CHAPTER 1
INTRODUCTION

1.1 INTRODUCTION

Education plays a vittal role in preserving our cultural heritage and civilization and transfers the same to its coming generation. No land on earth has such a long cultural continuity as India in holding the same in multi dimensional face. Our cultural heritage is presented on Purana, Ithihasa, Philosophy, Religion, Language, Literature, Vedic concept, Rituals, History, Vedantam, Architecture, Fine Arts, Astronomy, Folk lore and mythology. These were transferred from one generation to next generation through education i.e. teaching & learning method. Education has functioned in its inception as Gurukulam and later established with Institutions of Primary, Middle, Higher and Research of its kind.

1.2 EDUCATION IN ANCIENT INDIA

Acquisition of knowledge is being done by means of the Rishi method of education based upon the practice of concentration, meditation, and absorption. It includes the interpretation of our mental vision and the verdict of our conscience. This method of learning by the ear is called as "Shruti" which was started by the venerable Rishis in the dim distant past is our invaluable ally, our faithful companion, and sovereign saviour in our crusade against ignorance.

Later the Gurukula systems were emerged in India during the 5th century. In this system the pupil has resides with his guru up to a respective to period for his learning in a family atmosphere. There is no certificate,
examination and medals after completion of the course. The Guru decides his capacity of learning and if he satisfies the student is qualified.

1.3 FEATURES OF GURUKULA SYSTEM OF EDUCATION

The followings features are gurukula systems

1. All caste was admitted.
2. Conduct was controlled.
3. Senior students were appointed as Assistant Master in teaching.
4. Residence with guru and his services in a family atmosphere.
5. Cultivation of religious outlook.
6. Democratic tone.
7. Pupils grow bodily, mentally, morally and spiritually.
8. Corporal punishment implied.
9. Teaching was conducted on shift basis. i.e. day & night.
10. After gradation students were put to practical trainings to understand his way of life.
11. Attention was paid to build up the cultural character of India.
12. Stress more on habits development rather than on wear of Sword.
13. Free boarding & lodging and no fee are collected.
14. Acquiring of corporate life system by each student.
15. Training in chastity and leadership.

Following the Gurukula system Institutions at small level were emerged with teacher student pattern and slowed it developed up to primary, higher and research institution.
1.4 EDUCATION IN SOUTH INDIA

Education in South India in ancient and medieval times was generally religious and based largely on Sanskrit and Tamil learning in its scope and orientation. Education in those days was not exclusively literary for the study of subjects like fine Art, technical and other useful Arts.

Education was largely a private concern of the people. The kings and others who were on power gave encouragement of learning. Thus much more of Gurukula system of learning centre was emerged to spread of Education. Some of them are

1. **Ghatika:** It is a centre of learning functioned from 4th century A.D to 12th century A.D which promoted sanskrit studies, run by the well versed brahmanas.

2. **Matha:** These are just like the monasteries of Europe served as important public institution spreading religious and Fine Arts Educations to the public. It is a typical Indian monastery with monks ascetics and students living within its precincts attached with local temples.

3. **Guhai:** These are also like of Matha. They were mostly saivite and located in saiva temples. They concentrated mainly on the growth and development of saiva temples, Saiva literature and fine arts connected with Saiva.

4. **Agraharas:** It is a land given for the Brahmans where Brahmans only promoted through education. The student of this community were trained under the eminent guru of Brahmaana.

5. **Temple Colleges:** Temple in ancient South India served a centre of Social, Economic, Educational, Religious and Cultural activities. It
was the centre of civic and social life. They were developed under Chola period consecutively. This is the base for the development of Institution later in the 17th century.

1.5 SUBJECT TAUGHT IN GURUKULAM SYSTEM

The following are the limited subjects were taught in the Gurukulam and other type of schools in ancient Tamilnadu. These are subject considered as the important to lead the life in those days. Among these confined subject we may see the fine Arts i.e. Music / Dance / Drama / Painting / Sculpture were also included in the ancient education on system.

