

University of Nebraska - Lincoln

DigitalCommons@University of Nebraska - Lincoln

Library Philosophy and Practice (e-journal)

Libraries at University of Nebraska-Lincoln

Winter 12-14-2021

Knowledge Organization System of Visual Art Resources in West Bengal:A Study

Sudipta Shee
sudi.art09@gmail.com

Follow this and additional works at: <https://digitalcommons.unl.edu/libphilprac>



Part of the [Collection Development and Management Commons](#)

Shee, Sudipta, "Knowledge Organization System of Visual Art Resources in West Bengal:A Study" (2021).
Library Philosophy and Practice (e-journal). 6741.
<https://digitalcommons.unl.edu/libphilprac/6741>

Knowledge Organization system of Visual Art Resources in West Bengal:A Study

Sudipta Shee

Librarian, Vijaygarh Jyotish Ray College, Kolkata

Email ID: sudi.arrt09@gmail.com

Abstract: Visual art resource collections specially art works like, painting, sculpture, installation art form are totally ignored for retrieving this kind of information sources. The main concept of visual art resource is visual form and esthetic value of non textual content. They kept in museums and art galleries. West Bengal is a cultural hub of visual art resources. There are many art museum and art gallery which preserves art resources. Transforming visual code into written code and visual information into textual description is very challenging work. Content of painting, sculpture or installation arts are significant challenges to concept-based indexing. The main motto of this research project is how to access, process and manage this type of iconographic resources. In terms of library and information science knowledge organization is a vital part. It's made easy retrieval and identification of concern users.

Key words: Visual art resources (VAR), Library and information science, Knowledge Management, Knowledge Organization, Metadata, Documentation, Curator, Art gallery, Art Museum, etc.

0. Preamble

A visual art resource gives an idiosyncratic challenge to information professionals. Use of this item and processing in digital medium is challenging work of caretakers of these collections (Iyer). Needed skilled professionals and development of this type of resource have not kept pace in curriculum of library and information science (Iyer). Most libraries have a few cultural objects, like paintings and sculptures in their collection and some are original works of art by eminent artists. Most art works are gifted or acquired for decorative purposes. But most cultural objects fall outside the scope of Art museum and Art gallery collections. Those type of Museum's and Gallery

in-charges are mainly called curator and expert in charge of the collections of drawings, paintings, sculptures and other art works and cultural objects. They come from various educational fields like, Art history, Studio art, and Museum studies. But for managing information of artifact or cultural objects they have to need of the knowledge of library and information science. If someone asks about a painting and its current location, curator may interpret this painting but the actual answer will be "metadata" and this technique acquire by library professionals who levers metadata standards, organize them for information retrieval and indexing system. Describing an art work is not so easy, recent trend of art works like contemporary art, modern art, abstract form of art work and conceptual art work are really difficult to describe without knowing established concept by the artist of this work. In 1988, the journal "Library Trend" has described how to access this kind of iconographic information by information seeker of visual art resource (Samuel, 1988).

In the case of iconographic objects or documents, it also involves transformation of visual code into written code, visual information into textual description, and "the process of translating the content of an image into verbal expressions poses significant challenges to concept-based indexing" (Matusiak, 2006).

To catalogue an item of art work, physical verification of that particular object is required. For printed materials, title is the chief source that describes thought content of the material (except fanciful title) whereas there is no such provision for art object. "Subject analysis is the study of an item to determine a quality that is essentially an intellectual and subjective decision by cataloguers and indexers in order to describe what the physical evidence intends(Bell, 1994)." These differences are significant between items that are literary and items that are visual(Bell, 1994). "When analyzing an art work, either as an object or as a surrogate for the original, other considerations need to be made. The process of translation into text is a difficult bridge to build. Even description of the physical aspects of a work of art or of a reproduction can be problematic. Works of art are mute, often lacking attribution, titles, or a permanent location" (Bell, 1994).

Under this situation, the objective of the study is to explore the scenario of knowledge organization process of Visual art resources in art gallery and museum of West Bengal.

1. Visual art resources:

At first need to clear the core concept of VAR before starting the discussion. Visual art resources are mainly the resources that are visible and available in non textual form. They must have an esthetic value and mostly kept space in museum and art gallery. Generally visual art form includes painting, sculpture, drawings, print, ceramic art, photograph, glass art, textile or fiber art, documentation of conceptual art, new media art, mixed media art, or site specific installations art.

2. Related works on concerned area of research

Several studies have been conducted to highlight the issues of knowledge management system of visual art resources. One of them said that visual arts or Pictures as representations of actual works have unique elements of description. While catalogers of books and catalogers of visual materials share a common objective, to describe and catalog their materials, there are essential differences between the literary and the pictorial (Shatford, 1984). The difference between cataloging a book and cataloging a museum object is that the object does not have a title page which tells the cataloger what it is (Samuel, 1988)? L. A. Bell said that Indexing and Subject analysis of visual art resources is not as easy as textual information sources. The words that are chosen to represent concepts attempt to embrace the essential expression or meaning of the work. Subject analysis is a process of translation, then, from one expressive form to another (Bell, 1994). P.J. Sledge told that a structured process of information analysis is essential to the understanding of information requirements for the works of art (Sledge, 1988).

