1. Articulate New Directions and Identity for the Profession

History of Art Libraries in Canada, Part 2

At the ARLIS/NA Canada Chapter meeting in Pasadena (27 Apr. 2013), a small working group was struck to explore new directions for the History of Art Librarianship in Canada: Essay in the History of Art Librarianship in Canada. This initial project was generously sponsored and funded by the National Gallery of Canada Library and Archives and first made available online in 2006. The Canadian Chapter seeks to continue this tradition of excellence by publishing a second edition that will include additional essays on libraries, institutions and related resource centres not profiled in the original publication. The Chapter feels that in order to “articulate new directions” and identities for the profession of librarianship, it is essential for libraries across Canada to access resources that allow institutional knowledge of how peer libraries have evolved over time in their collections, spaces and visual and information literacy services.

The current working committee consists of:
- Margaret English, Fine Art Librarian, Department of Art Library, University of Toronto
- Effie Patelos, MI, BArch, BES
- Daniel Payne, Canadian Member-at-Large, ARLIS/NA Canada; Head Reference & Instructional Services, Dorothy H. Hoover Library, OCAD University
- David Sume, MA, MLIS

History of Art Libraries in Canada (HAL) vol. 2 committee member Margaret English and the Canadian Member-at-Large (CMAL), Daniel Payne had a meeting with Sara Angel from the Art Canada Institute (ACI), a non-profit organization based in Massey College at the University of Toronto that has developed a portal for original art publications on Canadian artists launched in late Nov. 2013. ACI approaches known art critics/historians that have published widely on Canadian artists, then has them write more concise e-books for inclusion on the Canadian Online Art Book Project as free, edited, reviewed publications. The goal is to provide more equitable access to information on Canadian art and artists in an online forum. Interest has been expressed by ACI to include the HAL 2 project included in their collection. It is a very elegant portal and the publication would benefit immeasurably from the marketing and visibility of the project overall. It would, however, cost money for:
- editing
translation services (English to French/French to English)
To maintain the unity of ACI’s editorial vision; these two factors would have to be used to participate in the ACI project. Both services would come at a somewhat high price, estimated at around $10,000; but potentially ARLIS/NA Canada membership could cover some of the editing and translation services internally, thus decreasing overall costs to publish on the ACI platform. Given the recent successes of the ARLIS/NA Ontario fundraising, however, the working committee could potentially begin a more focussed campaign and it could be an achievable financial goal. As well, there might be potential for ARLIS/NA funding which, for Chapters, would not cover print publications, but as this is a virtual one, the committee is hopeful that the Canadian Chapter could potentially secure sufficient financial support.

A finalized list of libraries to be profiled has been compiled by David Sume who built on the institutions recommended by Jo Beglo in October 2012:
- Montréal Museum of Fine Arts Library: Joanne Déry, Head Librarian,
- Bibliothèque et Archives nationales du Québec Special Collections: Élise Lassonde
- Emily Carr University of Art & Design (ECUAD) (Vancouver): James Rout
- Blackader-Lauterman Library, McGill University: Jennifer Garland
- Mediatheque, Musee d’art Contemporain de Montreal: Sylvie Alix
- Musée national des beaux-arts du Québec: Hélène Godbout
- Dorothy H. Hoover Library, OCAD University: Jill Patrick
- Canadian Architectural Archives, University of Calgary: Linda Fraser Archivist & Librarian
- Fine Art & Architecture Library, University of Toronto: Margaret English
- Musagetes Architecture Library, University of Waterloo: Michele Laing
- Clara Lander Library, Winnipeg Art Gallery: Kenlyn Collins

HAL2 (added recommendations by working committee, Nov. 2013)
- Edward P. Taylor Library & Archives, Art Gallery Ontario (AGO): Larry Pfaff
- Royal Ontario Museum (ROM) Library & Archives: Arthur Smith
- Bibliothèque des arts, Université du Québec à Montréal: Louise Guy
- Canadian Art Foundation Library, Canadian Art Magazine (Toronto)
- Aboriginal Art Centre, Department of Aboriginal Affairs and Northern Development Canada (Gatineau)
- Canadian Museum of Civilization Library, Canadian Museum of History: Nicolas Gauvin
- Military History Research Centre, The Canadian War Museum (Ottawa)
- Glenbow Museum Library (Calgary): Lindsay Moir
- McMichael Library & Archives, McMichael Canadian Art Collection (Toronto): Linda Morita

The official call for papers is being compiled and will be sent in early 2014. (See Appendix A for draft call). It is hoped that the responses from institutions willing to participate will help build the structure for this anthology of library histories.