1. Ayurvedic and Siddha medicine.
2. Physical Education.
5. Architecture
7. Vocation Education – Stone Cutting / Polishing Decorative Art Work.

1.6 EDUCATION AND FINE ARTS

In ancient South India much more attention was paid to the development of fine Arts through the Education, as a result of which the progress of South India in the field of fine Arts reached a high water mark even during the centuries of Christian Era. Artist were become by perusing the fine Arts subject and got employment in temples and in kings court and respected par with scholars. This was encouraged the study of fine Arts and contributed much to the development of the same. The fine Arts subject are taught by the eminent scholars through "Matha", "Ghatika", "Guhai", "Agrahara" and Temple Colleges.
1.7 BRANCHES OF FINE ARTS

The culture of India has visually represented in fine Arts. Fine Arts has two major divisions.

1. Performing Arts.
2. Visual Arts.

1.7.1 Performing Arts

The Art through which performance were given to the public during festival, ritual ceremonies and temple events are called performing Art and the Artist is also college performing Artist. The various kind of performing Art are

1. **Music:** Music is the most powerful communication Art. It consoles the painful Art; gives relief to ailing person; helps in teaching learning process. Indian classical music has the following divisions.

   2. Vocal – Hindustani / Karnatic.

   3. Instrumental Music – Veena / Violin / Mirudangam / Tavil / Nadaswaram / Shenoy / Saxophone / Tabela.

2. **Dance:** Art of dancing is also a communication channel representing the Indian heritage of purana and its allied subject. The performance of dancers makes the audience for a colorful enjoyment. The art of Dance has three branches viz classical dance, Folkdance and Traditional dance. These dance forms are differs with each state of India in accordance with the culture and tradition of the state. The classical and folk dances of India pertain to the language and literature of the state and stands still now disseminating the cultural history of the life.

3. **Drama:** Drama is another communication channel through which the civilization and the culture of India is being presented. Religious had nursed for the growth of drama. Drama is something seen and something done.
Drama is the basis for the developments of the present cinema. It is the whole production of acting, architecture, Music, Dance, Lighting and Costumes. It is the exposure of what is happening in the real life. It gives morals, religious affection, remembering the historical events, through of its various kinds of social play, religious play, historical play, deductive play and political play. Street theatre functioned in ancient days are the base for evolving of various kind of drama.

1.7.2 Visual Arts

The visual art has the following various art form.

1.7.2.1 Painting

The Art of Painting is an irresistible visual medium starts from the 3rd century cave paintings are considered as importance since the human beings have registered their innovative thoughts on the rocks with the materials which they had then, and thus the culture of India symbolizes on cave paintings. The paintings of ancient India are mostly Buddhist style expressing the heritage of India.

Numerous cave paintings express the life culture of the people where they have lived and then turned out to the hands of artist, who were made the historical culture on rocks. The cave paintings of Ajantha & Elloera & Elephanta are the finest example where the Religious Culture of Buddha & Jainism was portrayed. Different kind of paintings is emerged in different media under different ruler of India. However the Art of paintings were brought out in three categories of medium viz water color, oil colour, miniature and these were produced on wall, temple, cave, rock, canvass and in paper.

The various dynasties ruled over adopted variety of style such as Madhupani style Kalamkari, Tanjore Style, Phari Style, Rajput Style, Sunga
pattern and etc. Nevertheless these styles of paintings were different in nature, the concept of Indian culture is represented visually in an Unique Manner.

1.7.2.2 Sculpture

Sculpture is a powerful medium of communication and interprets in stone, wood, bronze and terracotta which penetrate into the innersole of the people. Most of the sculptures were carved in temples a right place where people gathered for worship.

Temple sculptures are relied on Hindu concepts of life style and the religious feelings of Indian. Spiritual uplift and elevation of soul are brought through the temple sculpture. The endowment made to the temple worker, priest, musician, dancers, Garland markers and other repositories involved were highly visualized in temple sculpture.

