

LIBRARY AND ARCHIVES

Collection Development

Policy

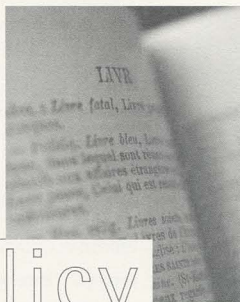


NATIONAL GALLERY OF CANADA

LIBRARY AND ARCHIVES

Collection Development

Policy



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TABLE OF CONTENTS

Foreword	7	A.4. Exhibition Catalogues	23
I. Purpose of the Policy	8	A.5. Collection Catalogues	23
II. Institutional Objectives	9	A.6. Auction Catalogues	23
II.A. National Gallery of Canada Objectives	9	A.7. Topographical Literature	24
II.B. Canadian Centre for the Visual Arts and Library Objectives	9	A.8. Maps	24
B.1. Organizational Structure	9	A.9. Theses and Dissertations	24
B.2. Library's Philosophy and Goals	10	A.10. Newspapers	24
B.3. Clientele	10	A.11. Microforms	24
B.4. Collection Access	11	A.12. Realia	24
III. Description of the Library	11	A.13. Electronic Formats	24
III.A. History	11	VII.B. Special Collections	24
III.B. Staff and Services	12	B.1. Harper Library	24
III.C. Satellite Libraries	13	B.2. Fry Library	24
III.D. Affiliate Library: Canadian Museum of Contemporary Photography	13	B.3. Kodak Collection	25
IV. Description of Collections	14	B.4. Rare Books	25
IV.A. Existing Coverage	14	B.5. Artists' Books	25
IV.B. Level of Collecting	15	B.6. Audio and Video Tapes; Films	25
IV.C. The National Gallery Library and Other Libraries	16	B.7. Posters	25
V. Selection	18	VIII. Documentation Centre	26
V.A. Responsibility for Selection	18	VIII.A. Documentation Files	26
V.B. Criteria for Selection	18	VIII.B. Artists in Canada	27
V.C. General Exclusions	19	IX. Archives	27
V.D. Primary Selection Aids	19	IX.A. National Gallery of Canada Records	27
V.E. Methods of Acquisition	19	IX.B. Personal and Corporate Records	27
VI. Analysis of Collection Coverage	20	X. Visual Resources	28
VI.A. Collecting Levels	20	X.A. Slides	28
VI.B. Subjects Collected	21	X.B. Photographs	29
VI.C. Languages	22	X.C. Image Microforms	29
VI.D. Chronological Coverage	22	XI. Special Notes	29
VI.E. Geographical Coverage	22	XI.A. Duplicates	29
VII. Analysis of Material Types	22	XI.B. Edition and Format	30
VII.A. General Collections	22	XI.C. Replacements	30
A.1. Monographs	22	XI.D. Preservation	30
A.2. Periodicals	23	XI.E. Deaccessioning	30
A.3. Reference Works	23	Appendix I. Collection Development Profile Summary	31
		Appendix II. Recommendations	37
		Selected Bibliography	43

As the twentieth century draws to a conclusion the Library is reaffirming its commitment to excellence in collections and service, while responding creatively to dynamic and challenging forces of change.

Collection Development Policy

Foreword

The Policy is issued as the first of a series of Occasional Papers intended to share research tools, such as indexes, bibliographies, finding aids and inventories.

In 1991 the National Gallery of Canada established the Canadian Centre for the Visual Arts in order to inaugurate a new program of Research Fellowships, coordinate existing Internship and Orientation Programs, and administer the Education Division and the Library and Archives of the National Gallery. At that important juncture, the Library and Archives embarked upon a thorough review of its collections and programs, mindful of the policy of the Canadian Centre for the Visual Arts to promote and offer research and study collections and facilities of the highest standard. The document in hand is the result of that inquiry.

The *Collection Development Policy* describes existing strengths and identifies goals for enriching the research collections; this is accomplished in a broad context which reviews the history of the Library and Archives, outlines current programs, and makes specific recommendations which provide direction for the future. The *Policy* is seminal for the Library and Archives: it affirms a commitment to excellence in collection building; it reflects

the National Gallery's emphasis on scholarly research; and it speaks to our national and international mandates.

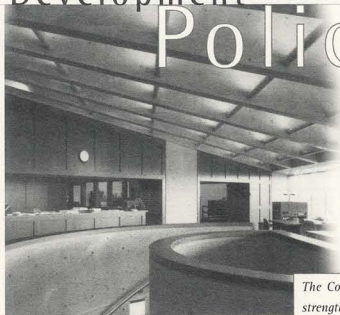
We extend our gratitude to Murray Waddington, Chief Librarian, who initiated this study, and to Jo Nordley Beglo, Bibliographer, who brought commitment and enthusiasm to the writing of the *Policy*. Curatorial and research staff at the National Gallery were generous with their observations and advice, and valuable assistance was received from institutions in Canada and abroad.¹

The *Policy* is issued as the first of a series of *Occasional Papers* intended to share research tools, such as indexes, bibliographies, finding aids and inventories, produced by the Library and Archives, with our colleagues in libraries, museums and the academic community.

Dr. Shirley L. Thomson,
Director,
National Gallery of Canada

1. The Library and Archives wishes to cite the fine model to be found in Jan van der Wateren and Rowan Watson, eds. *A Policy for the Development of the Collections* (London: The National Art Library, Victoria and Albert Museum, 1993).

Collection Development Policy



The Collection Development Policy describes existing strengths and identifies goals for enriching the research collections.

I. Purpose of the Policy

The Library and Archives of the National Gallery of Canada are the world's foremost research centre for studying the advancement of the visual arts in Canada and related developments within European and North American traditions. Collections are richly diverse, encompassing a wide range of published and archival research materials, which include both contemporary and historical documents. Throughout its history the Library has pursued a commitment to excellence in collections and service. As the twentieth century draws to a conclusion the Library is reaffirming that commitment, while responding creatively to dynamic and challenging forces of change. In light of the Library's recent move into the new Gallery building, the Government's proclamation of a new *Museums Act* (1990), the appointment of a new Chief Librarian, and the creation of the new Canadian Centre for the Visual Arts (CCVA), it is an appropriate time for a new *Collection Development Policy*. The *Policy* serves six functions:

- to describe the Library and Archives of the National Gallery of Canada, the satellite libraries in the department of Prints and Drawings and the Restoration and Conservation Laboratory, and the affiliate library of the Canadian Museum of Contemporary Photography (CMCP);
- to summarize the scope and nature of existing Library collections;
- to outline the Library's collection development objectives and priorities within a long-range, systematic plan;
- to identify areas of collection strength and weakness, and provide for their development within the broader context of balanced, coherent collections overall;
- to facilitate coordination of Library collection development efforts within the Gallery;
- to provide the basis for cooperation with other institutions.

II. Institutional Objectives

II.A. National Gallery of Canada Objectives

The National Gallery of Canada, a fine arts museum of international stature, holds its collections of art in trust for all Canadians. Since its founding in 1880, the Gallery has built pre-eminent collections of great breadth and depth, contemporary and historical, national and international.

On July 1, 1990, the proclamation of Bill C-12, the *Museums Act*, transformed the National Gallery into an autonomous Crown corporation, governed by its Board of Trustees with a mandate to fulfil the Gallery's unique role. This restored to the Gallery the kind of autonomous position it had been accorded under various Acts of Parliament from 1913 to 1968, the year in which the National Museums of Canada came into being. The new *Museums Act* strengthens the Gallery in its traditional role as the federal institution with responsibilities in all aspects of the visual arts.

Under the *Museums Act*, the mandate of the National Gallery is:

- to develop, maintain and make known, throughout Canada and internationally, a national collection of works of art, historical and contemporary, with special but not exclusive reference to Canada; and
- to further knowledge, understanding and enjoyment of art in general among all Canadians.¹

The act thus empowers the Gallery both to continue its collecting traditions and to encourage a deeper appreciation of the visual arts throughout Canada. The new mandate differs from previous mandates in several significant ways. It focuses on the collections by clarifying the Gallery's primary responsibility to collect and to share the results. It emphasizes service to all Canadians and increased public access. It implies a stronger educational and communications role to make the collections known both in Canada and abroad. It extends the collection areas beyond the traditional boundaries of fine and decorative arts to embrace an evolving concept of visual art, thereby recognizing the ever-changing quest of the artist.

The Gallery's operations are divided into four activities which support all aspects of its mandate. The activities of the Gallery are:

- *Collect* – to judiciously and selectively add to and preserve the existing collections of works of art;
- *Educate and Communicate* – to make the objects held in trust available, accessible, understandable and relevant;
- *Accommodate* – to ensure the safety of the collection and of the Gallery visitors and staff and to manage the Gallery's museum and staff buildings;
- *Administrate* – to manage a state-of-the-art complex and its human, financial, physical and artistic resources.²

II.B. Canadian Centre for the Visual Arts and Library Objectives

II.B.1. Organizational Structure

The Library and Archives of the National Gallery of Canada are a component of the Canadian Centre for the Visual Arts (CCVA), the National Gallery's research, education and fellowship program. The mandate of the CCVA to foster research and learning in the visual arts and in museology is derived from the *Museums Act* (1990). The following CCVA research and service objectives have their foundation in the *National Gallery of Canada Research Policy* (1993):

- to foster research and learning primarily but not exclusively by Canadians, in the production, use and the historical and cultural meaning of art and museology, with special emphasis on Canadian art and museology and selective emphasis on the art and museology of other countries;
- to promote and offer research and study collections and facilities of the highest standard through the Library and Archives for the use of: Gallery staff engaged in collections-related and program-related

1. *Bill C-12, An Act Respecting Museums*, 1990, Part I, subsection 5.

2. Abstracted from *National Gallery of Canada and its Affiliate the Canadian Museum of Contemporary Photography Corporate Plan and Operating and Capital Budget for 1994-95 to 1998-99*, 3 February 1994, pp. 3-4.

- research; the national and international scholarly, critical and museological community; the general public;
- to promote and implement through Education, research in and programming for art education in the Gallery, in Canada and abroad, to be directed to the interpretation, appreciation and enjoyment of traditional and contemporary art by all audiences, including those with special needs;
 - to sponsor and develop, at the NGC, programs of internship, orientation and research fellowships in the history and criticism of art and museology, for undergraduate and graduate college and university students, museum and gallery professionals, teachers, critics and freelance workers;
 - to create a community of research and learning among all beneficiaries of the CCVA programs (interns, visiting art gallery and museum peers, research fellows, Gallery staff) and to promote active interchange between this community and the public at large;
 - to support, develop and make accessible, at the NGC and in the National Capital Region, research resources and facilities for all users of the CCVA programs;
 - to serve as a laboratory stimulating development of similar programs across Canada, by sharing and disseminating research results through a variety of means including lectures, symposia and publications.³

II.B.2. Library's Philosophy and Goals

The resources of the Library and Archives facilitate the study and research of the National Gallery fine art collections, all aspects of Canadian art, the history of western European and American art in particular, and the history of art in general.⁴

This objective is accomplished by:

- developing library collections for present and future needs;
- cataloguing library collections and making them accessible to users;
- maintaining and preserving library collections for present and future use;
- providing library services, including reference and research, internally, nationally and internationally;
- undertaking and disseminating bibliographic and scholarly research, including research on library, archival, documentary and bibliographic holdings;
- developing and disseminating tools (finding aids, bibliographies, indexes and other documentation) to assist researchers;
- initiating and promoting collaborative projects in fine art librarianship and bibliography;
- sharing resources with other institutions throughout Canada and abroad.

The scope of the Library's mandate is international. Its historical function has been to serve as the National Gallery's curatorial library and archive. In this capacity it supports curatorial research on the Gallery's collections and related fields of art history and criticism, undertaken with a view to producing exhibitions, publications, and other public programs.

As the world's foremost collection of Canada's visual arts literature, the Library of the National Gallery also serves as Canada's national art library. In this capacity it develops comprehensive, specialized collections and provides service in support of research in Canadian visual arts across the country and abroad. Printed and automated bibliographic tools are developed and maintained to disseminate knowledge of the collections among a local, national and international clientele. The Library works with national and international professional organizations which promote collaborative initiatives in fine art librarianship and bibliography, and encourages resource sharing both within Canada and abroad.⁵

II.B.3. Clientele

While the most immediate responsibility of the Library is to support research within the National Gallery, the Library's mandate also extends to the Canadian and international scholarly communities. Beyond the

3. National Gallery of Canada. *Canadian Centre for Visual Arts Policy*, 1991, pp. 1-2. See also *National Gallery of Canada Research Policy*, 1993.

4. *Canadian Centre for Visual Arts Policy*, 1991, Appendix II, p. 1; *Research Policy*, 1993, p. 7.

5. *Canadian Centre for Visual Arts Policy*, 1991, Appendix II, p. 1.

Gallery's curatorial staff and affiliated researchers, other users may include friends and members of the Gallery, docents, volunteers, visiting scholars and museum professionals, students, artists, journalists, collectors, dealers, and the general public.

While user needs may be supported at the general information and reference levels, the Library's primary emphasis is research. In keeping with the Gallery's educational mandate the Library is committed to assisting users and educating them in research skills. To further facilitate and foster research the Library makes its collections available to other institutions through interlibrary loan.