Ideally, institutions to be considered for inclusion will feature collections and services that support art, design, architectural, as well as visual and material culture research. The majority of these libraries will likely be housed independently in dedicated spaces; however, arts-based holdings within a larger comprehensive university or public library collection could be...
applicable, although should have unique spatial, structural, or service-based features that distinguish it as a noteworthy collection in support of creative arts-based production, research, or inquiry.

2. Expand Mentoring, Management, and Transition Skills

National Gallery of Canada Library & Archives Statement of Concern

In February 2013, as a response to cut-backs to staffing at the National Gallery of Canada (NGC) Library & Archives, the CMAL spearheaded a campaign to compose and send a statement of concern. The Canadian Chapter was unified in expressing dissatisfaction over this situation that compromised services at the central core institution connecting all Canadian art libraries, thus preventing Canadian librarians from being offered meaningful mentorship and management guidance nation-wide. The letter (see Appendix B and C for English and French version) outlines profound concern over the impacts of these funding cuts to the National Gallery of Canada (NGC) Library & Archives that enacted the tragic loss of one-third of its staff.

Composed in consultation with art librarians and chairs for regional chapters of ARLIS/NA from across Canada, the statement conveys a collective anguish over the consequences of the loss of intellectual skill, expertise and commitment that will challenge, if not compromise, the NGC’s mandate to: “develop, maintain, and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special, but not exclusive, reference to Canada, and to further knowledge, understanding, and enjoyment of art in general among all Canadians.” (National Gallery of Canada. “A Unique Mandate.” Web. http://www.gallery.ca/en/about/).

Commendation is due to all who signed with special recognition owed to:

- Nancy Duff, Canadian representative on the ARLIS/NA Public Policy Committee, for her unparalleled editorial and compositional skills in synthesizing commentaries from many diverse sources;
- John Latour from Artexte, for providing amazingly rapid French translation services;
- Jennifer Garland, président/chair of ARLIS/NA MOQ, for her networking skill and for inspiring us all with a call to action!

On 19 March 2013 the letter was addressed and sent to:

- Marc Mayer, Director of the National Gallery of Canada with cc’ed copies sent to:
  - Moira McCaffrey, Executive Director Canadian Art Museum Directors’ Organization;
  - the Hon. James Moore, Minister of Canadian Heritage;
  - the Rt Hon. Stephen Harper, Prime Minister of Canada.

3. Create Stronger Leadership through Promotion, Cooperation and Advocacy

In accordance with the ARLIS/NA Canada Chapter’s bylaws, the CMAL appointed the following members for the 2013:

- Canadian Member-at-Large, Canadian Representative of ARLIS/NA: Daniel Payne
  Head, Instructional Services, Dorothy H. Hoover Library, OCAD University
- Secretary/Treasurer: Vanessa Kam
Head, Art + Architecture + Planning, Irving K. Barber Learning Centre, University of British Columbia

- Atlantic Region Representative: Rebecca Young
  Visual Resources Librarian, Nova Scotia College of Art & Design University Libraries
- Prairie Region Representative: Liv Valmestad
  Art Librarian, University of Manitoba Libraries
- ARLIS/NA MOQ Representative: Élise Lassonde
  Bibliothécaire, spécialiste de collections; Livres d'artistes, estampes et reliures d'art;
  Direction de la recherche et de l'édition, Bibliothèque et Archives nationales du Québec
- ARLIS/NA Ontario Representative: Victoria Sigurdson
  Head, Visual Resources & Special Collections, OCAD University
- ARLIS/NA Northwest Representative: Cheryl Siegel
  Librarian/Archivist, Vancouver Art Gallery
- Past Canadian Member-at-Large: James Rout
  University Librarian, Emily Carr University