Indian sculpture embodied with the religion culture of India by the dynasty of Saathavanana, Mayura in central India, Gupta, Senga, Challukia in North India, Hoysala, Devaraya in Karnataka, and Pallava, Chola, Pandiya in South India. Vijaya Nagra Empire is a golden era where the art of sculpture has gone to its peak destination and disseminate the Indian Cultural heritage.

The Art of Bronze sculpture in earlier is designed to bring out the various figure shape of God and goodness in temple is still now stands and indicating the worship culture of India. The greatness and continuity of Indian sculpture is due to the close connection between the religious, philosophical and aesthetic mind of the people. The Architecture of temple is associated with the Art of sculpture and represented the culture of India.

Terracotta sculpture are the monument of traditional folk culture of India. The village god of Madurai Veeran, Kaali, Ayyanar were made of terracotta and incorporated in the mind of the people to kindle the worship culture. The relief sculpture the ancient period reveals the Government seals,
numestic pattern and the figure of the ruler through which the social culture of India transferred from the ancient to the present.

1.7.2.3 Applied Art

There Art were considered as decorative Arts of stone cutting and polishing, the art of manipulating alloys of metal, decorating art work on semi-precious stone, pearls and gold pieces studying the color effects of semi precious stones and other scientific Art. Presently this study of entirely changed and students of this course were given training in the field of Advertisement Design, Book Layout Design, Lettering Design, and etc.

1.7.2.4 Visual Communication

The course is the content of communication design, advertising, modeling and layout design emerged during the middle of 20th century.

1.7.2.5 Textile

The Art of Textile is evolved for about 2000 years back and we find the sources of textile art in Rigveda. Initially the art was taught in Gurukulam with hand in hand manually. Buddist has developed the Art of textile in colourful manner. Indian textile developed on traditional line during the sultanate period until 16th century when under Mugal period patronage the art witnessed a new efflorescence. Later in 19th century school were functioning in teaching of textile art in various forms like tie-and-dye. Bathik form, Brocode manufacturing block printing embroidery design with a variety of colours and floral patterns. Now the weaving is taught under vocational stream and the design and technology is also taught under technical stream i.e. in B.E / B.Tech. Level.
1.7.2.6 Fashion Design

It is a new concept evolved during 1980 and initially certificate course was offered. In the middle of 1990 diploma course was started and during 1995 UG & PG coursework were started in many part of the country. National Institute of Fashion Technology is the responsible institution for the development of this design course.

1.7.2.7 Animation & Computer Graphic

This course is being evolved during the year 1990 after the introduction of computer graphic. Initially this course has started with diploma and gradually P.G. degree and research degree courses are also being introduced later.

The above said arts were adopted from our ancestors considering than as importance one among the traditional sixty four form which are essential for the lead of life. In the very beginning as earlier said, these arts were taught in India at various forms Gurukulam through oral method. Later in the 18th century practical oriented learning of these were existed. In the middle of 20th century Institutions emerged to teach this art course at certificate / diploma course level. In order to explore more and to maintain the quality in the fine art education, the existing institution who were offered diploma courses were upgraded to the status of a First degree level and offers U.G. and P.G. degree courses. Considering the Artist in more need, new institutions were also emerged and offering P.G. degree in fine / performing art. From 1970 onwards research programme were also being conducted in the field of performing / fine art.

At present all the major universities are conducting the P.G. / Ph.D. degree courses in the field of Music / Dance / Painting / Sculpture / Textile / Drama and applied Art. The present study covers the institutions which are conducting the said fine art courses in Tamilnadu and Puducherry.
1.8 STATUS OF LIBRARY IN ANCIENT TIME

The great seats of learning in ancient India like the Nalanda, Vikramasila, Pataliputra and Tamralipti are said to have contained libraries of their own and striven hard for the promotion of education and learning in the country. The evidence for which comes from the writings of Hieun-Tsang and It-Sing who spent some time in some of the centres and studied the Buddhist philosophy. They were given all facilities to copy down the manuscripts which they wanted from the libraries.