Yet the library community recognizes that the documentation of cultural heritage collections, and the means for facilitating access to them, needs to be extensible or adaptable to reflect the growing demands presented by technology and the possibilities inherent in the networked environment and Cataloguing is an area that is affected by increased expectations from diverse audiences (Coburn et al., 2010).

New York's Metropolitan Museum of Art (MMA) serves as a model for museum practice in the United States. Object cataloging at the museum owes its beginnings to Henry Watson Kent, a friend of John Cotton Dana who began creating an accession record and then started a card catalog. The first manual for museum catalogers, published in 1956 by Metropolitan Museum personnel (Samuel, 1988, p. 147).

The study of iconography is the study of subject matters in art. The iconographer distinguishes three levels of subject matter in iconographer distinguishes three levels of subject matter in analysis of an art work, i.e. 1) primary subject matter deals with configuration of line and colour, shaped and representation of natural objects. 2) Secondary subject matter is themes and concepts of the work. 3) Iconographic interpretation which reveal the basic attribute of nation, period, religion, class or philosophical persuasion (Markey, 1988).

In 1987, members of the "art community" began a structured process of information analysis to develop a graphic model of art data. The "art community" is a group of seven Smithsonian museums with major art collections: The National Museum of American Art, the National Portrait Gallery, the Hirschhorn Museum and Sculpture Garden, the Freer Gallery of Art, the Arthur M. Sackler Gallery, the National Museum of African Art, and the Cooper-Hewitt Museum of Design and Decorative Arts (Sledge, 1988).

3. Origin of the problem

Visual art resource collections especially art works like, painting, sculpture, installations are normally not being treated and considered as the disseminator of information itself that inherent in its creation. For retrieving such kinds of information

sources, proper metadata need to be assigned through the analysis of the art work. Transforming visual code into written code and visual information into textual description is very challenging work. For this type of iconographic resources involves transforming visual code into written code; visual information into textual description. Content of painting, sculpture or installation art into verbal expressions are significant challenges to concept-based indexing.

In consideration of all these major issues regarding knowledge organization system of visual art resources in all over the world, the study will try to find out the scenario of West Bengal regarding works of art collections.

4. Objectives of the research

- ❖ To understand the nature of visual art resources.
- ❖ To explore the knowledge organization process of art galleries and art museums in West Bengal.
- ❖ To identify the way of optimum retrieval and access for users of cultural objects.

5. Methodology

Observation of art works is the only method to know art work. Simultaneously, it needs to communicate with personnel of museum and gallery. With this conversation tried to know different dimension of the art work, like origin of the work, background history, whether a part of any religious thought or not etc

So to complete this research work primarily pursues observation methods, Observes the activities regarding knowledge organization system of visual art resource collector. Due to their poor website, it needs to visit physically all targeted site to know their involvement with collection & management of works of art. To complete this research work in formal way to prepared a questionnaire and tried to know knowledge organization system followed by the art Galleries and Art museum in West Bengal through survey and interview method. A web-based survey has been also conducted. The results of this survey were also subject to a content analysis.

6. Scope & Coverage of area

There are several art forms in Bengal art culture but in this work like to put the light on few forms of visual arts like, Paintings, Sculpture & Installation art. Coverage area of research is visual art form of West Bengal. To know what kinds of system and process is being followed for knowledge organization of visual art resources by Art galleries and Art Museums? And what is the actual role as a librarian to maintain that kind of resources?

7. Visual art resources in West Bengal

West Bengal is the birth place of Rabindranath Tagore, Jamini Ray, Nandalal Bose, Abanindranath Thagore, Ramkinkar Baij and others. They all are well-known famous artists around the world of visual art resource. They used different medium, invent a variety of techniques and create various kinds of methodology in their works. In India first industrial art society was established at Calcutta, West Bengal in 1854. West Bengal is the pioneer of first Government Art College in India. Abanindranath Tagore was the founder of Bengal art school where he worked towards developing an Indian style of Art. Kolkata, Santiniketan, Bankura, Midnapure, Krishnanagar are the land of patachitro, folk art, terracotta, scroll painting. Now-a-days there are so many talented upcoming artists involved with recent art trend like, decorative art, modern art, contemporary art form. Most of the visual art resources are scattered in different museums, art galleries, and archives in India and abroad.

In West Bengal, there are lots of art galleries and most of them are found in Kolkata and fewer in other districts. There are two museums only for fine arts. Around the state of West Bengal, there are many museums but fewer of them have separate gallery for art works like collections of paintings, sculptures and installation art form. Maximum number of art galleries and museums are collecting the art works for purpose of art auction, art exhibitions, and art fair. Art galleries have also preservation, conservation and

restoration section of art works by their own commercial interest. Among all of them, only 26 art galleries and 14 museums' art galleries & archives are being considered for study.