4. Emphasize Collections and Stewardship Role

In addition to the aforementioned History of Art Libraries in Canada vol.2 publication (listed in section #1) which strongly supports this fourth goal enunciated in the ARLIS/NA Strategic Plan (2011-15), the CMAL has actively supported and promoted the Melva J. Dwyer Award recognizing “the creators of exceptional reference or research tools relating to Canadian art and architecture.” The Chapter sees the designation of this award as being an ideal means of emphasizing collections and enacting stewardship by promoting and celebrating excellence in Canadian art publishing within the international ARLIS/NA community.

2013 Melva J. Dwyer Award

The Melva J. Dwyer Award committee received 15 nominations representing a diverse range of subjects on Canadian art, architecture and design; all jurors were pleased to view such a dynamic array of publications chronicling our national artistic and cultural heritage. One title, however, stood out as truly representing an “exceptional reference or research tool relating to Canadian art and architecture”

ARLIS/NA Canada was pleased to confer the 2013 Melva J. Dwyer Award to:

IAIN BAXTER&: Works 1958–2011 - David Moos (Editor); Christophe Domino; Lucy R. Lippard;
Iain Baxter; Art Gallery of Ontario Staff (Contribution by); Dennis W. Durham; Isabelle Hermann; Adam Lauder; Robert Wainstein; Alexander Alberro; Michael Darling

This publication accompanied an international exhibition held at the Museum of Contemporary Art Chicago and the Art Gallery of Ontario. Featuring more than 160 reproductions, it also includes essays by the exhibition co-curators David Moos and Michael Darling, as well as contributions by Lucy Lippard among others. A noteworthy feature is the comprehensive bibliography compiled by ARLIS/NA member Adam Lauder of York University.
The integrity of the critical essays, high quality art reproductions, academically sound citations, rigorous indexing, innovative nature of the publication’s “Narrative Chronology,” and authoritative bibliography all make this a publication of unique value for researchers in Canada and beyond.

The 2013 jurors included:
- Adrienne Connelly, Librarian, Alberta College of Art + Design
- Élise Lassonde, Bibliothécaire, Bibliothèque et Archives nationales du Québec
- Linda Morita, Librarian/Archivist, McMichael Canadian Art Collection

2014 Melva J. Dwyer Award Preparations
- The call for nominations has been posted on the ARLIS/NA Canada site and sent via CARLIS-L listserv;
- ARLIS-L;
- directly to did the press offices and individual contacts from major Canadian publication firms and university presses. Several new organizations have been included to represent smaller, independent art publishers
- 11 titles were nominated by the 31 December 2013 deadline and were posted on the ARLIS/NA Canada website.
- three jurors have been selected to represent distinctive regions in Canada:
  - Claire Parker, John Labatt Visual Resources Centre, Western University (Ontario)
  - Rebecca Young, NSCAD University (Atlantic Region)
  - Sylvia Roberts, Liaison Librarian for Communication & Contemporary Arts Simon Fraser University (Northwest Region)
- consultation with former CMAL representatives Marilyn Nasserdam and Liv Valmestad have been productive and template evaluation guidelines were provided to assist the 2014 jurors in the selection process.

5. Strengthen Communication and Operational Infrastructure

Website & CARLIS-L Listserv
September 2013: it was announced that after many years of generously providing hosting for the CARLIS-L listserv, the Banff Centre would discontinue support for the service by the end of Fall 2013. As this is a well-used portal for communicating information on Canadian art, design & architecture in Canada, a new hosting solution was explored. Contact was made with the Communications & Publications Committee to inquire about potential platforms as offered by TEI or as a sub-portal through ARLIS-L. Consultation with the ARLIS/NA Canada executive was conducted to decide on future directions.

October 2013: after consultation with the Executive Committee, it was decided that a new listserv be set-up through TEI. Although archiving and searching features are not possible using the new forum, it will continue to serve as an essential means of communicating among peer Canadian librarians.