II.B.4. Collection Access

Library materials, with the exception of rare books, unbound periodicals and reference materials, may be signed out on six-month term loan by Gallery staff and affiliated researchers for use within the Gallery building. Slides are circulated on two-week loan. Materials are not loaned from the Archives. Copy two of any monograph in the stacks is the reference copy, which is retained for preservation and does not circulate. All circulation copies must be signed out.

The stacks are open to Gallery staff and affiliated researchers. Other users request library materials at the circulation desk for use in the reading rooms.

Library materials may be photocopied, with adherence to Canadian copyright legislation, if the condition of the material permits copying and if no other restrictions apply. Other institutions may borrow Library materials, following the standards of the Canadian Interlibrary Loan Code. Reference books, periodicals, heavily used materials, documentation files, photographs, microforms, archival materials and rare, fragile or oversize works are not sent on interlibrary loan. In some cases photocopies may be provided.

III. Description of the Library

III.A. History

The National Gallery of Canada was founded in 1880, when selections from the first exhibition of the Royal

Canadian Academy were deposited with the government.⁶ The Gallery's first full-time curator, Eric Brown, was appointed in 1910. He immediately began the serious collecting of books and periodicals. With Brown's appointment, the Gallery also began to systematically retain and organize its records. This effort eventually led to the appointment of a record keeper and the establishment of the National Gallery Archives. In 1913 the National Gallery was incorporated by an Act of Parliament, and Brown's appointment as the Gallery's first director was confirmed by the Board. At that time an accession register for books was purchased to document the functioning art library which had already been established. The following year Alfred H. Howard was commissioned to design a special bookplate for the Gallery Library.

The accessions register provides some measure of the ambitions, from the beginning, for the Gallery Library. By 1918 the register listed more than 200 volumes in the book collection. Two years later the Library began assembling Canadian art documentation files. The following year subscriptions began for Christie's and Sotheby's auction catalogues. Library accessions continued under the Director's initiative until, eventually, the collection became the responsibility of the Department of Prints and Drawings.

Despite drastic financial restraints imposed by the Depression and the Second World War, the Library continued to grow, responding to requests for information from across Canada. Annual reports continually recognized the Library as an integral part of the Gallery with a national responsibility. In 1953-54 and 1954-55 the Board of Trustees proposed for the Gallery an art library modelled on the Frick Art Reference Library, New York, and the Courtauld Institute, London, to serve public galleries in Canada.

6. For the history of the National Gallery of Canada see Charles Hill and Pierre Landry, eds. *Canadian Art*, vol. 1 (Ottawa: National Gallery of Canada, 1988), and Charles Hill, "To Found a National Gallery: the Royal Canadian Academy of Arts 1880-1913 / Fonder une Galerie nationale : l'Académie royale des arts du Canada 1880-1913," *Journal* (National Gallery of Canada) 36 (1980).

When the first professional librarian was appointed in 1956, the Library collection comprised about 5,000 volumes. The holdings were classified according to the Cutter system, which had been adapted to the specific needs of the Gallery and its users. Between 1964 and 1972, when the collection was recatalogued following the Library of Congress system, adaptations in descriptive cataloguing and classification, appropriate to a specialized fine art library, were retained.

During the 1960s the Library expanded its collections and activities. The shelflist of the Canadiana collection was published in 1965, followed in 1967 by the Library's centennial publication, *Canadiana in the Library of the National Gallery of Canada*, a complete listing of Canadian holdings in seven volumes. Six supplementary volumes of *Canadiana* were published by 1974.

In 1967 the founding meeting of the Canadian Art Libraries Society (CARLIS) was held at the National Gallery, with the Gallery Library as a founding member. The same year the annual report of the National Librarian of Canada described the Gallery Library as a major national collection. This recognition was reiterated in 1968 when the National Library of Canada designated the Gallery Library a national resource collection forming part of the nation's cultural heritage.⁷

International recognition followed. In 1972 the Gallery Library became a founding member of the Art Libraries Society of North America (ARLIS/NA), and in 1973 G.K. Hall, publisher of the catalogues of the world's major research libraries, issued the first eight volumes of the *Catalogue of the Library of the National Gallery of Canada*, followed by six supplementary volumes in 1980. Other significant publications include the *Check List of Canadian Artists' Files* (1969-77), the Canadian artists' documentation files microfilming project (1971), the National Gallery exhibition catalogues to 1959 microfilming project (1980), and *Artists in Canada: A Union List* (1982, 1988).

Since 1978 the Gallery Library has been a member of the Information Systems Management (ISM) network (formerly the University of Toronto Library Automation

Systems, or UTLAS) for automated shared cataloguing. Since the Gallery's installation of Innopac in 1991, the Library provides online access to its collections, on site, as well as externally through a dial-in modem service. Some rare books are also included in the Canadian Heritage Information Network (CHIN), which serves as the National Gallery's automated collection management system.

The Library has contributed information on its holdings to the union list of serials and Canadian union catalogue, maintained by the National Library of Canada, and to the union list of manuscripts maintained by the National Archives of Canada. Through the publication of printed catalogues and indexes and through participation in computer facilities such as ISM and the National Library's DOBIS system, holdings of the Gallery Library are accessible to users throughout Canada and abroad.

III.B. Staff and Services

Under the administration of the chief librarian, the Library comprises five areas of responsibility: Administration, Collection Development, Reader Services, Special Collections, and Systems/Cataloguing. In each area of responsibility, library services are provided by highly qualified staff.

Drawing upon expertise in library science, art history and foreign languages, Library staff provide a broad range of public and technical services, including online searching of databases such as the Research Libraries Information Network (RLIN) and DIALOG. Collection Development pertains to selecting, acquiring, evaluating, interpreting and preserving research materials. Reader Services focuses on providing reference, research and bibliographic searching assistance, arranging interlibrary loans, preparing indexes and bibliographies, translating documents, and assisting with editorial verification. Special Collections concentrates on assembling, maintaining and interpreting

7. W. Kaye Lamb, "Federal Government Libraries in Ottawa: Their Role in Canada's National Library System," in *Report of the National Librarian*, Ottawa, 1968, Appendix III, pp. 28-29.

documentation files, archives, visual resources and other special types of material.

Systems/Cataloguing staff are responsible for library automation and bibliographic control, including cataloguing and resource sharing. A local cataloguing system and online catalogue are maintained on Innopac. Cataloguing data are shared through the ISM and RLIN databases. The Library is a special member of the Research Libraries Group (RLG) and is currently collaborating with CHIN to introduce the Library catalogue on CHIN as a reference database.

The Library's practice of enriched cataloguing is an important aspect of bibliographic control, particularly with reference to Canadian materials. Standard cataloguing and classification codes may be modified to highlight important art historical aspects of publications, making them more readily accessible and retrievable. Analytics, contents notes and special subject work further enhance access to the content of library holdings. In addition, the Library classifies and provides access to unique collections of archival and documentary material.

As a facility for the distribution and exchange of National Gallery publications, the Library participates in a worldwide network of visual arts institutions. Through interlibrary loan and shared cataloguing, the Library extends its services to additional institutions. Through liaison with organizations such as the Art Libraries Society of North America (ARLIS/NA), its affiliated Montreal-Ottawa-Quebec chapter (ARLIS/MOQ), and the Section of Art Libraries of the International Federation of Library Associations and Institutions (IFLA), the Library provides leadership for art librarianship in Canada and participates in its development at the international level.

The National Gallery of Canada Library Committee, a resource group with administrative and curatorial membership, provides an internal forum for discussing questions related to the Library's policies, services, collections, and special projects. The committee meets biannually.

III.C. Satellite Libraries

Two reading rooms within the Gallery are extensions of the Library, located in the department of Prints and Drawings and in the Restoration and Conservation Laboratory. Used mainly by members of their affiliated departments, the reading rooms maintain specialized collections of reference and basic works, periodicals, technical reports, and visual resources. Each reading room receives materials in its area of specialization from the Library, as well as from its affiliated department. Selection of materials acquired by the Library for the reading rooms is undertaken cooperatively by Library and departmental staff. Library-acquired materials housed in the reading rooms are processed by the Library and entered into the on-line catalogue.

Collections in the Prints and Drawings study room focus on the curatorial and research interests of the department. Collections in the Restoration and Conservation reading room emphasize scientific and technical aspects of conservation.

Other small collections, maintained by various administrative units throughout the Gallery, typically include materials such as style manuals, directories and dictionaries, or resources related directly to the work of a specific department. These collections are the responsibility of each unit and are not handled by the Library.

III.D. Affiliate Library: Canadian Museum of Contemporary Photography

The Canadian Museum of Contemporary Photography (CMCP) was founded as an affiliate of the National Gallery of Canada in 1985 and is subject to the same authorities as the Gallery. Formerly the Still Photography Division of the National Film Board, it is guided in its interpretation of those authorities by its mandate, which was transferred in 1985 from the National Film Board to the National Museums of Canada along with the collections and personnel.

The Canadian Museum of Contemporary Photography exists to develop a collection of contemporary Canadian photography that represents significant movements

and individuals as well as photography's power to inform; to interpret the history of Canadian photography from 1939 to the present; to encourage broader use and understanding of the collection and photography in general; and to preserve and document contemporary photography for future generations.⁸

CMCP maintains a separate research centre in the CMCP building at 1 Rideau Canal. Materials are acquired by CMCP in support of curatorial research and the museum's programming. Accordingly CMCP research centre collections consist of Canadian, American and European materials, with major concentration on contemporary and Canadian photography. Various types of materials are collected, with emphasis on exhibition catalogues, current periodicals, and biographical files on Canadian photographers.

CMCP works closely with the National Gallery Library to ensure coordinated efforts in the cataloguing of research centre materials and to avoid unnecessary duplication. CMCP monographs and exhibition catalogues are accessible through the National Gallery Library's Innopac system, and interlibrary loans of CMCP materials are processed through the National Gallery Library.

IV. Description of Collections

IV.A. Existing Coverage

The National Gallery Library has a unique responsibility to collect materials in every format documenting, in depth, all aspects of the development of the visual arts in Canada. It is also responsible for fostering broader art historical and museological research, defined in the *National Gallery of Canada Research Policy* (1993):

- *Collections Oriented Research.* Collections oriented research is of two kinds: basic research and directed research. Basic research into the meaning and importance of individual works of art as they enter the collection is an ongoing activity. It is also concerned with collections management and includes the accurate and objective assessment and documentation of works in the collection in light of current art historical

knowledge, as well as the care, installation and interpretation of works in the collection. Directed research is aimed at evaluating and synthesizing specific data to upgrade collection records, to resolve specific conservation problems or to design specific interpretative programs relating to the permanent collection.

- *Project Oriented Research.* Project oriented research is undertaken in order to advance knowledge and promote understanding about a specific artist, period, technique or cultural phenomenon through such means as exhibitions, education programs and publications supported wholly or in part by the NGC. The objects involved in the project may be drawn partly from the collection of the NGC and partly from outside sources, or wholly from outside sources.
- *Discipline Related Research.* As the national art institution, the NGC also undertakes research into the history and theory of art beyond the bounds of the current collections and programs. The NGC has an obligation to advance knowledge in those areas that relate to the development, care and interpretation of the visual arts and to make a contribution to the international world of learning.
- *National Research Service.* Research is performed regularly by staff in response to external requests from the general public and professional colleagues for information pertaining to the collections in general, to specific works of art, to the care and conservation of works of art, to the literature and related materials of the history of art, and to the discipline of art history in general. Research is also undertaken by CCVA Fellows, scholars and the general public aided by the NGC's Library and Archives.⁹

To meet these research responsibilities, the Gallery's existing Library encompasses the history of art and artists worldwide, as well as the literature of related areas such as museology and conservation. Canadiana collections are comprehensive and outstanding. Other notable collection strengths include the art of post-Medieval

8. National Gallery of Canada. *Collections Policy*, November 1993, p. 5.

9. National Gallery of Canada. *Research Policy*, 1993, pp. 2-3.

Europe and North America, with special emphasis on painting, the graphic arts, and photography.

For areas of strength such as Canadian, American and post-Medieval European art in the Western tradition, the Library's collections focus on the art object in its global context. In these areas, collections of visual arts materials are enriched with interdisciplinary and ancillary publications which provide a broad frame of reference for the art object and its interpretation. In areas of peripheral interest where the Library does not collect heavily, study collections of standard titles are maintained. In areas of minimal interest, bibliographic tools are emphasized and collected extensively. Core collections are supplemented by a reference collection of broad, international scope, with particular emphasis on the history of art.

In areas of strength, collections are actively and continuously developed through acquisition of current and out-of-print materials. An ongoing effort is made to identify lacking materials, record and search for desiderata, and retrospectively fill gaps. In secondary areas, acquisitions are focused, for the most part, on current materials, which are selected at the appropriate collecting level.

The Canadiana collections of visual arts materials are the most extensive and important in existence. These collections are rich in 19th and 20th century published materials which include scholarly and popular monographs, books illustrated by Canadian artists, periodicals, museum publications, exhibition catalogues, sales and auction catalogues, catalogues of public and private collections, theses and dissertations, and press clippings. The Library has also developed outstanding special collections of Canadian artists' files, ephemera and other unpublished documentation, including an extensive documentary *fototeca* and visual resources collection. Archival collections focus on the National Gallery of Canada, its history, collections, research interests, and affiliated personalities.