7.1. Art galleries & Art Museums in West Bengal

Under the observation of all art galleries and museums in the districts of West Bengal it has been found that forty art galleries and museums in total are involved with the collections of art works. There are twenty seven art galleries; two of them have separate art museum and art archive for that they listed in under the museums list (in appendix). i.e. *Academy of fine arts* and *Birla academy of fine art & culture*. One art gallery named *Tasveer Arts* only stores and exhibits photography and one for only metal art works named *Metal Art Gallery* which conducts metal art workshop in all over India. Eleven museums in West Bengal which collect art work. Ten of them have separate art galleries for art works like, paintings, sculptures and installation art. Only one of them conserve modern art works i.e., *Museum of Bengal Modern Art, Arts Acre, Rajarhat, Kolkata*. Four of them have archeological value. i.e., *Ashutosh Museum of Indian Art, Kolkata; Bishnupur Acharjya Jogesh Chandra Purakriti Bhawan, Bishnupur, Bankura; Gurusaday Museum, Kolkata* and *State Archaeological Museum, Behala, Kolkata*.

7.1.3. Collections of visual art resources in the Art Galleries & Museums of W.B.

Academy of Fine Arts' museum has largest collections of paintings by eminent artists, most of the Bengal school of art. There are lots of rear paintings and sketches by Rabindranath Tagore. They had done restoration of paintings in the museum's collection, Paintings by Binod Behari Mukherjee, Gaganendranath Tagore, Jamini Roy, Nandalal Basu, Gopal Ghosh and others, including sketches of the city by Desmond Doig, some sculptures by Ramkinkar Baij and Selim Munshi. The museum is storage of some famous paintings like "Saat Bhai Champa" by Gaganendra Nath Tagore, "Shiva with Ganesh" by Jamini Roy and many more. (<https://www.academyofflinearts.in/museum.php>)

Ashutosh Museum of Indian Art, Kolkata is the first public museum in any University in India (1937). This Museum stands for preservation, presentation and study of objects of Indian art and antiquity particularly of eastern India. The collection contains more than 27,000 items comprising sculptures, paintings and folk-art objects, textiles, terracotta etc. (<https://www.caluniv.ac.in/museum/museum.html>)

The Asiatic Society, Kolkata. The Society maintains a museum and its collections include an Asokan Rock Edict (250 B.C.), popper plates, coins, sculptures, manuscripts and archival records. It also has a large collection of paintings, bronzes and inscriptions. (<https://www.asiaticsocietykolkata.org/>)

Birla Academy of Art and Culture, Kolkata, the collection of nearly 6,000 objects includes ancient and medieval sculptures (stone, bronze and terracottas), miniature paintings (Mughal, Rajasthani and Pahari schools – 16th to 19th Centuries) and modern and contemporary Indian art. Some paper manuscripts, textiles and wooden sculptures are part of the collection. (<https://www.birlaart.com/about-us/>)

The museum has three parts,

- Traditional- miniature paintings, sculpture
- International- paintings
- Contemporary- paintings, graphics & drawing, sculpture

Bishnupur Acharjya Jogesh Chandra Purakriti Bhawan, Bishnupur, the collections comprise archaeological finds, medieval sculptures – Hindu and Jain, manuscripts, textiles, a great variety of folk arts and crafts and a plethora of photographs. Nearly 5,000 manuscripts (Sanskrit and Bengali), painted manuscript cover, over 100 sculptures of 10th - 12th century A.D., Early-historic period to British period, and some invaluable specimens of textiles and folk art objects.

Gurusaday Museum, Kolkata has a collection of approximately 3,300 exhibits of folk arts and crafts, which reflect rural life and presents a vivid picture of art and social traditions,

religious beliefs, practices and motifs, aesthetic assimilation and cultural influences in undivided Bengal as well as in India.

Indian Museum, Kolkata two painting galleries, it has a large collection of Mughal paintings, Bengal paintings and large collection of Bengal pato chitro, kalighat paintings. It is a national museum, funded by the Government of India and managed by a Board of Trustees. The Indian Museum is the oldest museum in Asia. It was founded on 2nd February 1814. The museum has separate department of Art and collection of art objects, around 1, 20,646 collections. (<https://indianmuseumkolkata.org/>)

Victoria Memorial Hall, There are lots of painting collections which have historical value. It has two separate painting galleries. Total no. of artifact is 28,394 and paintings collections is 3,900.

Royal Gallery – has large oil paintings, including the ‘Jaipur Procession,’ the third largest oil painting in the world.

Indian Artists Gallery – houses paintings by Indian artists in the period 1880-1960

The VMH has the largest collection in the world of paintings on eighteenth-century India by the famous uncle-and-nephew duo, Thomas and William Daniell. Very recently, the VMH collection has been further enriched by the acquisition, on enduring loan from Rabindra Bharati Society, of nearly 5,000 paintings of the Bengal School of Art, especially many prominent works of Abanindranath Tagore, Gaganendranath Tagore, Jamini Roy and others. (<https://www.victoriamemorial-cal.org/home/content/en>)

Kala Bhavana, at present the collection has over 19,000 items. They include a modest cross-section of the work of the great pioneers of the new art movement, Rabindranath Tagore, Abanindranath Tagore, Gaganendranath Tagore, Nandalal Bose, Jamini Ray, Mukul Dey, Benode Behari Mukherjee, Ramkinkar Baij, etc. (<https://www.visvabharati.ac.in/KalaBhavana.html>)

Museum of Bengal Modern Art, Arts Acre, Rajarhat Kolkata. There are about 500 art works which have mainly been donated by the artists themselves and are now the property

of the Museum. Others have been loaned by many private collectors who are patrons of this Museum. The collection showcases the evolution of Bengal Modern art from colonial times including traditional art forms, different group movements and pioneering stalwarts to the new generation of artists. It includes English Lithography to Chorbagan Prints to Kalighat Pat. The painting collection includes Tagore, Ram Kinkar Baij, Nandalal Bose, Jamini Roy, Paritosh Sen, Ganesh Pyne to Bikash Bhattacharjee and new-generation artists like Samir Roy.