On 22 October, the following instructions were sent to all Canadian members:

<table>
<thead>
<tr>
<th>Notes about the list:</th>
<th>Notes au sujet de la liste :</th>
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</thead>
<tbody>
<tr>
<td>The list is not moderated; that is, all</td>
<td>La liste n’est pas modérée, c’est-à-dire que</td>
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</tbody>
</table>
posts/messages are immediately sent to everyone on the list without someone needing to approve/reject each message

- Users can Subscribe and Unsubscribe to the list by sending a command via email
- This is a basic listserv and does not archive messages

tous les messages sont acheminés immédiatement à tous les abonnés de la liste sans que personne soit obligée de les approuver ou les rejeter

- Les usagers peuvent s’inscrire ou se retirer de la liste en envoyant une commande par courriel
- Les fonctions de base de la liste de discussion sont disponibles, et les messages ne sont pas archivés.

**To send a message:**
Compose an email to carlis-l@arlisna.org

**Mailing list commands:**
To subscribe or unsubscribe from the list, send an email to imailsrv@arlisna.org with one of the following commands in the body of the message (The subject of the message is ignored):

- **subscribe carlis-l** : adds your email address to the subscribers list of the mailing list. You will receive an email requiring you to confirm your subscription by clicking on an activation link.
- **unsubscribe carlis-l** : removes your email address from the subscribers list.

**To report inappropriate postings:**
Contact the Canadian Member-at-Large

**Pour envoyer un message :**
Compose un courriel à carlis-l@arlisna.org

**Commandes de la liste de discussion :**
Pour s’inscrire à la liste ou pour se retirer de la liste, envoyez un courriel à imailsrv@arlisna.org avec une des commandes suivantes dans le champ du message (Le système ne tient pas compte du sujet du message) :

- **subscribe carlis-l** : ajoute votre adresse courriel à la liste des abonnés à la liste de discussion. Vous recevrez un courriel qui vous demandera de confirmer votre inscription en cliquant sur un lien d’activation.
- **unsubscribe carlis-l** : enlève votre adresse courriel de la liste des abonnés.

**Pour signaler des messages inappropriés :**
Contactez le représentant canadien.

Given potential instability in hosting services at the Banff Centre, the CMAL will be exploring alternate domains for the ARLIS/NA Canada website. It is desirable to maintain the currently Drupal content management system—rather than migrate all content to a new platform—as it offers unparalleled capabilities for creating mirrored French/English versions of pages.

Currently, the hosting services at the Banff Centre has been stable; however, migrating the web page to an ARLIS/NA domain will be explored as it will offer more intimate cross-platform access between the organization, better technical support and, overall, a more dependable and robust institutional hosting service over time.
Dear Colleagues,

At the ARLIS/NA Canada Chapter meeting in Pasadena (27 Apr. 2013), a small working group was struck to explore new directions for the History of Art Libraries in Canada: Essays in the History of Art Librarianship in Canada publication available online at: www.arliscanada.ca/hal/arlis-hal.pdf.

This initial project was generously sponsored and funded by the National Gallery of Canada Library and Archives and first made available online in 2006. We would like to continue this tradition of excellence by publishing a second edition that will include additional essays on libraries, institutions and related resource centres not profiled in the original publication.

Who?

We have compiled a list of libraries that could be included, but realize that logistically some may not be able to commit to a full research project of this nature at present. So the committee is eager to hear from you directly and encourages you to submit proposals for the second edition of the History of Art Libraries in Canada. Our hope is that your input will help us build the structure for this anthology of library histories.

Ideally, institutions to be considered for

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<th>Appendix A</th>
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<td><strong>ARLIS/NA Canada</strong></td>
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<td><strong>DRAFT: Call for proposals / Invitation à soumettre des propositions</strong></td>
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<tr>
<td><strong>History of Art Libraries in Canada / Histoire des bibliothèques d’art au Canada</strong></td>
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Chers/chères collègues

Lors de la réunion de la Section ARLIS/NA à Pasadena (avril 27, 2013), un comité de travail a été formé pour explorer de nouvelles directions pour l'Histoire des bibliothèques d'art au Canada : essais sur l'histoire de la bibliothéconomie d'art au Canada, disponible en ligne à : www.arliscanada.ca/hal/arlis-hal.pdf.