The Library also has significant holdings related to the history of western European and North American art from the post-Medieval period to the present, with

notable strengths in American, British, French and Italian painting and graphic arts. Although more limited in scope than the Canadiana collections, these are collections of depth and diversity, which number among the foremost research collections in Canada. The European and American collections are rich in current and retrospective scholarly monographs, periodicals, exhibition catalogues, museum publications, historical reference works, *catalogues raisonnés*, and auction catalogues, as well as documentary photographs and other visual resources.

Photography is an area of strength in which the National Gallery Library holds the finest collection of literature in Canada. The history of photography and its development as an art form are covered comprehensively, with secondary emphasis on technical aspects. The collection is international in scope, with particular attention to developments in North America, western Europe, the Middle East, and former colonies of the British Empire. The collection is notably rich in archival photographic material, rare books and exhibition catalogues.

Although systematic retrospective collection development is not generally undertaken in areas of secondary and peripheral interest, current material is added as basic, standard titles are published. The arts of Central and South America, Asia, Africa and Australasia, as well as prehistoric and ancient art, Classical art and archaeology, Medieval art, architecture, and the decorative arts – with the exception of silver – are represented by selected exhibition catalogues and basic works of history, reference and bibliography. In support of outstanding Gallery collections, the Library's literature on silver is comprehensive for Canadian material and representative for the material on the American and European traditions.

IV.B. Level of Collecting

The research objectives of the National Gallery necessitate vigilant maintenance of Library collections in areas of strength, as well as resources to enhance collections in other clearly defined areas to similar levels of excel-

lence. To serve immediate and long-term research needs, the Library must collect proactively. Only by building upon strengths, within the framework of a clearly established roster of priorities, will the Library retain credibility as a significant research centre.

Proactive collecting is carried out according to a systematic, long-range plan which ensures the development of balanced, coherent collections overall. Collecting parameters are determined by the evaluation of existing collections in light of institutional objectives. Current collections are kept up-to-date by systematically following new publishing in North America and abroad. Retrospective collections are enriched by assessing holdings, filling gaps, and adding historical titles which enhance research possibilities.

Collection evaluation work suggests the need to expand current coverage in existing areas such as aspects of museology, photography, and contemporary art, including film and video. In certain clearly defined areas of existing strength, such as British drawings and watercolours, historical collections require materials which will add depth and forge links with collections in allied areas. The Reference collection needs finding aids and other working tools which will broaden its scope. Previously excluded subjects, such as art theory and criticism, philosophy of art, art education and aesthetics, require attention to core collections. New subject areas must also be taken into consideration; for example, those created by the growing interest worldwide in interdisciplinary aspects of art history. Research materials in non-traditional formats are increasingly important. In light of the Library's responsibility to serve a research mandate which extends beyond the requirements of the Gallery it would be desirable to enrich overall art history collections to the instructional level in areas such as the arts of Asia, Africa, and South and Central America.

Proactive collecting addresses collection development on two fronts. To ensure excellence in current and future collections, the Library acquires new publications without delay at the appropriate collecting levels.

By the identification and pursuit of recent materials which may be lacking, future gaps are prevented. Concurrently, to ensure historical depth, the Library rigorously pursues out-of-print material through an active desiderata list and a vital antiquarian network. Enrichment projects, such as the identification of missing periodical back issues and auction catalogues, greatly enhance the collection's research potential.

IV.C. The National Gallery Library and Other Libraries

The National Gallery Library maintains close links with other research centres. In light of legal deposit regulations specified by the *National Library Act* (1953), some overlap in the collecting mandates of the National Gallery Library and the National Library of Canada is inevitable. Materials published in Canada with direct reference to Canadian artists may be duplicated, as well as frequently used reference tools and core research materials, especially those needed for ongoing research on the National Gallery's permanent art collections. While the National Library receives mainstream Canadian publications on deposit, the responsibility for comprehensively collecting Canadian visual arts ephemera such as biographical information about artists, exhibition handlists, and pamphlet catalogues, as well as the responsibility for providing an international collection of contextual and supporting material in the visual arts, resides with the National Gallery Library. To this end the National Library regards the National Gallery Library as a national resource collection.¹⁰

Collection development at the National Gallery Library also takes into account extramural resources, specifically within the Ottawa-Montreal-Toronto areas. The following libraries in or near Ottawa have significant holdings which are relevant to the Gallery Library. The annotations indicate either areas of common interest, where these resources complement Gallery Library collections, or areas in which the Gallery Library does not collect extensively, where these resources enhance collections:

10. Lamb, *Report of the National Librarian*, Appendix III, pp. 28-29.

- Art Gallery of Ontario, Toronto:* Canadian art with emphasis on Toronto and Ontario; international contemporary art; archival manuscript collections
- Art Metropole, Toronto:* Canadian and international contemporary visual arts after 1960, with emphasis on exhibition catalogues and complementary material, as well as archival collections in non-traditional formats such as audioworks, bookworks, multiples and video art
- Artex Information Centre, Montreal:* Canadian and international contemporary visual arts since 1965, with emphasis on exhibition catalogues, as well as complementary material such as artists' books, artists' files, periodicals, ephemera, reports, monographs, and reference works
- Bibliothèque nationale du Québec, Montreal:* Legal depository for publishing in Quebec, including visual arts
- Canadian Centre for Architecture, Montreal:* Architecture and the built environment in Canada and worldwide; photography; prints and drawings; history of books and printing
- Canadian Conservation Institute, Ottawa:* Conservation; museology
- Canadian Heritage, Departmental Library, Wellington Branch, Hull:* North American archaeology; architecture and building; conservation and restoration; costume; decorative arts; historical preservation and research; Canadian history; site interpretation; historical landscape architecture; parks
- Canadian Museum of Civilization, Hull (affiliate: Canadian War Museum, Ottawa):* Archaeology; ethnology; folk culture; material culture; history; military history, including documentary military art
- Canadian Museum of Nature, Ottawa:* Nature art and artists
- Carleton University, Ottawa:* Canadian art; architecture; industrial design; cultural history
- Cinémathèque québécoise, Montreal:* Cinema worldwide; television and video, with emphasis on periodicals
- Concordia University, Montreal:* Art education; art therapy; art history and studio art, with emphasis on the 19th and 20th centuries in Canada and the United States
- Indian and Northern Affairs Canada, Inuit Art Section and Indian Art Centre, Hull:* Inuit art and artists; Native art and artists
- McCord Museum of Canadian History, Montreal:* Canadian ethnology, costume, textiles, glass, folk art; portraiture; atlases and maps; archival photographs
- McGill University, Montreal:* Byzantine, Medieval, Renaissance and Baroque art; early and Classical Greek art and archaeology; architectural history, theory and design in Europe and North America
- McMaster University, Hamilton:* Art history with strength in Italian Renaissance art and architecture, emphasizing central Italian, Roman and Venetian painting and sculpture
- McMichael Canadian Art Collection, Kleinburg:* Archival material on the Group of Seven and their contemporaries; Inuit and Native art
- Metropolitan Toronto Reference Library:* Canadiana with emphasis on the Toronto area; special collections in theatre, costume and fine art
- Musée d'art contemporain, Montreal:* Contemporary visual arts with emphasis on Quebec since 1939
- Musée de la civilisation, Quebec:* Historical and cultural developments in Quebec in two sectors: Euro-québécois; and Native North American and Inuit
- Musée des beaux-arts de Montréal:* Canadian art with emphasis on Montreal and Quebec; Inuit art; western European art; Islamic art; arts of China, Japan, Africa, Oceania, and pre-Columbian America; decorative arts
- Musée du Québec, Quebec:* Canadian and western European art with special emphasis on Quebec, including painting, sculpture, graphic arts, decorative arts, photography, cinema, video, museology, and art education

The Museum for Textiles, Toronto: Weaving; embroidery; ikat; Canadian, Asian, African and South American textiles

National Archives of Canada, Ottawa: Archival material of Canadian national significance, including documentary art and photography, portraiture, medals, heraldry, philately

National Film Board Library, Montreal: Canadiana, cinema, communications, moving pictures, television, video

Ontario College of Art, Toronto: Contemporary art and design; archival collections documenting the continuing history of the College

Ottawa Public Library: Decorative arts, antiques and popular collecting; general history

Queen's University, Kingston: Art history; restoration and conservation

Robert McLaughlin Gallery, Oshawa: Painters Eleven archives

Royal Ontario Museum, Toronto (affiliates: *George R. Gardiner Museum of Ceramic Art* and *Sigmund Samuel Canadiana Building*): Archaeology; arts of Asia; textiles; costumes; decorative arts; ceramics

Université Laval, Quebec: Cultural history, especially with reference to Quebec; rare books

Université de Montréal: History of art and cinema; architecture; urban planning

Université du Québec à Montréal: Art library founded on library collections of l'École des beaux-arts de Montréal; Canadian and international art history, with emphasis on the 19th and 20th centuries; photography; design

University of Ottawa (affiliate: *Centre de recherche en civilisation canadienne-française*) Modern art with emphasis on late 19th and early 20th century; cultural and natural history; film; video; archival documentation on French Canadian culture, with emphasis on French Ontario

University of Toronto: Ancient, Medieval, Renaissance, Baroque and Modern art in the Western tradition

York University, Toronto: Modern and contemporary art in North America and western Europe; graphic design; film; photography

V. Selection

V.A. Responsibility for Selection

Effective selection requires unremitting attention to current publications, continuous communication between library and curatorial staff regarding the availability of materials, state of collections and status of orders, and ongoing collection evaluation to identify materials lacking. Selection of materials for the National Gallery Library is the shared responsibility of the Chief Librarian and delegated Library staff, working in close collaboration with the Gallery's curatorial staff. The Library welcomes purchase recommendations from users for consideration by the Chief Librarian.

V.B. Criteria for Selection

The major selection criterion for Library materials is their relevance to the research mandate of the National Gallery. According to the Library of Congress definition, a publication of research value is "one which presents new information, interprets a field in the context of current concepts, presents the point of view of prominent or influential practitioners of a discipline, or organizes existing literature in a field into coherent bibliographies."¹¹ These criteria are seriously considered during the acquisition process, as the Library endeavours to build collections of highest quality and lasting value.

While the Library emphasizes scholarly and authoritative works, these are not the only acquisitions which fulfil the Gallery's research mandate. Primary and secondary sources vary widely, especially works such as artists' writings and books, museum and small press publications, archival materials, and ephemera.

11. *Library of Congress Information Bulletin*, vol. 40, no. 24 (12 June 1981) cited by Donya Dobrila Schimansky, "A Policy for the Development of Collections in Museum Art Libraries in the United States," *Art Libraries Journal* (Winter 1981), p. 41.

Additional factors considered include the strength of Gallery and Library holdings in the area, intrinsic intellectual or artistic merit of the publication, scarcity of publications on the topic, level of treatment, content of the publication and its presentation, format, special features, and cost. The Library strives to collect all works of art history written by Canadian authors or emanating from Canadian institutions.

V.C. General Exclusions

Works with elementary or popular treatment, "coffee table books," textbooks and juvenilia are generally excluded. Exceptions may be made, particularly for Canadiana, where collections are comprehensive and materials at any level may be contextually relevant. Works on techniques in arts and crafts are acquired selectively, with emphasis on research value, for specific purposes or for specialized areas such as the Restoration and Conservation Laboratory. Works on antiques and collectibles outside Canada are generally excluded, unless required as contextual research material related to objects in the Gallery's permanent collections. Works of art such as paintings, drawings and prints, as well as artists' films and videos are also generally excluded; however, the Library retains, for reference and research, duplicates of artists' videos held in the Gallery's permanent collection (see VII.B.6 Audio and Video Tapes; Films, below). Artists' books are also collected (see VII.B.5 Artists' Books, below).

V.D. Primary Selection Aids

For current acquisitions, titles are selected from an array of Canadian and foreign sources including critical reviews, publishers' and vendors' catalogues, new book listings, exhibition listings, and other announcements. Bibliographic networks, national bibliographies and lists of acquisitions and research in progress published by academic and professional societies are indispensable. Retrospective selection is based on standard bibliographies, antiquarian booksellers' catalogues, frequently cited references, and other references which provide historical context.

V.E. Methods of Acquisition

Purchase: Library materials are purchased from an international cadre of vendors, through the Innopac automated acquisitions system. Library staff also maintain personal contact with antiquarian booksellers in North America and abroad, who search for desiderata on behalf of the Gallery.

Exchange: The Library serves as a facility within the National Gallery for the exchange of exhibition and collection catalogues, as well as a range of other museum publications including annual reports, bulletins, monographs, occasional papers, exhibition checklists, and ephemera. Exchange agreements are maintained with selected institutions across Canada, throughout North America and abroad. The roster of exchange partners reflects the Library's commitment to comprehensive-level collecting for Canadian materials and research-level collecting for post-Medieval art in North America and western Europe. Documents are exchanged with each partner according to specifications ranging from all publications to defined areas or periods. Through the exchange program, the Library not only obtains an international array of current documents, but also ensures that National Gallery of Canada publications are available in research libraries worldwide.

Mailing list: The Library is included on the mailing lists of public institutions, private galleries, associations, and individual artists. Mailing lists provide a wealth of elusive materials such as biographical information on artists, descriptive brochures, exhibition invitations, and other ephemera of research and archival interest. Materials which meet the criteria of the collection development policy are retained.