Rabindra Bharati Museum, Kolkata it display original paintings, manuscripts, photographs, personal effects and other records of poet Tagore and the Tagore family. The Museum has 716 paintings, 168 utensils, 27 crafts and sculptures, 10 miscellaneous things, 89 spools, 53 furniture, 593 records, 3297 photographs, 3746 archival documents. (<http://www.rbu.ac.in/home/quick/02e74f10e0327ad868d138f2b4fdd6f0>)

State Archaeological Museum, Behala, Kolkata has seven galleries on Sites and Sights, Paintings of Bengal, Sculptures of Bengal, Nandadirghi Vihara Jagjivanpur, West Bengal Early Historic Period, Metal Sculptures, Excavated Site Hatpara.

Tagore Memorial Museum, Rabindra Bhavana, Visva Bharati, Santiniketan has 1580 original paintings of Rabindranath and 554 by others. This includes a photograph collection (11,380), the curio collection (3,855) and 52 statues. (<https://www.visvabharati.ac.in/KalaBhavana.html>)

Aakrity art gallery has an archive which holds 1570 paintings, 95 sculptures, 62 print making and 5 new media collections. This gallery mainly collects abstract and figurative art.

Gallery 88 have a new arrival which have lots of painting collections of renowned artist, like Samir Aich, Somnath Hore, Jogen Choudhury etc.

Chitrakoot Art Gallery has different kinds of paintings & sculpture collections, early Bengal school, kalighat school- patochitra, Bengal School, Modern art, Realists, Western tradition, Contemporary art, sculptures of old masters and Antiques/ Rarities.

Gallery Sanskriti, preserve some installation art work. *Art Action India* and *Kolkata art house* is Indian online gallery. *CIMA, Ganges art gallery* hosted exhibition, talk, seminar & significant within contemporary modern art and culture. *Experimenter* is one of the gallery has been hosted exhibition only on contemporary art work.

7.2. Collections & Analysis of Data

The steps of knowledge organization of visual art resources involves identification of objects; Survey questionnaire & field notes for artifact and for visual art resource there is a need of conceptual thoughts behind the art work, involve techniques, methodology & used medium for proper documentation; Dating of work for its antique value; Documentation; Registers & Records; Collection management policy; Insurance; and the last but not least hosted Exhibition or Presentation for visitors, art historian and researcher of visual art information. For solving all these purposes, there is a need of person who holds proper knowledge of art works and of its management. The person who conserve, preserve & exhibits that kind of works are known as Curator or Gallery manager or Collection manager or Archivist and they came from the educational field of Art history, Studio art, Library & information science, Museum studies , Humanities or other fields of study which directly or indirectly involves visual arts or fine arts information.

Under my observation, out of forty respondent's gallery and museum have responsible staff for art collection management, 10% respondents hold Director Position, 2.5% respondents have art department, 5% institutions have documentaries, 10% holds position of gallery manager and 35% holds Curator (table 1).

Table 1. Responsible staff for art collection management

Designation/ Responsible person	Total no's of involved organizations	Percentage among Museums & Art galleries of W.B.
Director	4	10%
Deputy Director	0	-
Art Department	1	2.5%
Documentalist	2	5%
Gallery Manager	4	10%
Special Collection Librarian	0	-
Librarian	0	-
Curator	14	35%
Assistant Curator	2	5%
Collection Manager	0	-
Archivist	2	5%
other	16	40%

7.2.1. Collection Management & Knowledge Organization system:

7.2.1.1. Accession of art objects:

Proper and regular maintenance of the Accession Registers is essential for the safety and security of the Museum objects as well as for their proper accountability. These registers have columns indicating the year of possession of the object, location, details and all other particulars relating to the object. This process of entering the details of objects in registers is called Accessioning. Most of the museums do not maintain centralized accession register. They maintain separate accession register for art works. Victoria Memorial Hall maintains a master accession register for their artifact but The Indian Museum did not maintain any centralized accession register. After completing the acquisition process, most of the art galleries assign accession numbers on their art objects as per the exhibition they organize. It is called reference no. or ID no. It is tagged on the object and data loaded in an excel sheet.

Table 2: Collection management system

Systems involved	No. of Organizations	Percentage among Museums & Art galleries of W.B.
Acquisition & Accessioning	14	35%
Documentation	4	10%
Cataloguing	3	7.5%
Online database	9	22.5%
Other	10	25%

Among all 35% institutions are maintaining acquisition & accessioning for their art resources. 10% institutions do documentation work, 7.5% maintain catalogues, 22.5% maintain online databases for their collections and 25% institutions are following their own process for collection management (Table 1 & Fig.1).

