organized
disseminated as an important facet of the library service.

Collection of music both in print form as well as in sound form is there but their
meaningful organization is very rare. Very few institutions are taking efforts to
preserve although they have their own limitations. Dissemination is rare since are
no special efforts, which even the users of music are not able to perceive as is
evident from their responses where very rarely they find their need of music is
satisfied with the help of libraries.

Public libraries have not played any significant role as music libraries, although
severely constrained they are one of the best candidates to do so.

As regards the libraries of the Music and Music Training Institutes, their
collection has remained confined to the books on music and very rarely in audio
and other forms.

The broadcasting organizations although have played a major role in
popularizing music amongst masses, the organization, archival and dissemination
of music has not assumed critical proportions.

Thus, an urgent need is felt for evolving formal methodologies to deal with the
collection of sound music. In the next chapter digitization of sound music as one
of the ways to preserve and disseminate music will be discussed.