While the Chinese travelers write much about the universities and libraries that were in North India, they do not mention anything about the educational conditions in the contemporary South India, however with an exception of the University at Kanci, mentioned by Hieun-Tsang. The literary works of the Sangam age or of the subsequent period are also silent about this problem. As is well known, there was no printing and no paper in the ancient days. All books were written by hand on palm leaves. These are considered as book for any reference. Since the palm-leaf manuscripts are perishable material and could not withstand the ravages of time, many of them have been lost. One more point in this connection to be noted is that education in the Sangam period was imparted mostly by poets, who were travelling from one part of the country to another and therefore naturally the palm-leaf manuscripts which were carried by these wandering poets, if any, could have been lost or left un-noticed or uncared for after the life time of the poets.

It is only epigraphy that comes to our help and enlightens our knowledge about the existence of libraries in ancient South India. As mentioned earlier that a considerable number of inscriptions coming from various parts of South India have brought to light the intensive educational activities that went on within the country and the flourishing nature of different kinds of educational agencies and institutions in ancient and medieval South India. But only a very few inscriptions supply information about the existence of libraries in ancient
times. It is to be noted that the inscriptions dated prior to the 11th century A.D. are completely silent about libraries, though they often refer to endowments made for the maintenance of educational institutions. As per the records from various Gurukula we came to know the earliest evidence to the existence of a library attached to an educational institution. Unfortunately, even the few records which contain reference to libraries are either fragmentary or badly damaged or fail to give details about the different aspects relating to a library such as its location, the books that were stacked in it, its maintenance etc.

Though the inscriptions do not speak of the existence of libraries in South India prior to the 11th century A.D. the elaborate system of education and the arrangements made for the study and stay of students in various centres of learning through-out the country during the period would have certainly necessitated writing on a large scale and the preservation of manuscripts and books even earlier. Each of these institutions must have maintained a well equipped library for the use of teachers and students. The collection of numerous manuscripts found in the mathas and other places in South India attest to the fact that "library was a well organised institution of medieval religious and student life". The library in ancient time was called either Sarasvati-bhandara or Pustaka-bhandara.

The term Sri-bhandara occurring in the epigraphical records normally stands for treasury or treasure house. (Sri meaning wealth and bhandra, house) Bearing this in mind we may take the term Sarasvati-bhandara to mean explicitly the house of the god-dess of learning, Sarasvati, or in other words, the house of books. Similarly Pustaka-bhandara may mean the house wherein books were stacked, or what we call in the modern day a library.

Let us now examine the few records which contain references to the Sarasvati-bhandaras and the light they throw on them.
1.8.1 Nagai

A copper plate grant of Trailokyamalla refers to the provision made for the maintenance of 6 members in the library attached to the Ghatikasala at Nagavari in 1058 A.D. The men in charge of the library are called in the record Sarasvati-bhandarikas and 30 mattar of land was provided for each one of them. Though the record does not supply any information about the organisation and working of the library, we can infer that it was a big one, consisting of as many as six members and located in the Ghatika of Nagai, which flourished as a powerful institution of learning in the middle of the 11th century A.D.

1.8.2 Srirangam

According to an inscription found in the Ranganatha temple at Srirangam, a library was attached to the temple. The record also states that the images of the three chief deities of learning, namely Sarasvati, Vedavyasa Bhagavan and Hayagriva were set up in the hall which was an adjunct to the Sarasvati-bhandara by one Nilakantha Nayaka of Palapalli. It is here for the first time that we hear of the location of a library in a temple. It seems that Nilakantha Nayaka was a contemporary of Viraramanatha because he is found mentioned in one of the inscriptions of the latter (1269 A.D.). On the basis of palaeography, the inscription may be described to the middle of 13th century A.D. It seems that the library could have been in existence from even an earlier period.