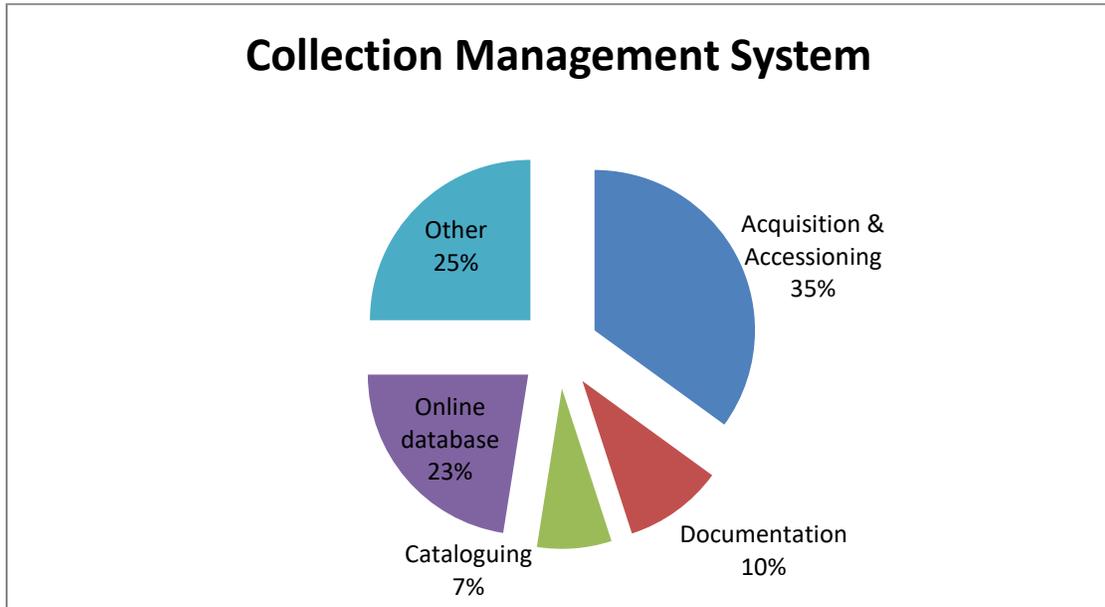


Fig. 1: Representation of Table 2 with a pie chart diagram

7.2.1.2. Cataloguing of art work:

Art object is ignored for their proper cataloguing. The majority of Museum use content standards designed primarily for cataloguing printed materials or in-house systems that are designed for the needs of the institutions. Maximum art gallery maintain online database for their collections which consists of name of artist, title of work, medium of work, size, price and fewer of them give brief description of the work.

Knowledge organization & management of visual art resource needs help of some professional organization which used some standard those only for visual art resources, like Getty Research Institute, Art Libraries society of North America (ARLIS/NA), American Association of Museums, Visual resource association etc.

Table3. Knowledge management with the help of some professional organizations

Name of professional organization	No. of involved organizations	Percentage among Museums & Art galleries of W.B.
Getty Research Institute	0	-
Art Libraries society of north America (ARLIS/NA)	0	-
American Association of Museums	0	-
Visual resource association	0	-
Local & State Government	5	12.5%
other	6	15%

Among all 20% institutions are not catalogued their art objects. 12.5% follow their own rules due to needs of institution. And also same are not used any metadata standards for cataloguing art objects. Some of them use AACR 2 for cataloguing art objects (Table 3).

Table 4. Content standards used for cataloguing art objects

Content standards	No. of involved organizations	Percentage among Museums & Art galleries of W.B.
Library of congress subject heading	2	5%
Sears lists of subject heading	0	-
Art & Architecture thesaurus (Getty Research institute)	0	-
Union list of artist name (Getty Research institute)	0	-
In-house developed standard	5	12.5%
Other	8	20%

None of the respondents use metadata standards designed specifically to catalogue art objects, such as Categories for the Description of Works of art (CDWA), CDWA Lite, Cataloguing Cultural Objects (CCO) or Visual Resources Association (VRA) core.

They use a combination of MARC/AACR2, Dublin core & standards developed in-house made up only particular institution. Fifty percent of the respondents indicated that their institutions lend art objects from other museum's collection for special exhibitions and research. Thirty percent stated that they do not lend art objects while twenty percent did not replied (table 5).

Table 5. Metadata standards used for cataloguing art objects

Metadata standards	No. of involved organizations	Percentage among Museums & Art galleries of W.B.
MARC/AACR2	2	5%
Dublin core	0	-
VRA Core	0	-
CDWA	0	-
CDWA Lite	0	-
CCO	0	-
In-house developed standard	5	12.5%
Other	8	20%

7.2.1.3. Digitization and Computerized Documentation of Art Objects:

Digitization involves acquiring, converting, storing and providing information in a standard, organized format and availability on demand from a common system accessible to the users of art objects for various purposes. The objective of digitization is easy retrieval of data and ability to make entries of data into the main database. Computerized documentation in contrast involves storing information about the objects (such as condition of the object, its collection data etc.) in a database in computer, with or without digitization of the corresponding objects.