Au début le projet a été généreusement parrainé et financé par Bibliothèque et Archives du Musée des beaux-arts du Canada, et a été mis en ligne en 2006. Nous aimerions poursuivre cette tradition d'excellence en publiant une deuxième édition qui comprendrait des essais supplémentaires sur les bibliothèques, les institutions et les centres de ressources connexes qui n’ont pas été profilés dans la publication originale.

Qui ?

Nous avons compilé une liste des bibliothèques qui pourraient être inclues, mais nous sommes conscients que sur le plan logistique vous n’êtes pas en mesure de vous engager dans un tel projet de recherche en ce moment. Donc, le comité tient à cœur que vous nous parliez directement, et vous encourage de soumettre une proposition pour la deuxième édition de l’Histoire des bibliothèques d'art au Canada. Nous espérons que vos réponses nous aideront à bâtir la structure de cette anthologie d'histoires des bibliothèques.
inclusion will feature collections and services that support art, design, architectural, as well as visual and material culture research. The majority of these libraries will likely be housed independently in dedicated spaces; however, arts-based holdings within a larger comprehensive university or public library collection could be applicable, although should have unique spatial, structural, or service-based features that distinguish it as a noteworthy collection in support of creative arts-based production, research, or inquiry.

What?
It is understandable that histories will vary in length and include diverse types of documentation, so we encourage any potential contributors to apply, even if primary supporting sources for your library’s story would be oral histories, memoirs, or other unpublished ephemeral information sources. As was the case with the first edition, the History of Art Libraries in Canada vol.2 will profile the establishment and evolution of collections, spaces, visual and information literacy services, as well as the profession of art librarianship in Canada.

When?
The working committee is eager to profile as many libraries as possible, so we encourage you to submit a proposal if you are capable of researching, documenting, and writing an essay within roughly the next year. Although an official publication date has not been finalized, we hope to have a clear picture of the libraries to be included by Spring 2014 and begin compiling and editing the publication by 2015.

Dans l’idéal, les institutions inclues dans l’anthologie auront des collections et des services qui supportent l’art, le design, l’architecture et la recherche visuelle de même que la culture matérielle. La majorité de ces bibliothèques seront probablement hébergés dans des locaux dédiés. Cependant, des collections reliés aux arts faisant partie d’une grande collection globale d’une université ou d’une bibliothèque publique pourraient être appropriés, mais l’institution devrait être munie des caractéristiques uniques d’espace physique, de structure, de présence virtuelle, ou de services, qui la distinguent de collection signifiante à l’appui de la production, de la recherche ou de la curiosité créatrice ou artistique.

Quoi ?
Nous nous attendons à ce que les essais varient en longueur et comprennent divers types de documentation, et nous encourageons donc tous les contributeurs potentiels à appliquer, même si les sources primaires pour l’histoire de votre bibliothèque seraient des histoires orales inédites, des mémoirs ou d’autres sources d’information éphémères. Comme ce fut le cas dans la première édition, le deuxième volume de l’Histoire des bibliothèques d’art au Canada entamera la description de la constitution des collections, des espaces et de la profession de la bibliothéconomie de l’art.

Quand ?
Le comité de travail souhaite avoir des profils du plus grand nombre de bibliothèques possible, donc nous vous encourageons tous à soumettre une proposition si vous êtes en mesure de rechercher, de documenter, et d’écrire un essai dans un délai d’environ un an. Bien que la date officielle de la publication n’ait pas été finalisée, nous espérons avoir une idée claire de la gamme des bibliothèques à inclure d’ici le printemps 2014 et voudrait commencer
Where?
Once the scope of coverage is determined, we will select the appropriate publishing platform. Currently, we are in discussion with Art Canada Institute, which is publishing a series of remarkable open access online art books: [http://www.aci-iac.ca/art-books/](http://www.aci-iac.ca/art-books/)

How?
If you are interested and can realistically work within this timeframe, please consider submitting a proposal (Microsoft Word document preferable) that includes:
- Institution name;
- Primary author(s) name and job description or professional connection to the institution;
- Estimated length of text and a general overview of the content for the entry (roughly 250 words; a bulleted list of topics is acceptable);
- Whether rights-cleared images will be included for reproduction;
- General bibliography of sources.