Gift: Gifts which are in accordance with the collection policy may be received at the discretion of the Chief Librarian. The Library receives gifts with the understanding that ownership transfers to the National Gallery Library. The Library reserves the right to determine the retention, location, cataloguing, use, and disposition of gifts.

Library deposit: Publications received by the Gallery's administrative and curatorial departments as courtesy copies, as well as those received by Reproductions and Rights under the terms of agreement which allow permission to copy, are Library deposit copies.

Transfer from other libraries: Library materials which are in accordance with the collection policy may be transferred to the National Gallery from other libraries at the discretion of the Chief Librarian.

VI. Analysis of Collection Coverage

The following collecting levels and bibliographic measurements are now widely accepted as research library standards. Since their initial appearance as guidelines for academic libraries, these models have been continually refined and adapted for special libraries. Collection analysis for the National Gallery Library is based on supplemental guidelines published in 1990 by the Art and Architecture Program Committee of the Research Libraries Group.¹² The collecting levels described in Section VI.A below correspond with the levels represented under ECS (Existing Collection Strength) and DCS (Desirable Collection Strength) in the Collection Development Profile Summary, Appendix I.

VI.A. Collecting Levels

0. *Out of Scope:* A subject area in which the Library does not collect.

This level pertains to any materials which do not support the objectives of the National Gallery.

1. *Minimal Level:* A subject area in which few selections are made beyond very basic works and reference tools.

This level pertains to the Library's collections in peripheral areas such as aspects of geography, anthropology, social sciences, languages, literatures, natural sciences, agriculture and technology.

2. *Basic Information Level:* A collection of up-to-date materials that serves to introduce and define the subject and to indicate the varieties of information available elsewhere. It may include dictionaries, encyclopedias, selected editions of important works, historical surveys, bibliographies, access to appropriate bibliographic databases, and handbooks, in the minimum number that will serve the purpose. It will also include a few major periodicals in the field.¹³ A basic collection is not sufficiently intensive to support any undergraduate or graduate courses or independent study in the subject area involved.

This level generally pertains to the Library's existing collections in aspects of philosophy, religion and aesthetics, cultural history, art education, architecture, and the decorative arts (with the exception of Canada), and some areas of the history of art; e.g., chronological coverage from prehistory through Antiquity, and geographical coverage of Central and South America, Africa, Asia India, China, Japan, and Australasia, as well as some countries of eastern and western Europe.

3. *Instructional Support Level:* A collection that is adequate to support undergraduate and most graduate instruction or sustained independent study; that is, adequate to maintain knowledge of a subject required for limited or generalized purposes, of less than research intensity. It includes a wide range of basic monographs on primary and secondary artists,¹⁴ selections from the works of secondary authors, access

12. "Guidelines for the Formulation of Collection Development Policies," *Library Resources & Technical Services*, 21 (Winter 1977), pp. 42-43; *Standards for Art Libraries and Fine Arts Slide Collections* (Tucson: Art Libraries Society of North America, 1983); "Collection Intensity Indicators", *RLG Collection Development Manual*, (Stanford: Research Libraries Group, 1981), updated as *RLG Conspectus Supplemental Guidelines for Art and Architecture*, prepared by the Art and Architecture Program Committee, Research Libraries Group, 1990.

13. The standard at Level 2: Basic Information is 20 to 30 percent of the art entries in *Books for College Libraries*, 3rd ed. (Chicago: American Library Association, 1988).

14. The standard at Level 3: Instructional Support is 20 to 30 percent of the titles in Edna Lucas, *Art Books: A Basic Bibliography* (Greenwich, CT: New York Graphic Society, 1968). Lucas has been updated by Wolfgang M. Freitag, *Art Books: A Basic Bibliography of Monographs on Artists* (New York, London: Garland, 1985 [Garland Reference Library of the Humanities, vol. 574]).

to appropriate non-bibliographic databases, fundamental reference and bibliographical tools,¹⁵ and a representative selection of journals based upon titles pertinent to the subject indexed in *Art Index*, *RILA*, and *ARTbibliographies Modern*.¹⁶

This level generally pertains to the Library's existing collections in museology, as well as the history of post-Medieval art in North America and western Europe, with the exception of specific areas of prominent strength at Level 4: Research.

4. *Research Level*: A collection that includes the major source materials required for dissertations and independent research, including research reporting new findings, and other information useful to researchers. It is intended to include all important reference works and a wide selection of specialized monographs,¹⁷ extensive coverage of monographs on artists¹⁸ and of journals,¹⁹ and major indexing and abstracting services in the field.²⁰ Pertinent foreign language material is included. Older material is retained for historical research.

This level generally pertains to the Library's existing collections in restoration and conservation, as well as photography, prints and drawings in North America and western Europe since the Medieval period, and post-Medieval painting and sculpture

in Great Britain, France, Italy and the United States, including iconography and special subjects.

5. *Comprehensive Level*: A collection in which a library endeavours, so far as is reasonably possible, to include all significant works of recorded knowledge (publications, manuscripts, limited or private press editions, facsimiles, examples of the art of the book, such as the artist's book, and visual archives) in all applicable languages, for a necessarily defined and limited field. This level of collecting intensity would maintain a national resource of monograph and periodical titles in art and architecture.²¹ This level of collecting intensity is one that maintains a "special collection"; the aim, if not the achievement, is exhaustiveness.

This level generally pertains to the Library's Canadiana collections in the visual and decorative arts.

VI.B. Subjects Collected

The scope of collections at the National Gallery Library spans the entire Library of Congress classification schedule, with special focus on museology (AM), the visual arts (N-NX), and photography (TR). Within the visual arts, materials are heavily concentrated in sculpture (NB), drawing (NC), painting (ND), and print media (NE). Architecture (NA) and the decorative arts (NK) are less intensely collected.

15. The standard is 30 to 40 percent of the titles in Donald Ehresmann, *Fine Arts: A Bibliographic Guide to Basic Reference Works, Histories, and Handbooks* (2d ed. Littleton, CO: Libraries Unlimited, 1979; 3d ed., 1990).

16. The standard is 40 to 50 percent of the titles indexed in *Art Index* (New York: Wilson, 1929-), 20 to 30 percent in *RILA: répertoire international de la littérature de l'art* (Santa Monica: J. Paul Getty Trust, 1975-79), and 20 to 30 percent in *ARTbibliographies Modern* (Oxford: Clío, 1973-). In 1991 *RILA* was superseded by *BHA: Bibliography of the History of Art/Bibliographie d'histoire de l'art* (Vandoeuvre-les-Nancy: Institut de l'information scientifique et technique; Santa Monica: J. Paul Getty Trust, 1991-), which also incorporated *Répertoire d'art et d'archéologie* (Paris: Éditions du Centre national de la recherche scientifique, 1910-64; new series, 1965-90).

17. The standard at Level 4: Research is 60 to 70 percent of the titles in Etta Arntzen and Robert Rainwater, *Guide to the Literature of Art History* (Chicago: American Library Association, 1980).

18. The standard is 70 to 80 percent of the monographs in Lucas.

19. The standards are 70 to 80 percent of titles in *Art Index*, 60 to 70 percent in *RILA*, 60 to 70 percent in *ARTbibliographies Modern*, and 40 to 50 percent in *Répertoire d'art et d'archéologie*.

20. E.g., *Art Index*, *ARTbibliographies Modern*, *Art and Archaeology Technical Abstracts* (London and New York: Institute of Fine Arts, New York University for the International Institute for Conservation of Historic and Artistic Works, 1955-), *BHA*, *RILA*, and *Répertoire d'art et d'archéologie*.

21. The standard at Level 5: Comprehensive is over 70 percent of the titles in Arntzen and Rainwater, over 90 percent in Lucas, over 90 percent in *Art Index*, over 60 percent in *Répertoire d'art et d'archéologie*, and over 70 percent in *ARTbibliographies Modern* and *RILA*; since these tools provide minimal Canadian coverage the standard does not apply.

In general, works in the N classes are collected on the entire history of art, with emphasis on the post-Medieval period in the Western tradition. Artists, movements, museums and collections, as well as special subjects such as iconography and iconology, receive particular attention. Other subjects of special interest include examination and conservation of works of art and the economics of art, especially auctions and dealers. Art education, theory, philosophy and criticism are represented, but with less intensity.

In architecture (NA), the Library's collection is highly selective, with concentration on history and theory. The scope is worldwide, but emphasizes Canadian architecture, followed by North American and western European. Architecture in Canada is collected in depth, encompassing not only standard works but also topographical material; works on specific cities, buildings and monuments; and aspects of historical preservation. Acquisitions which treat architecture beyond the geographical boundaries of Canada focus on standard works.

Sculpture (NB) covers the history and theory of sculpture in general, with special interest in works which inform the development of sculpture in Canada. Ancient, Medieval and Renaissance sculpture are represented by standard sources. Modern and contemporary periods are covered in depth, with focus on artists' statements, exhibition catalogues and catalogues of collections.

Collections in the decorative Arts (NK) generally stress history and theory. Canadian collections are comprehensive; other geographical areas are treated selectively. Beyond Canadiana, works on specific art and craft industries, with the exception of silver, are acquired mainly as contextual material, related to aspects of the Gallery's permanent collections. Canadian silver is the subject of a special collection and is treated in depth. Works on antiques and collectibles outside Canada are generally excluded.

In keeping with the scope of works in the Gallery's permanent collections, Library materials in drawing (NC), painting (ND), print media (NE), and photography

(TR) are broadly collected. Other highly relevant materials are dispersed, in secondary clusters, throughout the Library of Congress classifications. These clusters comprise a broad range of diverse subjects including church history, civilization, archaeology and antiquities, indigenous peoples of North America, Canadian history, description and travel, cultural history, and aspects of new technologies and the arts.

VI.C. Languages

Materials are collected with primary emphasis on Canada's two official languages, English and French. Canadian imprints available in both English and French are routinely acquired in both editions. Western European languages receive secondary emphasis, followed by other languages. Titles translated from a third language into English or French may be acquired in the original language, as well as in translation, upon request. Some works are collected in multiple languages, especially those acquired for use by the editorial staff or for special purposes.

VI.D. Chronological Coverage

Library acquisitions are not restricted by chronological limitations; nevertheless, art from the end of the Middle Ages to the present receives more emphasis than that of earlier periods.

VI.E. Geographical Coverage

Geographical coverage is worldwide, with primary emphasis on art in Canada, followed by North America and western Europe, including the Scandinavian countries. The Library attempts to collect all publications and documents pertaining to the visual arts in Canada. Coverage for other geographical areas is selective.

VII. Analysis of Material Types

VII.A. General Collections

VII.A.1. Monographs: Current and retrospective monographs are fundamental for building research library collections. Canadian monographs in the visual arts are collected comprehensively, including selections from special types such as children's literature illustrated by Canadian artists. Other monographs are

selected primarily from the international output of scholarly publishing, which provides a permanent record of the discipline and its advancement. *Catalogues raisonnés* are indispensable tools, collected in depth. *Festschriften*, collected essays, and other special types are acquired selectively.

VII.A.2. Periodicals: Periodicals are a major vehicle for rapid dissemination of current ideas and images and a resource for accurate retrospective documentation. They range in purpose, audience and presentation across a broad spectrum, from traditional to avant-garde. The Library retains an international selection of current titles and back issues, with notable strength in early Canadian holdings. Indexes to articles and illustrations pertaining to art and architecture in 19th and early 20th century Canadian periodicals have been compiled at the Gallery and are available for consultation in the Library's reference collection.

Periodical materials also include publications such as annual reports, bulletins, *Jahrbuchs*, occasional papers, proceedings, and series. Subjects span the visual arts, including photography, film, architecture, museology, conservation, art librarianship, and interdisciplinary studies. The Library subscribes to published and online indexes, which access the content of current and retrospective periodical literature. Concurrently, the Library is committed to building and retaining complete runs of back issues wherever possible.

VII.A.3. Reference Works: Reference works are essential working tools at every level. While the Library's reference collection is focused on the visual arts, it is broadly based in scope and coverage to provide an expansive context for art historical research. Current and retrospective bibliographies are a collection strength, with emphasis on subject bibliographies, artist bibliographies, and library catalogues. Other reference works which are requisite for art historical research include indexes, directories, sales records, visual resources, subject and language dictionaries, encyclopedias, biography, iconography, historiography and methodology, sources and documents, and

histories and handbooks. The Library also maintains a selection of current, general reference works, including various directories, telephone books and Canadian university, college and art school calendars. Some tools are acquired in microform and CD-ROM formats; others are available online. The Library provides access to a wide range of databases through online services such as CHIN, RLIN, DIALOG Information Retrieval Service, Infomart Online, Info Globe Online, and online art price indexes. When tools are available in print as well as alternative formats, the Library attempts to avoid costly duplication by providing the format which will most readily facilitate research.

VII.A.4. Exhibition Catalogues: As primary research material, exhibition catalogues are a collecting priority. The Library maintains an international collection, which is kept up-to-date through an active exchange program, augmented by timely purchases. Current and retrospective Canadian catalogues are collected comprehensively. In light of this commitment, the Library attempts to acquire every visual arts catalogue and exhibition list published in Canada, regardless of the publication's size and format, with special effort directed toward acquiring elusive materials. Catalogues from outside Canada are collected selectively, with emphasis on current exhibitions.