The digitization of the collection is under a special project by the ministry of culture, called **JATAN** which is a virtual museum builder. The project involves documentation of VAR. The work involves, *verification, collection, digitizing and uploading through C-DAC* (Centre for Development of Advanced Computing is the premier R&D organization of the Department of Information Technology, Ministry of Communications & Information Technology). This is a long-term strategy and may take up to five years. Each object has to be documented in an agreed format and physically checked for authenticity. In the light of this new development, the HCDC Group of C-DAC has successfully deployed JATAN in 10 national museums of the Ministry of Culture as under-

- National Museum, New Delhi
- Allahabad Museum, Allahabad, Uttar Pradesh
- Indian Museum, Kolkata, West Bengal
- National Gallery of Modern Arts (NGMA), New Delhi
- National Gallery of Modern Arts (NGMA), Mumbai, Maharashtra
- National Gallery of Modern Arts (NGMA), Bengaluru, Karnataka
- Archaeological Survey of India (ASI) Museum, Goa
- Archaeological Survey of India (ASI) Museum, Nagarjunakonda, Andhra Pradesh
- Salar Jung Museum, Hyderabad, Andhra Pradesh
- Victoria Memorial Hall, Kolkata, West Bengal

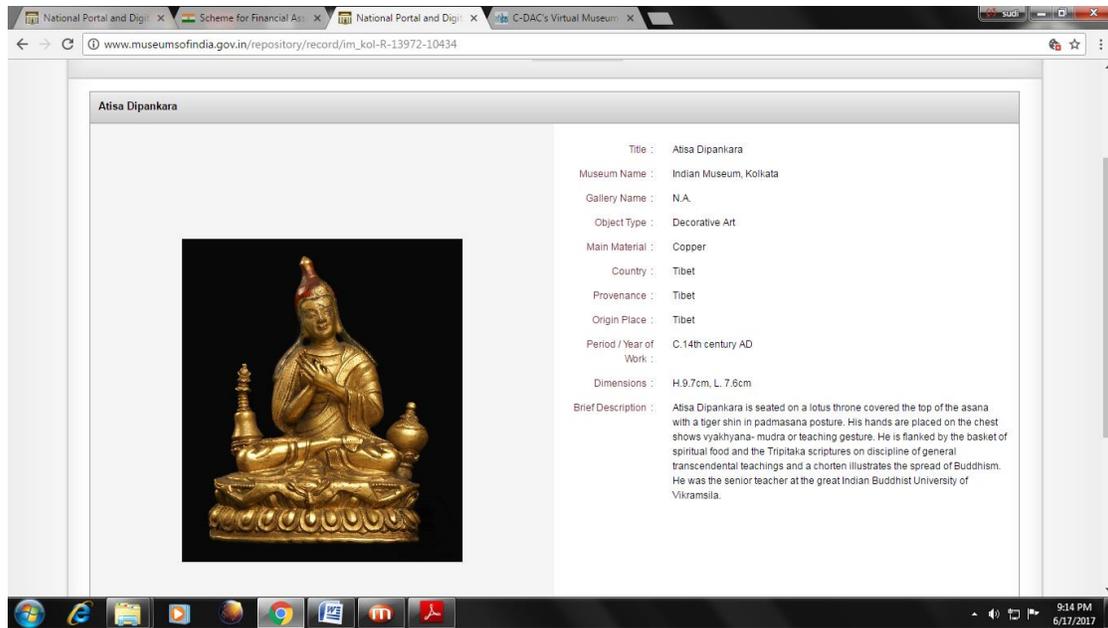


Fig.2. A snapshot of art object view in JATAN software with full description

7.3. Findings & Observations:

7.3.1. Professional staff of Visual Art Resources

- ❖ Lack of physical verification and lack of proper planning for conservation and restoration of art objects.
- ❖ Maximum museums have not any trained staff for proper documentation work.
- ❖ Most institutions do not have funds available for specialized training for curator or in-charge to learn industry best practices for handling art works.
- ❖ Maximum staff member are not aware of the unique and often idiosyncratic descriptive requirements of one of a kind cultural object.

7.3.2 Acquisitions & Accessioning

- ❖ Did not maintain any centralized accession register.
- ❖ Some museum maintains their accessioning gallery wise. Noticed broken order of sequences in accession register.
- ❖ Most of the institutions do not update their accession register.

- ❖ Some renowned Institutions have National Importance to engage in acquisition, preservation and restoration of art objects of historical importance. None of them had ever attempted to evolve or adopt any benchmarks or standards in respect to acquisition, conservation or documentation of the invaluable artifacts possessed by them.
- ❖ Lack of planning in the acquisition of art objects and there is no planning for cataloguing of art works.
- ❖ The Institutions had never evolved any consistent policy in respect of acquisition of art works whether by way of purchase or gifts or for their valuation, in the absence of which the decisions for acquisition were often arbitrary and lacked rationale. There was no mechanism to assess the genuineness of these art works.
- ❖ Most of the art galleries are maintaining online database for their collected works but there are lack of proper Acquisition policy & Accessioning. Maximum art galleries are maintaining a data sheet in excel file for accessioning & do not maintain any order. They put a Reference no. or ID no. on object according to organized exhibition. They maintain a record of hosted exhibition but most of them do not maintain any record of art works.