1.8.3 Sermadevi

A reference to the existence of a Sarasvati-bhandara in the temple of Dvarapati-appan, at Sermadevi, is found in one of the Pandya inscriptions of the 13th century A.D. obtained from the same temple. The record reads as follows: tankalur tuvarapati-appan kovilil kaiccikku vacca pandiya Brahmadarayar tannamana Sarasvati bhandarattukku. Two ma of land (tax-free) was granted to the library. As per the record the inscription says that two acres of land was granted to the library.
1.8.4 Chidambaram

The Nataraja temple at Chidambaram possessed a library of its own. The details of arrangement for its upkeep and expansion are highly spoken in two Pandya inscriptions obtained from the temple. As the inscriptions are badly damaged only glimpses into the details of the records can be had. The library was located to the north of the Subrahmanya shrine. About twenty bhattas drawn from various places whose names are however not clearly traceable, were employed in the Saravati-bhandara for the reading, writing, arranging and teaching the manuscripts which were written in grantha.

At the time of copying down the manuscripts, the bhattas seem to have made some corrections wherever necessary. The other inscription makes a special mention of the work Siddhanta Ratnakaram and a few books written by one Sarasvati Deva among the books in the library. Provision was also made for writing and comparing the works both in Tamil and Grantha.

The scholars were paid at a daily rate both in cash and paddy, which varied from scholar to scholar. The details indicate the interest evinced in ancient times in the maintenance of libraries with necessary arrangements to copy down important works. Though the inscriptions are not dated in the regnal years of any king, they may be assigned to the period of Jatavarman Sundara Pandya I (A.D. 1251-70). The study of the palaeography of the records also reveals that they belong to the middle of the 13th century.

1.8.5 Kancipuram

An indirect reference to the existence of a library in a matha at Kanci is found in an inscription of slightly later in date (1359 A.D.) A handful collection of books seems to have been in the possession of the matha and the inscription makes a stipulation for its upkeep in the lines Ivatedina pustakankalum (books) idukku vendum upakaranankalum (accessories).
1.8.6 Sringeri

During the time of Vijayanagara kings also libraries were not unknown. The Sankara Matha at Sringeri had a library of its own and the renovation of which figures in the record of Bukha II. The library was called Pustaka-bhandara, and a gift of land was made to one Pauranika Kavi Krishna Bhatta for its renovation and upkeep. Bhatta is also referred to in an inscription of the II.

Though only a few manuscript libraries are found recorded, it may not be said that library was not a popular institution in ancient and medieval South India. In fact, the homes of individual teachers and learned pandits who were the backbone of the ancient educational system in the South would have definitely served the needs of students and scholars. It may even be said that their homes were functioning as the 'school and library' to the students. Even today, we do find certain learned scholars and teachers who are keeping valuable old palm-leaf manuscripts in their houses.

1.9 STATUS OF LIBRARY IN THE PRESENCE CONTENT

Library is the backbone of every institution and supporting the courses conducted therein. Now pupils were initiated for self study, rather than teacher centric students are most dependable on Libraries. Libraries are considered as temple of learning and knowledge resource centre. In during 1970-80 drastic changes have been done in Library collection and its services. More new services like reference services. Referral services, User study services, Photocopying services, Library co-operative services were adopted in the library. The library professional were upgraded par with the teaching faculty both in status and Remuneration. Readers were came in more number to the library and the library user statistics were increased. During the year 1990 onwards computer and modern technologies were imparted in library services by which library collection were automated. Automation in every aspect of services like reference
service, OPAC, delivery of book, return of book and etc., were emerged. The complete information communication technology occupies the library. In the beginning of 2000, which resulted everything in library was turned technology based and presently the information are handled Libraries through received, exchanged and delivered, in

1. Electronic Collection
2. Electronic Resources
3. Electronic Journals
4. Digital Libraries
5. Open access journals
6. Digital library
7. Networking status
8. Online journals.

The user's expectation is more and the libraries are delivering quality services and balancing the user's perception and expectations. Libraries of science technology engineering Medicine Research Institute, Universities were already adopted the modern technologies of library operations in full fledged manner. The college libraries of Arts & Science are now gradually turning their whole services with ICT. The libraries are attached with fine arts subject like Music / Dance / Painting / Drama / Textile / Sculpture are yet to be modernised along with other libraries. The impact of ICT in now only reaching the fine Art Libraries activities in accessing & delivering of information.