VII.A.5. Collection Catalogues: Actively acquired over many years, catalogues of public and private collections are a Library strength. The Library attempts to acquire every published catalogue of Canadian collections. Coverage for the United States, Great Britain, France and Italy is also broad, including minor as well as major collections. Other foreign coverage is more selective. Catalogues are acquired in print or microform, according to availability and research requirements.

VII.A.6. Auction Catalogues: Auction catalogues are a collection strength, which has been actively developed through current and retrospective acquisitions. The Library attempts to ensure complete runs wherever possible. Long runs of catalogues in paper copy date from the mid-19th century. These are supplemented by

major microform collections, which provide additional retrospective holdings; e.g., the *Knoedler Library*, Lugt, *Sotheby Catalogues*, and *Christie's Pictorial Archive*. While the collection highlights Canadiana, it is international in scope, with emphasis on Great Britain, France, and the United States.

VII.A.7. Topographical Literature: A strong collection of topographical literature provides thorough retrospective coverage for Canada, England, France and Italy, and secondary coverage for Spain, Germany and Scandinavia. The collection is updated regularly through current acquisitions. Materials include guidebooks, books of views, and illustrated travel accounts. Canadian materials also include souvenir albums and local and parish histories, which are acquired selectively.

VII.A.8. Maps: Maps are collected, upon request, with primary emphasis on the topography of Canada as it relates to Canadian art.

VII.A.9. Theses and Dissertations: The Library attempts to collect all available Canadian Masters' theses and Doctoral dissertations which treat visual arts subjects. Foreign theses and dissertations are acquired selectively, on the basis of their research value in the Library's collecting areas.

VII.A.10. Newspapers: Since 1976 a clipping service has provided the Library with feature articles and original news items from daily newspapers across Canada, as well as from the *Financial Post*. (see VIII.A. Documentation Files, below). Access to earlier material is enhanced by indexes, available for consultation in the Library's reference collection, which cover illustrations and articles pertaining to art and architecture in 19th and early 20th century newspapers and periodicals.

VII.A.11. Microforms: Microforms are an alternative format for presenting visual and textual research materials such as reproductions of monuments, works of art, manuscripts and other primary sources, as well as major reference works, museum and archival collections, artists' files, library catalogues, historical monographs and periodicals. The Library collects Canadian and for-

eign materials in microform when it is the most viable or sole format. The following selections characterize the Library's extensive microform holdings: New York Public Library, *Artists File*; *Tate Gallery Archive*; Royal Academy of Arts, *Archives*; *Historical Prints in the British Museum*; *National Collection of Watercolours in the Victoria and Albert Museum*; *Drawings of Raphael at the Ashmolean Museum*; *Royal Archives at Windsor Castle*; *Victorian Photograph Collection*; Victoria and Albert Museum, *Early Rare Photograph Collection*.

VII.A.12. Realia: Examples of realia related to the National Gallery of Canada exhibitions, as well as items produced for the National Gallery bookstore, are retained in the Archives (see IX. Archives, below). Other realia is not actively collected.

VII.A.13. Electronic Formats: The Library collects materials such as CD-ROMs, videodiscs and diskettes when electronic formats are the most viable or sole formats available.

VII.B. Special Collections

VII.B.1. Harper Library: J. Russell Harper (1914-1983) was Curator of Canadian Art at the National Gallery of Canada from 1959 to 1963. This eminent scholar's pioneering work was influential in establishing Canadian art history as a recognized academic discipline. His personal library, assembled over many years, is a major research collection with numerous items which are now rare. The collection includes books, periodicals and exhibition catalogues, as well as a wealth of miscellaneous documentation.

VII.B.2. Fry Library: Jacqueline Fry (1923-1991) was a visual arts curator, educator and prolific author. Her library is an important resource for study of the artistic expression of the peoples of Black Africa and the Amerindians. The collection includes published materials such as books, periodicals, exhibition catalogues, and pamphlets. These resources are complemented by slides, study photographs, original correspondence, manuscripts, textual and visual research data, and extensive handwritten notes.

VII.B.3. *Kodak Collection*: The Kodak Collection comprises 857 items assembled from the Research Laboratories of Eastman Kodak Company, supplemented by duplicates from the libraries of the International Museum of Photography at George Eastman House. The collection covers every aspect of photographic literature, with emphasis on early editions of technical treatises and manuals. Titles in English, French and German record technical advances and historical developments at every step in the evolution of photography; documentation of the decades 1880 to 1910 is particularly rich. In addition to classics in the field, the collection includes very rare material and books with distinguished provenance, such as 40 volumes from the library of Josef Maria Eder (1855–1944).

VII.B.4. *Rare Books*: The Library acquires rare books, as determined by their scarcity, format, aesthetic or monetary value, with strong emphasis, but not exclusive concentration, on Canadiana related to the visual arts. This collection comprises contemporary and historical materials such as special exhibition catalogues and monographs, examples of books created or illustrated by Canadian artists, small press and limited edition publications, association copies, and special ephemera. Rare books acquired by the Library are housed in the Rare Book Room, which also provides protection for fragile and other materials which are in danger in the moveable stacks. Rare books are also acquired by the Gallery's Department of Prints, Drawings and Photographs, in keeping with curatorial research interests. These collections are housed in the departmental vaults and maintained by curatorial staff.

VII.B.5. *Artists' Books*: The Library defines an artist's book as a mass-produced book of which the artist has assumed the role of author to document or realize ideas as art.²² It is distinguished, by format, from the *livre d'artiste*, a unique bookwork. Artists' books are distinct from other kinds of art publishing in that they are not tied to the conventions of literature or criticism or illustration. The principal theory of artists' books is that instead of being about art they are intended as art-

works in themselves.²³ Canadian artists' books are acquired extensively for their archival, research and aesthetic value; foreign artists' books are acquired more selectively, with attention to research value and special interest in their commentary on the phenomenon of the book. Special consideration is given to books by foreign artists whose work in other media is represented in the Gallery's permanent collection and to those who experiment with the book's physical format. Publications in the *livre d'artiste* format are acquired and maintained by the Gallery's curatorial departments of Contemporary Art and Prints, Drawings and Photographs. Canadian publications in the *livre d'artiste* format are actively acquired and maintained as a special collection at the National Library.

VII.B.6. *Audio and Video Tapes; Films*: The Library retains, for reference and research, duplicates of artists' videos held in the Gallery's permanent collection. Audio and video tapes produced by the Gallery in conjunction with exhibitions, or for purposes such as education and public relations, are retained in the Gallery's Archives (see IX. Archives, below). The acquisition of other audio and video tapes is highly selective, based on their archival and research value, with decided emphasis on National Gallery productions. Commercially produced audiovisual materials and films are generally excluded.

VII.B.7. *Posters*: Exhibition and other museum posters are collected from Canadian and foreign institutions according to the following guidelines: The Archives retains three copies of: 1) posters issued by the National Gallery of Canada on the occasion of an exhibition or event organized and held at the Gallery, organized by the Gallery but held elsewhere, or organized externally and held at the Gallery; and, 2) posters which reproduce a work from the permanent collection of the National Gallery of Canada (see IX. Archives, below). The Library

22. Clive Phillpot, "Artists' Books and Book Art" in *Art Library Manual*, edited by Philip Pacey (New York: Bowker, 1977), pp. 355–363.

23. Tim Guest and Germano Celant, *Books by Artists* (Toronto: Art Metropole, 1981), p. 7.

retains additional posters in the following categories: 3) posters designed by artists to advertise consumer objects or services, or to communicate political and/or ideological messages; 4) posters designed by artists announcing exhibitions; 5) posters designed by artists commissioned for special events (e.g., Olympics, World Fairs, etc.); and, 6) posters which are also conceived as part of the exhibited works (often seen in installation, performance and other "ephemeral art works").

VIII. Documentation Centre

VIII.A. Documentation Files

The documentation files consist of non-book material devoted to the visual arts with special but not exclusive reference to Canada. Files typically contain materials such as newspaper clippings, press releases, obituaries, magazine articles (especially from unindexed "small press" periodicals and from periodicals beyond the scope of the visual arts), exhibition announcements and invitations, ephemera, and biographical information, especially National Gallery Library Biographical Information Forms. These forms, sent to artists to be completed and returned to the Library, are primary research material, and often comprise the only information available about the artist.

The purpose of the documentation files collection is to provide a location for material that, due to its size and format, cannot be integrated into the monograph and periodicals collections. The scope of these files reflects the collection areas of the National Gallery.

The documentation files are divided between Canadian and non-Canadian material. The files are classified in the following subject categories:

Canadian Artists (CA): Includes Canadian artists; artists who have resided in Canada for at least one year; Canadian citizens who have resided for an extended period outside of Canada but have retained their citizenship.

Canadian Museums (CM): Includes public and private museums devoted to the fine arts and decorative arts;

community museums (local interest); museums of civilization (anthropology, archeology, ethnology, religion); historic sites; buildings; parks; archives and libraries; university art galleries; non-art venues whose facilities accommodate a permanent location for non-commercial exhibitions; Canadian sponsored museums and exhibition centres located outside Canada; e.g., Canada House Gallery (London, England).

Canadian Societies (CSO): Includes academic and learned societies; organizations; clubs; interest groups; government departments; art corporations; councils devoted to the fine arts, architecture, history, decorative arts, photography.

Canadian Art Galleries (CAD): Includes commercial galleries; auction houses; cooperative and parallel galleries.

Canadian Schools (CSC): Includes art schools; universities; other institutions of higher learning devoted to the study and teaching of art; exhibitions of student art.

Canadian Art Critics, Curators, Historians, Trustees (CLWT): Includes art professionals who are not artists.

Canadian Collectors (CC): Includes personal and corporate collections.

Canadian Subjects (CSU): Includes controversial topics; events; competitions; festivals; symposia; etc.

Canadian Exhibitions (CEX): Includes group shows not held in permanent locations or museums.

Non-Canadian Artists (NCA): Includes non-Canadian artists.

Non-Canadian Institutions (NCI): Includes private and public museums, as well as academic and learned societies devoted to the fine and decorative arts and architecture; historic sites; archives; commercial art dealers; biennials.

Non-Canadian Collectors (NCC): Includes personal and corporate collections.

Non-Canadian Critics, Curators, Historians, Trustees (NCLWT): Includes art professionals who are not artists.

National Gallery of Canada (NGC): Includes general information on the institution.

National Gallery of Canada/Buildings (NGC/BLDG): Includes items dealing with the physical structures, both proposed and realized.

National Gallery of Canada/Exhibitions (NGC/EX): Includes files devoted to exhibitions held at the National Gallery of Canada.

National Gallery of Canada/Art Collections (NGC/ART): Includes information about the permanent collection; files may be devoted to a single acquisition; e.g., *Voice of Fire*.

Canadian documentation is collected exhaustively through exchange, mailing lists, curatorial and administrative departments, and the clipping service. Foreign material is less controlled.

VIII.B. Artists in Canada

The Documentation Centre maintains the Artists in Canada database, a directory listing of individual artists' files. Libraries and galleries across Canada have contributed biographical information and lists of their vertical file holdings to create an index, which is available online through the Canadian Heritage Information Network (CHIN).

The term "artist" is interpreted very broadly in the database to include artisans along with painters, sculptors, printmakers, architects, and others. An artist "in Canada" denotes an artist born in Canada or an artist born elsewhere who has worked in Canada.

The inclusion of an artist in the database indicates the existence of a file, which may range from one to hundreds of items, containing information in the form of press clippings, exhibition announcements, and other items.

IX.A. National Gallery of Canada Records

The NGC Archives maintains the archival records of the National Gallery of Canada. These records include: NGC exhibition files, correspondence with artists, war art records, loan records, facility records, and records of the Board of Trustees.

The exhibition records include correspondence related to the organization of exhibitions, research material, posters, preservation copies of NGC exhibition catalogues and checklists, realia, audio and video material.

The correspondence with artists series contains correspondence between staff and artists such as A.Y. Jackson, Lawren Harris, Edwin Holgate, Emily Carr, Paraskeva Clark, and Jack Humphrey.

The war art records contain correspondence and minutes of meetings regarding the development of the war art programs for the First and Second World Wars as well as correspondence with the artists.

The NGC building records series contains correspondence related to the numerous proposals for a new NGC building dating from 1910, the competition proposals by architectural firms such as ARCOP Associates, Arthur Erickson, and Parkin Architects & Planners, as well as drawings, models, correspondence, and photographs for the National Gallery of Canada building designed by Moshe Safdie.

IX.B. Personal and Corporate Records

The NGC Archives acquires and maintains *fonds* of personal and corporate papers which relate to the National Gallery of Canada, its history, collections, exhibitions, personalities and facilities. Selections from the extensive holdings include:

Lisette Model fonds. Lisette Model (1901–1983) was born in Vienna and moved to New York City in 1937. Model is renowned for photographic series such as *Reflections*, *Running Legs*, *Lower East Side*, *Sammy's* and *Nick's*, mainly featured in *Harper's Bazaar* and *U.S. Camera*. Model was also highly regarded as a

teacher of photography. The *fonds* consists of negatives, photographic prints, correspondence (personal and professional), official documents, personal papers, professional papers, teaching notebooks, clippings and tearsheets, monographs, exhibition catalogues and notices, museum bulletins, periodicals, academic calendars (New School), and works of art on paper.