7.3.3 Collection development & Documentation of art works

- ❖ Fewer museum and art galleries have written policy for decision making an object, maintaining objects and art handling.
- ❖ Most of art galleries in West Bengal have not any plan for cataloguing or documentation of art works. Documentation and cataloguing of art works are done only by Gallery Kolkata and also provide this service for other.
- ❖ Photo-documentation and digitization work done by some galleries but museums are not serious regarding these matter.

7.3.4 Classification & Cataloguing

- ❖ Cataloguing & Classification of visual art resources especially works of art are totally ignored.
- ❖ Art works collectors do not follow any established cataloguing rules or descriptive metadata standards for art works.

7.3.5 *Technology*

- ❖ All museums website is very poor; it should be more informative & need to be enriched and to be maintained providing updated information.
- ❖ Art galleries are maintaining online database but there are not sufficient information recorded & they have not any manual records of their art works. They just collect & filing exhibition catalogue.

8. **Conclusion:**

In abroad, there are lots of Art Museums like *Museum of Fine Arts, Boston*; *Museum of Modern Art, New York*; *Museum of Modern Art, Ireland*; *National Gallery of Art, Washington*; but there is no national level art museum in India. *Museum of Bengal Modern Art, Arts Acre*, the museum dedicated to Bengal Modern Art, it has been set up with the funding from individual patrons & small contribution of state & central government in Kolkata & the set up completed in 2014. A new Art centre and cultural city to be set up in Kolkata, West Bengal. *Kolkata Museum of Modern Art (KMOMA)* which comes under PPT model (Private Public Partnership model) will jointly funded by government of West Bengal, the Government of India and the Private sector. The mission is to acquire and display modern Indian art in its local and global cultural contexts in the city that inspired Indian modernism. It is further committed to interdisciplinary research and the dissemination of knowledge about Indian art and culture through scholarly publications, innovative teaching curricula, and public outreach programs. A blend of tradition and modernity, it will have 44 galleries for Indian, Asian, Islamic and Western art, with space for storage, library and an archive. The permanent collection will be of Indian art from 19th Century to present. There will be national and international galleries. This is great initiative for visual art resource & it is really appreciable.

In 2014, the Ministry of Culture, Government of India took a good initiative for digitization the artifact of museum and introduced JATAN software. The digital collection management system specially designed and developed for the Indian museums. JATAN

provides a collaborative framework over the intranet for the museum curators, historian and scholars to describe and enhance the information about antiquities. It also provides the facilities like user administration, search and retrieval, access control for the portal, location identification, conservation reports, work reports, parameter based sorting, etc. JATAN allows the digital collections to be made online or accessed through mobile or touch screen kiosks. The software has system of image processing, watermarking, and also the images cannot get copied from it, and therefore it is informative as well as educative.

Maximum art galleries of West Bengal have not any archival collections. For Database Management System maximum museum use MS-Access DBMS and Content Management Software like Drupal. Not only galleries but also museums do not maintain proper accessioning of art object, more objects are dumped in store room without any conservation or preservation and there is no plan to restoration that art works.

8.1. Suggestions:

8.1.1 *Professional staff of Visual Art Resources*

- ❖ Visual resource professionals should have knowledge to differentiate all the variety of visual formats & process.
- ❖ They should understand differences among historical visual formats & processes and apply this knowledge to dating, contextualization & interpretation of pictures.
- ❖ Staffs should be aware of proper handling, care & storage of materials.
- ❖ Every museum should recruit cataloguer for their Art department, who has knowledge in Library and information science and as well as conceptual knowledge of visual art resource.

8.1.2 *Acquisitions & Accessioning*

- ❖ The art galleries and museums should evolve a pricing and valuation policy for the acquisition of artifacts. In most cases, written policies and procedures for art object maintenance and physical handling are nonexistent. This is an area of concern because lack of guidance in these areas can directly affect the physical integrity of an art object, thus altering its monetary value and its appeal.

- ❖ The Accession Registers need to be maintained centrally and these registers should be regularly updated. Possibility of use of electronic scanning or any suitable technology may be explored to expedite the process.
- ❖ All discrepancies in accessioning of the art objects should be reconciled by adopting a strict time-bound programme.

8.1.3 *Collection development & Documentation of art works*

- ❖ Institutions should create collection development policies for acquisition, accessioning, documentation, management and maintenance of art works.
- ❖ A system of regular and periodic physical verification of all art objects should be instituted immediately.
- ❖ Photo-documentation and digitization work must be done by institutions.
- ❖ Museum should have separate art department and documentation department.
- ❖ A system of regular and periodic physical verification of all art objects possessed by the Institutions should be instituted immediately. Proper training may be imparted to the staff designated for this purpose.
- ❖ Art work may be displayed in rotation & identifying damaged art works during the annual survey.

8.1.4 *Classification & Cataloguing*

- ❖ There should be classification of art objects, because classification and subject indexing is essential in organizing information about museum objects for retrieval.
- ❖ The art galleries and museums should follow a set of globally accepted standards and norms for themselves in conformity with defined objectives.
- ❖ Museum should take guidance of a librarian to prepare cataloguing of art work manually or automated.
- ❖ Getty research and visual resource association developed metadata standard for visual resource collection. Data sharing ability is needed to join and participate in creating visual resource union catalogue. The creation of virtual galleries would

be easier if these art museums employ standardized methods for at collection management.