The present study covers the libraries which are supporting the fine arts courses in Tamilnadu & Puducherry focusing the collection development, Library professional status, user's expectations, Library building application of information technology, proper Architecture Design, Infrastructure facilities,
Utilization of Electronic Media, and various measure to improve the fine art libraries on the basis of the findings and suggestion a full-fledged fine arts libraries both in services and infrastructure facilities will be identified.

1.10 TITLE AND SIGNIFICANCE OF THE STUDY

The title of the Present Study is "Library Infrastructure Facilities and Services in Fine Arts Institutions in Tamilnadu and Puducherry: an analytical study". The main objective of the study is to trace out the present status of fine arts Libraries and assess the exact Information needs of the user and the Infrastructural requirements in the present context for the better improvement of the information services to the clientele of the institutions to which they have attached for the promotion of Fine Art Education and also to suggest measures to improve the services in the present scenario of ICT atmosphere.

1.11 NEED FOR THE STUDY

Art education is gaining popularity among the younger generation to make themselves a talented Artist. Research in Performing / Fine Arts / Visual Art is being carried out by Scholars/Artist in good number. Libraries in support of these education and Research have become important. Research could only be done with the support of Library Services particularly in Art Education. This Study assessed out the present status of Fine art/ performing / libraries and on the basis of empirical data the improvement measure suggested for a better dissemination of Library services in respect of Access and Transfer of Information to the user which would enable to promote the Art Education. It is a fact also that few libraries in fine arts institutions lack basic facilities and not being able to provide adequate information services to academician, researcher and artists. So far there has been no study which has gone into Information need of the user and current status of fine arts / performing / libraries in Tamilnadu and Puducherry. Therefore it is felt that the study is essential to understand the
condition of the fine arts libraries and to know the exact need of the user and Infrastructural facilities requirement for their improvement.

Under such circumstances the researcher found that there is no such study undertaken for the better development of the Libraries attached with fine art institutions and so proposed the topic “Library infrastructure facilities and services in fine arts institutions in Tamilnadu & Puducherry: an analytical study” was selected and conducted the research.

1.12 OBJECTIVE OF THE STUDY

The aim of the Research is to investigate the present status of fine art libraries and to bring out the ways for the better development of these libraries. The main objectives of the study identified are

1. To Study the Growth & Functioning of the Fine Art / Performing Art / Libraries from their Inception.
2. To find out the worthy of existing collection development in the libraries.
3. To find out the resources facilities of books, journal and back volumes and services available in the library.
4. To find out the infrastructure facilities available in these library.
5. To identify the exact information needs of the user.
6. To assess the user satisfaction with regard to the services offered.
7. To find the availability of ICT in these libraries.
8. Establishment of multi media centre in these libraries.
9. To find out the status of non book materials like Video / Audio Collections.
1.13 SCOPE OF THE STUDY

The present study is concerned with only the institutions offering Dance, Music, Painting, Sculpture, and Applied Art at UG & PG Level, within the boundaries of Tamil Nadu & Puducherry since the art form and language are common. The libraries which are attached with these Institutions and the infrastructure facilities and services are being taken for the study. The researcher has chooses the following, premier institutions in Tamilnadu & Puducherry, for his research.

1.13.1 Music Colleges

1. Govt. Music College, Thiruvaiyru
2. Kalaikaveri College of Fine Arts, Trichy
3. Sri Sathguru College of Music and Fine Arts, Madurai
4. Queen Mary’s College, Chennai
5. Raja Annamalai Isay Mandram, Chennai
6. Govt. Music College Adayar, Chennai
7. Bharathiarpalalai Koodam, Puducherry
8. DR.Avinasilingam Institute of Higher Studies, Coimbatore

1.13.2 Dance College

1. Lalitha Kalakalashtra Institute of Fine Arts, Coimbatore.
2. Dr. M.G.R. Sathiyabama College of Arts & Science, Chennai
4. Sri Sathguru College of Music and Fine Arts, Madurai
5. Bharathiarpalalai Koodam, Puducherry
1.13.3 Visual Arts College