49th Parallel/49e Parallèle gallery fonds. The 49th Parallel/49e Parallèle gallery was established in New York City in 1981 by the Canadian government, as a project of the Bureau of International Cultural Relations, Department of External Affairs. The gallery's mandate was to promote contemporary Canadian art and artists in New York. The 49th Parallel gallery ceased to operate on June 30, 1992. The *fonds* consists of exhibition files (1981–1992), daily correspondence (1981–1991), guest signature books (1981–1992), artists' submission files (1981–1992), an installation notebook (1988–1990), and exhibition installation slides and photographs (1981–1992).

The Homer R. Watson papers. H. R. Watson (1855–1936) was born in Doon, Ontario. A virtually self-taught painter, Watson was internationally known and collected at the peak of his career. Watson and Edmund Morris founded the Canadian Art Club in 1907. Watson was president of the Royal Canadian Academy, 1918–1921. The papers consist of correspondence to and from H. Watson.

Kathleen Mary Fenwick fonds. Kathleen Fenwick (1901–1973) was the curator for Prints and Drawings at the National Gallery of Canada, 1928–1968. The *fonds* consists of personal and professional diaries and engagement calendars (1925–1973), correspondence, financial papers, works of art by K.M. Fenwick, photographs, and material related to her induction into the Order of Canada.

Alexander Young Jackson papers. A. Y. Jackson (1882–1974) was a founding member of the Group of Seven and a Canadian war artist. The papers consist of letters from A.Y. Jackson to Prudence Heward, Sarah Robertson, and Graham McInnes as well as letters from Sarah Robertson to A.Y. Jackson.

Lilias Torrance Newton fonds. L. T. Newton (1896–1980) was a portrait painter and member of the Beaver Hall Hill group, the Royal Canadian Academy of Arts and the Canadian Group of Painters. The *fonds* consists of photographs of Newton's portraits, personal photographs, newspaper and periodical articles on Newton, and correspondence.

Paul Peel fonds. Paul Peel (1860–1892) was born in London, Ontario. Peel studied at the Pennsylvania Academy of Fine Arts in Philadelphia, the Royal Academy Schools in London, England, and the École des beaux-arts in Paris. He is best known for his academic studies of children. He died in Paris in 1892. The *fonds* consists of an early sketchbook, correspondence, photographs, and newspaper clippings.

Douglas Duncan and Frances Barwick fonds. D. Duncan (1902–1968) was a book binder, art dealer and art collector. At his death in 1968 his sister, Frances Barwick, distributed his considerable art collection among more than 40 Canadian museums and cultural institutions. The *fonds* consists of Duncan family correspondence (1922–1963), family photographs, the Picture Loan Society record and account book, as well as correspondence and other documentation related to D. Duncan's death and the disposition of his collection.

X. Visual Resources

X.A. Slides

Slides are actively collected as fundamental visual resources for research and documentation. Selection is guided primarily by the Gallery's curatorial and research needs, especially those of the exhibition, acquisition and lecture programs. The slide collection also supports the work of the Gallery's docents, the CCVA, and those activities of study groups, such as Friends of the National Gallery, which relate to the Gallery's permanent collection. The Library's primary slide collecting areas are historical and contemporary art in Canada, North America and western Europe, with special emphasis on National Gallery of Canada collections and exhibitions. The Gallery's permanent

collection of works by Canadian and foreign artists is represented as fully as possible. Comparative and contextual works by these artists held in other public and private collections are also strongly represented. The Library retains historical and current installation slides of the Gallery's permanent collection, as well as installations of National Gallery of Canada exhibitions. Gallery buildings, previous and present, are documented, with extensive coverage of the new permanent Gallery complex during the competition and construction phases. Other aspects of Canadian museology and areas such as Canadian architecture are less extensively covered. A collection of historic lantern slides is retained.

Some slides are available for loan beyond the National Gallery; access to the remainder of the collection is restricted to National Gallery staff and affiliated researchers.

X.B. Photographs

The Library is committed to the ongoing development of a *fototeca*, guided by the Gallery's curatorial and research needs. Study photographs cover mainly Canadian and western European art, with emphasis on objects in the Gallery's permanent collections.

The *fototeca* is organized into Canadian and non-Canadian sections. New acquisitions of study photographs are concentrated mainly, but not exclusively, in the Canadian section. Its scope encompasses works of art in the permanent collection, comparative works by Canadian artists in other public and private collections, and Canadian works of art sold at auction. Documentary photographs include portraits of Canadian artists and collectors, as well as broad coverage of other aspects of Canadian artistic production. Selected subject areas are also developed; e.g., Canadian museology, which includes museum buildings and installations of temporary exhibitions and permanent collections across Canada, and Canadian architecture and decorative arts, including distinctive collections such as the Lavallée Archives and Dossier Morisset, which provide a visual record of the traditional arts of Quebec.

The National Gallery of Canada, its history, buildings, programs and special events, make up another major collecting area, with extensive photo documentation of the permanent collection and installations of temporary exhibitions.

The non-Canadian section of the *fototeca* covers works by artists represented in the National Gallery's permanent collection, comparative works of art in public and private collections elsewhere, and works of architecture. Museology is also emphasized, with particular attention to installation photographs of Canadian art exhibitions held abroad.

The Library also acquires distinctive collections of study photographs; e.g., *Fotografie della societa anonima D. Anderson*; *The Illustrated Bartsch*; *D.I.A.L.: Decimal Index of Art of the Low Countries*; and *Gernsheim Corpus Photographicum*. The National Gallery holds the only *Gernsheim Corpus Photo-graphicum* available in Canada.

X.C. Image Microforms

Visual resources published in microform format are acquired by the Library when they comprise materials necessary to support curatorial research. Among its extensive visual collections in microform, the Library's holdings include *The Early Alinari Photographic Archive of Art and Architecture in Italy*; *Architecture and Monuments in France*; *Architecture and Early Photography in France*; *The Conway Library*; *The Witt Library*; and *Marburger Index: Bilddokumentation zur Kunst in Deutschland*.

XI. Special Notes

XI.A. Duplicates

The Library generally acquires three copies of publications with National Gallery of Canada affiliation, two copies of other relevant Canadiana, and one copy of relevant international publications. In some cases additional copies are retained. Canadian government documents are normally collected with one copy in each official language.

XI.B. Edition and Format

Materials are collected in the edition necessary to support the Gallery's programs and enhance the existing Library collections. Hardbound editions are preferred. Paperbound editions are acquired only for special purposes or if hardbound editions are not available. Facsimiles and reprints may be acquired as appropriate; for example, when the original edition is unavailable, when new information such as introductory material is included, when duplicates are needed to alleviate heavy use, etc. It is the Library's policy to retain dust jackets, which are an integral aspect of the book as a collected object.

XI.C. Replacements

Replacements are an integral aspect of collection maintenance. Users are encouraged to notify Library staff about missing, damaged, deteriorating or endangered materials.

XI.D. Preservation

Preservation of Library materials is the responsibility of all Library and Gallery staff and all users. Library materials are not only resources for research, but also collected objects. The Library strives to preserve its

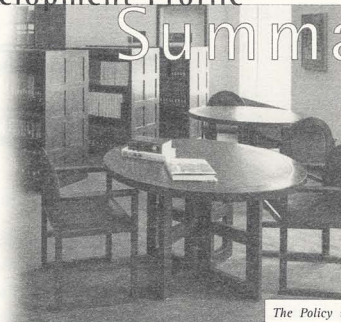
collections, in accordance with the Gallery's commitment to maintaining the highest standard in conservation and handling practices for works of art. The Library is also committed to educating users in basic principles of preservation. Preservation of Library materials takes into account practices such as prudent use, careful handling and photocopying, conservation binding, controlled storage and reading room environments, cautious addition of marks and labels during processing, use of archivally sound supplies such as acid free folders and special glues, and reformatting of brittle and fragile materials.

XI.E. Deaccessioning

Deaccessioning is standard library practice for removing Library materials from the collection. The Library engages in minimal deaccessioning, based on item-by-item review. Research materials are normally retained for historical interest, regardless of current relevance. Library materials are not deaccessioned as a result of censorship measures. While the Reference collection is subject to continuous renewal, superseded volumes pertaining to the visual arts are retained.

Collection Development Profile

Summary



The Policy is seminal for the Library and Archives: it affirms a commitment to excellence in collection building.

Appendix I

Collection Development Profile Summary

The following Collection Development Profile Summary follows the Library of Congress classification schedules, as specified by the Research Libraries Group Conspectus in the United States and the Canadian National Collection Inventory Project.²⁴

The summary identifies major collecting interests of the National Gallery of Canada Library. The entire conspectus is not represented here; nor have detailed verification studies been conducted. Classification groupings have been selected, and in some cases combined, to broadly describe National Gallery of Canada Library collections. Chronological, geographical and subject areas which have been omitted are generally those not represented by significant holdings in the Library.

Assessments have taken into account the Library practice of grouping together all works of individual artists,

regardless of media, under classification NO. Collecting levels under ECS (Existing Collection Strength) and DCS (Desirable Collection Strength) are derived from the standards described in detail in section VI.A.:

0. Out of Scope
1. Minimal Level
2. Basic Information Level
3. Instructional Support Level
4. Research Level
5. Comprehensive Level

24. The Canadian National Shelflist Count, a component of the National Collection Inventory Project, was undertaken in 1990-91 by 20 academic library members of the Canadian Association of Research Libraries and the National Library of Canada, under the direction of the National Library. The purpose of the project was to provide "comparative quantitative data about the size and growth rates of subject collections in Canadian research libraries." Initial results with an explanatory introduction appeared in draft in May 1991: *Canadian National Shelflist Count* (Ottawa: National Library of Canada, 1991).

	ECS	DCS		ECS	DCS
MUSEOLOGY (AM)	3	4	17th and 18th centuries (N 6407, 6410-6425)	3	4
PHILOSOPHY, PSYCHOLOGY, RELIGION, AESTHETICS (B-BX)	2	3	19th century (N 6447, 6450-6460, 6465)	3	4
HISTORY OF CIVILIZATION (C)	2	2	20th century (N 6485-6494)	3	4
HISTORY: GENERAL AND OLD WORLD (D-DX)	2	2	Art History (by geography) (N 6501-7414)	3	4
HISTORY: AMERICA (E-F)	2	2	United States (N 6505-6538)	4	4
VISUAL ARTS IN GENERAL (N)	3	4	Canada (N 6540-6549)	5	5
Generalities: Encyclopedias, Dictionaries, Periodicals, etc. (N 1-58)	4	4	South America (N 6620-6739)	2	3
Theory, Philosophy, Aesthetics (N 61-72, 75)	2	3	Great Britain (N 6761-6797)	4	4
Study and Teaching (N 81-390)	2	3	Austria, Hungary, Czechoslovakia (N 6801, 6805-6823, 6828-6934.5)	2	3
Museology and Visual Arts Administration (N 400-500)	3	4	France (N 6841-6853.5)	4	4
Special Museums, Galleries, etc. (N 400-3990)	3	4	Germany (N 6861-6888.3)	3	4
United States (N 510-880)	4	4	Italy (N 6911-6923.5)	4	4
Canada (N 910)	5	5	Low Countries (N 6931-6973.3)	3	4
Europe (N 1010-3690)	4	4	Russia (N 6981-6999)	2	3
Asia (N 3700-3750)	2	3	Scandinavia (N 7001-7093.3)	2	4
Africa (N 3800-3885)	1	3	Spain and Portugal (N 7101-7133.3)	2	3
Australia, New Zealand, Pacific Islands (N 3910-3990)	2	3	Switzerland (N 7141-7153.3)	2	3
Private Collections and Collectors (N 5200-5299)	4	4	Balkans (N 7175-7253.3)	2	3
Art History (by chronology) (N 5300-6494)	3	4	Asia (N 7260-7300, 7311-7332)	2	3
Prehistoric, Primitive (N 5310-5310.5, 5311, 5313)	2	3	India (N 7301-7304)	2	3
Antiquity (N 5329-5896)	2	3	China and Taiwan (N 7340-7349.8)	2	3
Medieval (N 5950-6246)	2	3	Japan and Korea (N 7350-7365)	2	3
Byzantine (N 6250)	2	3	Africa (N 7380-7399)	2	3
Islamic (N 6260-6271)	2	3	Australia, New Zealand, Pacific Islands (N 7399.7-7414)	2	3
Romanesque (N 6280)	2	3	Analysis of Images, Comparative Studies (N 7420-7429)	3	3
Gothic (N 6310-6320)	2	3	Technique, Composition, etc. (N 7430-7433)	2	3
Renaissance (N 6370-6375)	3	4	Collected Works, Artists' Writings (N 7442-7454)	3	4
			Art Criticism, Historiography (N 7475-7485)	3	4
			Iconography, Iconology, Special Subjects (N 7560-8266)	4	4