- ❖ As the art objects are usually are not catalogued their existence become invisible to the potential users.
- ❖ Institutions should follow the internationally established metadata standards and cataloguing guideline for describes visual art resources. Like, Cataloguing Cultural Objects, Categories for the Description of Works of art (CDWA), CDWA Lite, or Visual Resources Association (VRA) core, Encoded Archival Description (EAD).
- ❖ They must follow vocabulary control tools for art objects like, the Art & Architecture Thesaurus (AAT), the Getty Thesaurus of Geographic Names (TGN), and the Union List of Artist Names (ULAN) and the Cultural Objects Name Authority (CONA.)

8.1.5 Technology

- ❖ It is a good initiative by our central government to digitize museum archive by implement JATAN, museum builder software. But those galleries are not aware of this. They must be aware of the database. They should develop, implement and manage collections through the use of digital asset management software specific to visual resources.
- ❖ The museums and art galleries must create awareness of ongoing technological advancement and their potential relevance to visual resource management.
- ❖ Exhibit awareness of emerging community based technologies and software and the ability to relate their relevance to the museums.

9. Bibliographic References:

- Iyer, H. Core Competencies for Visual Resources Management. Under An IMLS Funded Research Project at the University at Albany, SUNY. Retrieved form http://vrawebor.ipower.com/resources/general/iyer_core_competencies.pdf on 27.06.2021.

- Matusiak, K. (2006). Towards User-Centered Indexing in Digital Image Collections. *OCLC Systems and Services*, 22(4), 283-298.
- Bell, L. A. (1994). Gaining Access to Visual Information: Theory, Analysis, and Practice of Determining Subjects? A Review of the Literature with Descriptive Abstracts. *Art Documentation: Journal of the Art Libraries Society of North America*. 13(2). 89-94. Retrieved from <http://www.jstor.org/stable/27948634> on 27.06.2021
- Sledge, P. J. (1988). Thinking about museum information. *ILLINOIS*, 37(2), 220-31.
- Samuel, E. K. (1988). Documenting our heritage. *Library trends*, 37(2), 142-153.
- Shatford, S. (1984). Describing a Picture: A Thousand Words Are Seldom Cost Effective. *Cataloging & Classification Quarterly*. 4(4). 13-29
- Bell, L. A. (1994). Gaining Access to Visual Information: Theory, Analysis, and Practice of Determining Subjects? A Review of the Literature with Descriptive Abstracts. *Art Documentation: Journal of the Art Libraries Society of North America*. 13(2). 89-94. Retrieved from <http://www.jstor.org/stable/27948634> on 27.06.2021
- Coburn, E., Lanzi, E., O'Keefe, E., Stein, R., & Whiteside, A. (2010). The Cataloging Cultural Objects experience: Codifying practice for the cultural heritage community. *IFLA journal*, 36(1), 16-29.
- Markey, K. (1988). Access to iconographical research collections. *Library trends*, 37(2), 154-174.

Appendix: 1

List of Art Galleries in West Bengal

1. *Aakriti Art Gallery*
2. *Genesis Art Gallery*
3. *Galerie 88*
4. *Akar Prakar*
5. *Chitrakoot Art Gallery*
6. *Mirage Art Gallery*
7. *Chemould*
8. *CIMA*
9. *Gandhara Art Gallery*
10. *Shree Art Gallery*
11. *Experimenter*
12. *Ganges Art Gallery*
13. *Kolkata Art House*
14. *Gallery Kolkata*
15. *Masters Collection Art Gallery*
16. *Domus Art Gallery*
17. *Tejas Art Gallery*
18. *Mon Art Gallerie*
19. *Idiyas Gallery*
20. *Gallery Sanskriti*
21. *Anant Art Gallery*
22. *Metal Art Gallery*
23. *Emami Chisel Art*
24. *Art Auction India*
25. *Tasveer Arts - Art*
26. *Studio 21, Kolkata*
27. *Maya Art Gallery, Kolkata*

Appendix: 2

List of Museums which have separate art gallery or archive in West Bengal

1. *Academy of Fine Arts' museum, Kolkata*
2. *Ashutosh Museum of Indian Art, Kolkata*
3. *The Asiatic Society, Kolkata*
4. *Birla Academy of Art and Culture, Kolkata*
5. *Bishnupur Acharjya Jogesh Chandra Purakriti Bhawan, Bishnupur, Bankura*
6. *Gurusaday Museum, Kolkata*
7. *Indian Museum, Kolkata*
8. *Victoria Memorial Hall, Kolkata*
9. *Kala Bhavana, Santiniketan*
10. *Museum of Bengal Modern Art, Arts Acre, Rajarhat, Kolkata*
11. *Rabindra Bharati Museum, Kolkata*
12. *State Archaeological Museum, Behala, Kolkata*
13. *Tagore Memorial Museum, Rabindra Bhavana, Visva Bharati, Santiniketan*