1. Govt. College of Fine Arts, Chennai
2. Govt. College of Sculpture, Mahabalipuram
3. Govt. College of Fine Arts, Kumbakonam
4. Stellamary’s College, Chennai
5. Bharathiarpalkalai Koodam, Puducherry

1.14 LIMITATION OF THE STUDY

The study covers only the Institutions offering fine arts courses of music, dance, painting, sculpture and applied art. The geographical area of the study covers only Tamilnadu & Puducherry where the spoken language is common. The subject of Karnatic Music in music branch, Bharathanatiyam in Dance branch were undertaken for the study. The subject of Painting / Sculpture and Applied Art were undertaken for visual art subjects.

1.15 HYPOTHESES OF THE STUDY

The followings are the major hypotheses of the study

1. Libraries in fine arts / performing arts institutions lack basic facilities and not being able to provide adequate information services to academician, researcher and artists.

2. The resource collection in the Fine arts / performing arts / visual arts libraries is insufficient and irrelevant to cater the need of the user's satisfaction.

3. The periodical and journal back volumes available are insufficient and could not frequently access by the user.

4. Lacking of qualified library staff and supporting staff in the library.
5. Application of ICT in these libraries is in low standard.

6. Adequate Resources of Electronic media is very poor.

7. Non book materials in fine arts libraries are found inadequate and could not frequently access by the user.

1.16 METHODOLOGY

The Research design of this study is descriptive in nature. It attempts to study the "Library infrastructure facilities and services in fine arts institutions in Tamilnadu & Puducherry: an analytical study". The information gathered from the Library professional students and faculty of fine arts institutions.

The researcher have also made a personal visit with the eminent Artist in the field Music, Dance and Fine Art collected the information for the development of the fine arts libraries in various aspects. The data for the combination of the thesis was collected by the researcher by the following method.

1. Questionnaire method.

2. Personal Interaction with the students & faculty.

3. From published materials.

4. Special questionnaire prepared for the eminent Artist and collected the information by post and in person.

5. web resources

The researcher visited 13 institutions where the fine arts subject taught and issued 700 questionnaires. The researcher has received only 460 filled in questionnaires.
1.17 CHAPTERISATION OF THE THESIS

The research has been divided into five chapters focusing the introduction of the thesis, Literature review, profile of the collages, Data Analysis and suggestions derived from the analysis

Chapter 1: Introduction

The chapter presents in brief about the inception of Gurukula system where fine arts subject were taught orally and traditionally. Later its development up to the emerging of Institutions at Diploma, U.G., P.G. and Research Level were also attempted. The Need for the study, Objective of the study, Scope of the Study, Hypothesis of the Study, Limitations of the Study, Research Design, Adopted, Statistical Tool & Technique used were also included in this chapter.

Chapter 2: Review of Literature

It deals with a comprehensive Review of Literature studies in connection with this title in India as well as in foreign countries.

Chapter 3: Description of the Study (Profile of the Colleges)

The profile of the colleges which are offering performing & visual art courses and the present status of the library attached with the institution were included.

Chapter 4: Analysis & Interpretations

This chapter presents the analysis of the data taken for study and the interpretations relating to the data collected from the 13 fine art institutions of Tamilnadu & Puducherry.

Chapter 5: Findings Suggestions and Conclusions

This chapter presents the Major findings obtained from the analyses and driving the, Suggestions and Conclusions. It also includes the suggestion obtained from the eminent artist.
With the above chapterisation the thesis comprises of the following additional headings which supports the thesis for its fulfillment.

a) Appendices: It includes the copy of the questionnaires issued for the research. The suggestions obtained from the eminent artist and model architecture plan for music and fine arts library have also been included in this appendices.

b) Reference: following the Appendices, the references consulted of both print material and web searches for the research have been incorporated. Finally the list of publications and the curriculum Vitae of the researcher has also been included.