LIBRARY AND ARCHIVES

	ECS	DCS		ECS	DCS
Art as a Profession, Artists (N 8350-8356)	3	3	Special Classes of Buildings (NA 4100-8480)	2	2
Studios, Materials (N 8510-8553)	3	3	Aesthetics of Cities, City Planning and Beautifying (NA 9000-9428)	1	2
Examination and Conservation of Works of Art (N 8555-8585)	4	4	Landscape Architecture, Garden History (Class SB)	1	2
Economics of Art, Auctions, Dealers, etc. (N 8600-8675)	4	4	SCULPTURE (NB) Note: Artists are classified in N0	3	4
Art and the State, Public Art (N 8700-9165)	4	4	Generalities: Encyclopedias, Dictionaries, Periodicals, Societies, Museums, Collections etc. (NB 1-50)	3	4
ARCHITECTURE (NA) Note: Architects are classified in N0	2	2	History of Sculpture (by chronology) (NB 60-198.5)	3	4
Generalities: Encyclopedias, Dictionaries, Periodicals, Societies, etc. (NA 1-60)	2	2	Ancient (NB 69-169)	2	3
Conservation and Restoration (NA 105-112)	2	3	Medieval (NB 170-180)	3	3
Architectural History (by chronology) (NA 190-682)	2	2	Renaissance, 17th and 18th century (NB 190, 193)	2	3
Ancient (NA 210-340)	2	2	19th and 20th century (NB 197.3-197.5, 198-198.5)	3	4
Medieval (NA 350-497)	2	2	History of Sculpture (by geography) (NB 201-1114)	3	4
Renaissance, 17th and 18th century (NA 510-512, 590-610, 627-640)	2	2	United States (NB 205-238)	2	4
19th and 20th century (NA 642, 645-670, 680-682)	2	2	Canada (NB 240-249)	5	5
Architectural History (by geography) (NA 702-1613)	2	2	Europe (NB 450-955)	3	4
United States (NA 705-738)	2	2	Asia, India, China, Japan (NB 960-1070.3)	2	3
Canada (NA 740-749)	4	5	Africa (NB 1080-1099)	2	3
Europe (NA 950-1455)	2	2	Australia, New Zealand, Pacific Islands (NB 1100-1114)	2	3
Asia, India, China, Japan (NA 1460-1559.6)	1	1	Theory, Aesthetics, Treatises (NB 1135-1150)	3	4
General Works: Theory, Treatises, Orders (NA 2500-2599.9, 2810-2817)	1	2	Technique and Material (NB 1170-1195)	2	3
Architectural Design and Drawing (NA 2695-2790)	1	2	Restoration of Sculptures (NB 1199-1200)	2	4
Architectural Decoration, Details, Motives, etc. (NA 2835-4050)	2	2	Special Materials (NB 1203-1270)	3	3

	ECS	DCS		ECS	DCS
Special Forms, Subjects, Genres (Portrait Sculpture, Sepulchral Monuments, etc.) (NB 1293-1952)	3	3	History of Painting (by chronology) (ND 49-196)	3	4
DRAWING, DESIGN, ILLUSTRATION (NC) Note: Artists are classified in NO	4	4	Ancient (ND 60-130)	2	3
Generalities: Periodicals, Exhibitions, Museums, Collections, <i>Catalogues Raisonnés</i> , Sales Catalogues (NC 1-45)	4	4	Medieval (ND 137-146)	3	3
History of Drawing (by chronology) (NC 50-95.5)	3	4	Renaissance (ND 170-172)	4	4
History of Drawing (by geography) (NC 101-376)	3	4	17th and 18th century (ND 177, 180-182, 186-188)	4	4
United States (NC 105-139.3)	4	4	19th century (ND 189, 190-192)	4	4
Canada (NC 141-143)	5	5	20th century (ND 195-196)	4	4
Europe (NC 225-312)	4	4	History of Painting (by geography) (ND 201-1114)	3	4
Asia, India, China, Japan (NC 315-353.6)	2	3	United States (ND 205-238)	4	4
Australia, New Zealand, Pacific Islands (NC 369-376)	2	3	Canada (ND 240-249.5)	5	5
Study and Teaching (NC 390-670)	3	3	Mexico, Central and South America (ND 250-439)	2	3
General Works, Theory, Treatises (NC 703-725)	3	4	Great Britain (ND 461-497)	4	4
Technique and Material (NC 730-915)	3	4	Austria, Hungary, Czechoslovakia (ND 501-534.5)	3	3
Conservation and Restoration of Drawings (NC 930)	3	4	France (ND 541-553.3)	4	4
Illustration (NC 950-995.8)	3	4	Germany (ND 561-589.3)	3	4
Commercial Art, Advertising Art (NC 997-1003)	2	2	Italy (ND 611-623.3)	4	4
Caricature, Pictorial Humour and Satire (NC 1300-1766)	3	3	Netherlands, Holland, Belgium (ND 631-673.3)	3	4
Posters (NC 1800-1855)	4	4	Russia (ND 681-688, 696-699)	2	3
PAINTING (ND) Note: Artists are classified in NO	3	4	Scandinavia (ND 701-793.3)	3	4
Generalities: Encyclopedias, Dictionaries, Collected Writings, <i>Catalogues Raisonnés</i> , etc. (ND 25-47)	4	4	Spain, Portugal (ND 801-833.3)	2	3
			Balkan states (ND 875-953.3)	2	3
			India (ND 1001-1010.3)	2	3
			China (ND 1040-1049.6)	2	3
			Japan and Korea (ND 1050-1070.3)	2	3
			Australia, New Zealand, Pacific Islands (ND 1100-1114)	2	3
			General Works: Theory, Treatises, etc. (ND 1130-1158)	3	4
			Special Subjects (e.g., Portraits, Landscape, etc.) (ND 1288-1460)	4	4
			Technique and Styles (ND 1470-1495)	2	3
			Materials and Methods (ND 1500-1625)	3	3

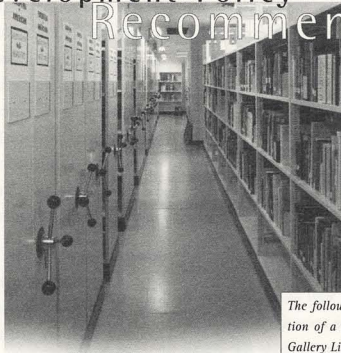
LIBRARY AND ARCHIVES

	ECS	DCS		ECS	DCS
Conservation and Restoration (ND 1630-1662)	4	4	Wood Engraving, Woodcuts (NE 1000-1352)	3	3
Watercolour Painting (ND 1700-2495)	3	4	Metal Engraving (Copper, Steel, etc.) (NE 1400-1879)	3	3
Mural Painting (ND 2550-2888)	3	4	Etching and Aquatint (NE 1940-2232)	3	3
Illumination of Books and Manuscripts (ND 2890-3416)	3	4	Lithography (NE 2250-2570)	3	3
PRINT MEDIA (NE) Note: Artists are classified in NO	3	4	DECORATIVE ARTS, APPLIED ARTS (NK)	2	2
Generalities: Encyclopedias, Dictionaries, Exhibitions, Periodicals, Societies, etc. (NE 1-330)	4	4	Generalities: Encyclopedias, Dictionaries, Periodicals, etc. (NK 1-30)	2	3
Conservation and Restoration (NE 380)	3	4	Museums, Exhibitions, Collections (NK 446-570)	3	3
History of Print Media (by chronology) (NE 400-492)	3	4	History of Decorative Arts (by chronology) (NK 600-789.5)	2	2
General Works (NE 400-402)	3	4	History of Decorative Arts (by geography) (NK 801-1094)	2	2
Medieval, Renaissance (NE 430-468)	4	4	United States (NK 805-839.3)	2	3
17th, 18th and 19th century (NE 470-487)	4	4	Canada (NK 841-843)	5	5
20th century (NE 490-492)	4	4	Europe (NK 925-1037)	2	3
History of Print Media (by geography) (NE 501-794)	3	4	Asia (NK 1037-1079)	2	2
United States (NE 505-539.3)	4	4	General Works: Theory, etc. (NK 1100-1133.2)	3	3
Canada (NE 541-543)	5	5	Conservation and Restoration (NK 1127.5)	2	4
Great Britain (NE 628-642)	3	4	Arts and Crafts Movement (NK 1135-1149.5)	3	3
Austria (NE 643-646)	3	3	Decoration and Ornament, Design (NK 1160-1678)	2	2
France (NE 647-650)	4	4	Interior Decoration (general) (NK 1700-2195)	2	2
Germany (NE 651-654)	3	3	Furniture (NK 2200-2750)	3	3
Italy (NE 659-662)	4	4	Rugs, Carpets (NK 2775-2896)	2	2
Netherlands, Holland, Belgium (NE 663-674)	3	3	Tapestries (NK 2975-3096)	3	3
Russia (NE 675-678)	3	3	Wallpapers (NK 3375-3505)	2	2
Scandinavia (NE 679-698)	3	3	Ceramics (NK 3700-4695)	3	3
Japan (NE 771-773)	3	3	General Works: Theory, Treatises (NE 830-892)	4	4
General Works: Theory, Treatises (NE 830-892)	4	4	Special Subjects (NE 951-962)	3	3
Special Subjects (NE 951-962)	3	3			

Canadian Centre for the Visual Arts

	ECS	DCS		ECS	DCS
Costume (NK 4700-4890)	3	3	Special Subjects (TR 147-179)	3	4
Enamel (NK 4997-5024)	2	2	Photographic Processing (TR 287-500)	3	4
Glass (NK 5100-5440)	2	2	Conservation and Restoration of Photographs (TR 465)	3	4
Glyptic Arts (NK 5500-6060)	2	2	Artistic Photography (TR 640-685)	3	4
Ivory and Ivory Carving (NK 5800-5998)	2	2	Other Applied Photography (TR 690-835)	3	4
Metalwork (NK 6400-8459)	4	4	Photomechanical Processes (TR 925-1045)	3	4
Textile Arts (NK 8800-9505.5)	2	2	MANUFACTURES (TS) (Related to Restoration and Conservation)	3	3
Woodwork (NK 9600-9955)	2	2	BIBLIOGRAPHY (Z)	3	4
ARTS IN GENERAL (NX)	3	3			
Generalities (NX 1-260)	3	3			
Study and Teaching (NX 280-410)	2	3			
History of the Arts (NX 440-600)	3	3			
Patronage of the Arts (NX 700-750)	3	3			
FILM, VIDEO ART (PN) (Some works also classified N 6494)	2	4			
PHYSICS (QC) (Related to Restoration and Conservation)	3	3			
CHEMISTRY (QD) (Related to Restoration and Conservation)	3	3			
TECHNOLOGY (T) (Related to Restoration and Conservation)	3	3			
ENGINEERING (TA) (Related to Restoration and Conservation)	3	3			
BUILDINGS CONSTRUCTION (TH) (Related to Restoration and Conservation)	3	3			
CHEMICAL TECHNOLOGY (TP) (Related to Restoration and Conservation)	3	3			
PHOTOGRAPHY (TR)	4	4			
Generalities: Encyclopedias, Dictionaries, Periodicals, Exhibitions, etc. (TR 1-12)	4	4			
History (TR 15-146)	4	4			

Collection Development Policy Recommendations



The following recommendations result from the preparation of a *Collection Development Policy* for the National Gallery Library and Archives

Appendix II

Recommendations

Introduction

The following recommendations result from the preparation of a *Collection Development Policy* for the National Gallery Library and Archives during intensive work in 1991–1994. The process involved a number of steps:

- reviewing the professional literature to outline the theoretical basis for collection development;
- contacting other institutions in Canada, the U.S. and the U.K. to discuss their policies;
- assembling and reviewing a file of sample policies;
- interviewing National Gallery Library and curatorial staff, the CCVA Director and research fellows;
- visiting other institutions to determine the extent and nature of extramural resources;
- measuring library holdings qualitatively by reviewing collections according to subject and format, and conducting collection probes;
- measuring library holdings quantitatively according to standards specified by the Research Libraries Group *Conspectus* and the National Collection Inventory Project;

- developing a model *Collection Development Policy* for the National Gallery Library;
- formulating recommendations based on the new *Policy*;
- reviewing the model *Policy* with National Gallery of Canada Library and curatorial staff, and inviting comment from art library colleagues across Canada.

Collecting Recommendations

1. ENRICH LIBRARY COLLECTIONS IN AREAS OF PRIMARY RESEARCH INTEREST WHERE EXISTING COLLECTIONS AT LEVEL 3 (INSTRUCTIONAL SUPPORT), AND IN SOME CASES LEVEL 2 (BASIC INFORMATION), CANNOT ADEQUATELY SUPPORT CURRENT CURATORIAL WORK AND GALLERY PROGRAMS.

A. Aspects of contemporary art, photography, film and video require more intensive current collecting, with broader scope.

Support is essential for aspects of photography, emerging subject areas, such as new technologies and alternative media, as well as constantly changing areas, such as contemporary sculpture. Library materials are required from North America and abroad, including elusive exhibition catalogues and publications from commercial

dealers which are not supplied by the exchange program. Collecting profiles also need to be expanded to include not only major indexes to film and video literature, but also unconventional library resources such as film festival and distribution catalogues.

B. Previously excluded subjects, including art theory and criticism, philosophy of art, aesthetics, interdisciplinary aspects of art history, and art education are now highly relevant.

Core collections in these areas require retrospective work to add standard titles, as well as an increase in current acquisitions. Within the research library context, it is essential that collections include the classic theoretical and critical works. These provide the foundation for current collecting, with broader scope to encompass more cross-cultural and interdisciplinary materials, as well as work in newer areas such as post-modern and feminist theory.