Submit all applications by email to:
- Daniel Payne dpayne@ocadu.ca
  Canadian Member-at-Large, ARLIS/NA Canada; Head Reference & Instructional Services, Dorothy H. Hoover Library, OCAD University

Members of the History of Art Libraries in Canada working group:
- Margaret English, Fine Art Librarian, Department of Art Library, University of Toronto
- Effie Patelos, MI, BArch, BES
- David Sume, MA, MLIS

Où ?
Une fois que nous avons déterminé l’étendue de la publication, nous allons sélectionner la plateforme de publication appropriée. En ce moment nous sommes en discussion avec l’Institut de l’art canadien, qui publie une série remarquable de livres d’art en ligne académiques accès ouvert : [http://www.aci-iac.ca/livres-dart-en-ligne](http://www.aci-iac.ca/livres-dart-en-ligne)

Comment ?
Si vous êtes intéressé et vous pouvez travailler de manière réaliste dans ces délais, veuillez songer à soumettre une proposition (document Microsoft Word de préférence) qui comprend :
- Nom de l’institution ;
- Auteur(s) principal(aux) : nom et titre de poste ou lien professionnel avec l’institution ;
- Quantité de texte estimée, et un aperçu général du contenu de l’entrée (environ 250 mots ; un sommaire des sujets est acceptable) ;
- Inclusion ou pas d’images, et si des autorisations seraient nécessaires pour reproduire ces images ;
- Bibliographie générale des sources.

Soumettre toutes les propositions par courriel à :
- Daniel Payne dpayne@ocadu.ca
  Représentant canadien, ARLIS/NA Canada ; Head Reference & Instructional Services, Dorothy H. Hoover Library, OCAD University

Comité de travail pour l’Histoire des bibliothèques d’art au Canada :
- Margaret English, Fine Art Librarian, Department of Art Library, University of Toronto
- Effie Patelos, MI, BArch, BES
- David Sume, MA, MLIS
<table>
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<tr>
<th>Application Deadline:</th>
<th>Date limite de propositions:</th>
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<tr>
<td>Please endeavor to have proposals submitted by:</td>
<td>S'il vous plaît essayez de soumettre les propositions présentées avant:</td>
</tr>
<tr>
<td>§ Friday 25 April 2014 (so that results can be presented on Sat. 3 May at the ARLIS/NA Canada Chapter meeting at the 42nd annual ARLIS/NA Conference in Washington DC). The committee realizes, however, that this leaves little time for preparation of materials and planning for research allowances, so an additional deadline will be offered for those that need an extended preparation time period, set at:</td>
<td>§ le vendredi 25 avril, 2014 (afin que les résultats peuvent être présentés le samedi 3 mai à la réunion de la Section ARLIS/NA Canada au 42e congrès annuel d’ARLIS/NA à Washington DC). Par contre, le comité est conscient que cela laisse peu de temps pour la préparation des matériaux et de la planification pour les allocations de recherche, de sorte qu'un délai supplémentaire sera offert pour ceux qui ont besoin d'une période de préparation prolongée, fixé à:</td>
</tr>
<tr>
<td>§ Friday 30 May 2014</td>
<td>§ le vendredi 30 mai, 2014</td>
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Dear Mr. Mayer,

As Canadian representatives of the Art Libraries Association of North America (ARLIS/NA), we are compelled to comment on the latest announcement of staff reductions at the National Gallery of Canada (NGC). According to your interview with the Ottawa Citizen published February 28th, the staff of the NGC Library & Archives “is being reduced by about one-third.”\(^1\) The contention that this latest round of cuts “will result in no diminishment in the services delivered by the Gallery”\(^2\) and that the NGC Library and Archives will still be the “largest art library in Canada”\(^3\) suggests a troubling and fundamental misunderstanding of what constitutes a library.