The core collection in art education might include not only up-to-date monographs and periodicals, but also professional literature, technical reports, conference proceedings, and audiovisual materials such as lectures and interviews with artists. Integrating uncatalogued art education materials from the documentation files into the main collection would identify items which the Library presently holds. For current awareness among the Education Division staff, bibliographic tools which provide access to the broadly based infrastructure of professional and interdisciplinary literature in the humanities and social sciences may be useful. Additional collaboration with the Education Division is needed to define this collection and clarify Library guidelines for acquisition.

2. BUILD UPON STRENGTHS BY SUSTAINING AN ONGOING COMMITMENT TO LIBRARY COLLECTIONS WHICH SUPPORT PRIMARY AREAS OF CURATORIAL RESEARCH.

A. To maintain Canadiana collections as a national resource at Level 5 (Comprehensive) requires indefatigable acquisition and conscientious preservation of current, out-of-print, antiquarian, and ephemeral materials.

The subject scope of these collections is broad, encompassing every aspect of the visual and decorative arts in Canada. As Canada's national art library and the foremost library collection in Canadian art worldwide, the Library must continue its efforts to assemble and maintain collections which are as complete as possible. Collection maintenance requires the acquisition not only of Canadian materials, but also of international publications which provide a comparative context.

With a view to the future, Canadiana collections would be enriched by more systematic current collecting of elusive materials, including ephemera, from sources such as artist-run galleries and alternative centres across the country. Further enrichment would be achieved by identifying and cataloguing existing material of this type currently held in the Library's documentation files, and by implementing a long-term desiderata project to assemble complete runs of late 19th and early 20th century Canadian exhibition catalogues, sales catalogues, visual arts periodicals, and selected 19th and early 20th century general periodicals from across the country, replacing existing photocopies with originals whenever possible.

It is recommended that the Library strengthen core collections in Inuit and contemporary Native art through the addition of some retrospective research material, such as the *Report of the Fifth Thule Expedition*, complemented by more intensive current collecting.

The Library's collections of photodocumentation and visual resources in Canadian art are invaluable for research, despite present limitations in scope and depth. It is essential that development and maintenance of the *fototeca* and slide library continue in tandem with work on other aspects of the Canadiana collections. The visual resources collections would be enriched by the addition of Canadian as well as international material.

The Library's collection of Canadian theses and dissertations is a valuable resource which would benefit from attention. It is also recommended that the Library expand the reference collection to include

tools beyond its present subject scope, for example basic works on Canadian geography and natural history.

B. In western European and North American subject areas, existing Level 4 (Research) collections must be maintained by acquiring not only major published source materials in French and English, but also pertinent foreign language material.

To achieve and maintain Level 4 Library collections in areas parallel with the Gallery's major collecting interests outside Canada requires work on two fronts, retrospective collecting and current acquisitions. A systematic, long-range plan will ensure enriched working collections for present research and balanced, coherent collections for the future. The collection development plan is complemented by the Library's sophisticated online acquisition system, particularly its desiderata management capabilities.

The retrospective aspect of collection development must be based on in-depth qualitative analysis of the Library's existing collection strengths and weaknesses. This work has begun in conjunction with preparation of the new *Collection Development Policy*. The Library is urged to continue this work and undertake a long-term commitment to collection analysis by increasing activities such as the following:

- compare monograph and periodical holdings to standard tools specified in Research Libraries Group (RLG) guidelines;
- compile and search verification lists in special interest areas following the RLG Renaissance/Baroque model;
- maintain an ongoing roster of internal collection evaluation projects, thereby ensuring that over the long term every major area of the collection is examined;
- enter into dialogue with research libraries in Canada and abroad which are participating in ongoing collection evaluation, data sharing, and other cooperative projects.

A number of special projects of immediate interest could be undertaken as initial steps:

- review holdings of major periodicals, museum bulletins and sales catalogues; fill in missing back issues;
- review uncatalogued holdings of serials and special format materials in the Library's documentation files; integrate into appropriate collections;
- measure Library's periodical holdings according to standards specified by RLG; modify current collecting as necessary;
- review major research tools in Level 4 collecting areas, especially early sources and documents, sources for lesser-known artists and microform collections; maintain a working list of tools to be ordered as available;
- review Library holdings for regionally oriented British, French, Italian and American permanent collection catalogues and indexes to images, including photography; maintain a working list of titles to be ordered as available.

In addition to intensive retrospective work, building and maintaining research collections at Level 4 also requires judicious selection of current materials. Measures such as coordinating current collecting across subject areas, sharpening pre-order judgments, and ensuring that relevant European materials are not missed contribute significantly to outstanding collections. To this end it is recommended that the Library review the selection and acquisition functions overall, with a view toward setting priorities, establishing current collecting profiles with a roster of reliable vendors, tightening bibliographic control of serials, maximizing the benefits of the online acquisition system, and streamlining communication between Library and curatorial staff.

3. SET LEVEL 3 (INSTRUCTIONAL SUPPORT) AS THE MINIMUM FOR ART HISTORY COLLECTIONS OVERALL; ADJUST CURRENT COLLECTING ACCORDINGLY.

In light of the Library's responsibility to serve a research mandate which extends beyond the National Gallery it would be desirable to eventually bring the art history collections overall up to a minimum Level 3 (Instructional Support).

This task could be accomplished over the long term by adjusting current collecting intensity in geographical and chronological areas of weakness. In general these are areas beyond the mainstream collecting interests of the Gallery; e.g., chronologically, art before the Renaissance, geographically, western Europe outside England, France and Italy; eastern Europe; Mexico, Central and South America; Africa; Asia and Australasia. These collecting areas do not necessarily require intensive out-of-print buying; however, to ensure balanced collections for future research, it is necessary to add landmark titles of lasting value as they are published.

4. ENRICH THE NATIONAL GALLERY LIBRARY'S VISUAL RESOURCES COLLECTIONS OVERALL, IN SUPPORT OF THE GALLERY'S RESEARCH OBJECTIVES.

- Ensure that visual resources (slides and study photographs) available at the Library provide complete coverage of those objects in NGC permanent collections which have been photographed. Some retrospective collection development is needed. It will be possible to base Library acquisitions on slides and photographs held by other NGC departments.
- Enrich the *fototeca*, with emphasis on Canadian materials. Until optical technology improves and becomes more accessible, black-and-white photographs remain basic study documents. Images are needed of objects in the National Gallery's permanent collection, as well as comparative materials from other collections, public and private, and documentary photography related to artists and events in the history of Canadian art.
- Review the Library's *fototeca* holdings. Identify unique and irreplaceable photographs; provide for their safekeeping. Discard inappropriate material.
- Ensure that the Library regularly receives copies of slides and photographs produced by and/or commissioned by the Gallery.
- Systematically collect photodocumentation of NGC events and exhibitions.
- Add to the slide collection holdings, based on Library-directed collection evaluation and suggestions

from curators. Initially, a systematic query such as a questionnaire would identify curatorial needs. A request procedure for visual resources materials, parallel to the request procedure for print materials, would also be beneficial.

- Explore the possibility of establishing an exchange program for slides and study photographs.
- Continue acquisition of visual materials in microform. Microform collections are essential research tools, especially in non-Canadian subjects where the *fototeca* at the NGC Library cannot match holdings available elsewhere.
- Complete the *Gernsheim Corpus Photographicum*. The NGC Library holds the only copy of the *Corpus* available in Canada.
- Provide description of and access to visual resources materials, to the item level where necessary. Establish appropriate name and subject authorities and integrate visual resources records, to the greatest possible extent, with bibliographic records.
- Establish user guidelines for visual resources collections where necessary; some materials may have restricted access.
- Publicize the scope and contents of the Library's visual resources collections among NGC curators, as well as among museums, libraries and researchers beyond NGC.
- Ensure that the Library is an active participant, from the outset, in projects within the Gallery which develop and apply new technologies to visual resources management.

5. CONTINUE ACTIVELY ACQUIRING ARCHIVAL MATERIALS WHICH RELATE TO DEVELOPMENT OF THE VISUAL ARTS IN CANADA AND THE NATIONAL GALLERY, ITS HISTORY, COLLECTIONS, EXHIBITIONS, PROGRAMS, PERSONALITIES AND FACILITIES.

- Designate the documentation files as archival material; assess implications for user access.
- Establish corporate author and subject authorities for the documentation files.
- Publish bibliographic tools, such as finding aids, to promote access to the Gallery's archival holdings.

- Explore options and costs for conservation not only of documentation files, but also of other archival materials and visual resources.
- Prepare guidelines for evaluating and accepting gifts, in light of limited resources to cover processing, as well as the costs of perpetual storage.

Related Recommendations

6. REVIEW THE EXCHANGE PROGRAM, INCLUDING EXCHANGE PARTNERS, POLICIES AND PROCEDURES.

A strong exchange program is a fundamental component of collection development.

Procedures for dealing with exhibition catalogues are particularly critical, since catalogues are now frequently published in single short runs and quickly become unavailable. It is necessary to ensure that the Library receives exchange catalogues without delay. It is also essential to identify catalogues which will not be supplied on exchange, and firm order before they are out-of-print. Included in this category are important catalogues issued by smaller institutions or artist-run and alternative centres. Often relevant to the Library's Level 4 or 5 collections, these publications are primary resources which must not be missed.

7. CLARIFY LIBRARY POLICY FOR ALLOCATING MATERIAL TO THE DOCUMENTATION CENTRE.

The Library's tradition of excellence in providing bibliographic access is an imperative for clearly differentiating uncatalogued documentation from catalogued material.

Material types such as small catalogues and exhibition checklists, an array of irregular serials including newsletters, museum bulletins and annual reports, as well as educational programs and other museum publications frequently raise questions with regard to cataloguing policy. To maximize bibliographic access and ensure consistency in handling material types across collections, the recommended treatment for these materials is cataloguing and integration into the appropriate collections.

8. CONDUCT A COMPLETE INVENTORY OF LIBRARY MATERIALS HOUSED IN THE RESEARCH AND CONSERVATION LABORATORY (RCL) READING ROOM.

The RCL Reading Room is a working collection of current technical literature which serves a special purpose as an extension of the Laboratory.

Maintaining the effectiveness of this working collection requires an ongoing flow of material between the RCL Reading Room and the Library stacks. It is necessary to differentiate between those frequent-use materials which RCL staff require at hand and those which would be more suitably housed in the Library stacks. It is also necessary to ensure that RCL materials are listed on Innopac with the appropriate location.

9. DEVELOP AN EXPANDED LIBRARY RARE BOOK POLICY IN COLLABORATION WITH CURATORIAL DEPARTMENTS.

The question of responsibility for collecting and preserving rare books merits further discussion.

An expanded policy might include guidelines such as clarification of Library/Curatorial responsibility for selection and acquisition, elaboration of collecting responsibilities nationally for contemporary artists' books, guidelines for accessioning rare books on Innopac/CHIN, criteria for identifying materials which are candidates for transfer from the stacks and documentation files to the rare book collection, further elaboration of the policy for receiving gifts, provision for exhibiting rare books, and a preservation statement.

10. CREATE A CENTRAL REGISTRY OF AUDIOVISUAL AND NON-PRINT RESOURCE MATERIALS HELD BY THE NATIONAL GALLERY OF CANADA.

As these materials proliferate throughout the Gallery, they are increasingly inaccessible.

These materials are currently housed in various Gallery departments, handled and stored in widely diverse ways, and often remain undocumented. Enhanced bibliographic control would improve access, avoid unnecessary duplication, and ensure preservation.

11. ELABORATE LIBRARY PRESERVATION GUIDELINES; INCORPORATE GUIDELINES INTO THE COLLECTION DEVELOPMENT POLICY.

To preserve Library materials as part of the national heritage requires a heightened awareness of documents as artifacts.

A long-term solution to the critically deteriorating state of the documentation files is urgently required. Additional preservation concerns for the Library collection in general are related to aspects of photocopying, handling, binding and processing.

12. ESTABLISH LIBRARY PUBLICATION AND EXHIBITION PROGRAMS.

Publications and exhibitions are widely recognized as extensions of the collections, reference and research work undertaken by specialized research libraries.

Publications and exhibitions are appropriate activities for the National Gallery Library, following from the Gallery's mandate to educate and communicate. In addition to a bulletin or newsletter to publicize recent acquisitions, major bibliographic tools and Library activities, the Library might consider an occasional paper or bibliography series. Such publications would call upon the expertise of Library staff, and Library collections would provide a wealth of possibilities for content.

Library collections are also rich in historical and contemporary materials which are suitable for exhibition. Examples include early National Gallery of Canada catalogues designed by Canadian artists, material from the National Gallery Archives, and artist-designed publications of recent decades which have value and interest as artifacts.

13. ESTABLISH A MULTI-FACETED LIBRARY USER EDUCATION PROGRAM.

User education is relevant to internal and external researchers at every level.

A multi-faceted program focuses not only on the development of research skills within the Library's user groups, but also on the promotion of research tools. For example, up-to-date information about new developments in online bibliographic databases, concurrent with efficient access, is essential for curatorial research. It would be a similar service to the scholarly community beyond the Gallery to publicize research tools which, in some cases, may be held solely by the Gallery Library. Internally, a bibliographic instruction program, undertaken in collaboration with the Education Division, has been requested.

Collection Development Policy

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