Art and design librarians throughout the country look to the NGC Library & Archives as the intellectual foundation of Canadian library services, and regard this announcement as tantamount to the destabilization of access to the rich resources contained in this collection. Such a course of action will seriously compromise excellence in art librarianship in Canada and, by inevitable extension, imperil excellence in research and scholarship in Canadian art. Skilled library workers build collections that are acquired and organized according to intimate knowledge of the needs of one’s library community; they provide the human interface to these collections through reference and instruction services; and are—through their participation in professional organizations—conduits for integrating local collections with other national and international library networks. Thus, this destruction of the workforce nurturing the NGC collection will inhibit the ability of the remaining employees to provide the intellectual, creative

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3 Don Butler. "National Gallery of Canada cuts 29 positions to balance budget."
and professional knowledge-based access that transforms a repository of books, images, or databases into a library.

The foundational tenet of librarianship is not the act of building collections, but the action of facilitating access to information. Culture, too, it must be stressed, is not a by-product of the accumulation and consumption of information but a dynamic, ongoing dialogue between creative acts and their reception, and it is this dialogue which is in jeopardy through the continued evisceration of the information infrastructure which supports it.

The NGC may remain the largest *assemblage* of art books in Canada; however, we fear that this iconic source of Canadian art scholarship will lose its ability to function as our national library, and thereby cease to participate in the development of Canadian culture.

We have grave concerns about the continued ability of the National Gallery of Canada to fulfill its mandate, that is, “to develop, maintain, and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special, but not exclusive, reference to Canada, and to further knowledge, understanding, and enjoyment of art in general among all Canadians.”4 We look forward to hearing what steps will be taken to monitor the effects of the announced organizational changes and to ensure these cuts do not result in a deterioration of service to the international art community of curators, artists, researchers, libraries, and the Canadian public, so that we may report back to our membership.

Sincerely,

Melissa Bruno  
Chair, ARLIS/NA Ontario Chapter

Nancy Duff  
Supervisor, Audio-Visual Resource Centre  
School for Studies in Art and Culture  
Carleton University  
Member, Public Policy Committee, ARLIS/NA

Jennifer Garland  
Assistant Librarian  
Rare Books and Special Collections  
McGill University  
Chapter President, ARLIS/NA MOQ

Tanja Harrison  
University Librarian,  
Mount Saint Vincent University Library

Vanessa Kam  
Head, Art + Architecture + Planning  
Irving K. Barber Learning Centre  
University of British Columbia

Daniel Payne  
Head, Instructional Services,  
Dorothy H. Hoover Library, OCAD University  
Canadian Member-at-Large  
ARLIS/NA Executive Board

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Rebecca Young
Visual Resources Librarian
Nova Scotia College of Art & Design University Libraries

cc. Rt Hon. Stephen Harper, Prime Minister of Canada
cc. Hon. James Moore, Minister of Canadian Heritage
cc. Moira McCaffrey, Executive Director Canadian Art Museum Directors’ Organization
Cher M. Mayer,

En tant que représentants canadiens de l’Association des bibliothèques d’art de l’Amérique du Nord (ARLIS/NA), nous sommes obligés de commenter l’annonce récente des réductions d’effectifs au Musée des beaux-arts du Canada (MBAC). D’après votre entretien avec le quotidien Ottawa Citizen et publié le 28 février, le personnel de la Bibliothèque et Archives du Musée des beaux-arts du Canada « est réduit d’environ un tiers » (« is being reduced by about one-third »).\(^5\) La proposition selon laquelle cette dernière série de réductions « ne résultera en aucune réduction sur le plan des services offerts par le Musée » (« will result in no diminishment in the services delivered by the Gallery »),\(^6\) et que la Bibliothèque du MBAC sera toujours la « plus grand bibliothèque d’art au Canada » (« largest art library in Canada »),\(^7\) suggère un malentendu inquiétant et fondamental sur ce qui constitue une bibliothèque.

Les bibliothèques d’art et de design de partout au Canada se tournent vers la Bibliothèque et Archives du MBAC comme la fondation intellectuelle des services de bibliothèques canadiennes, et considèrent que cette annonce équivaut à une déstabilisation de l’accès aux riches ressources contenues dans cette collection. Un tel plan d’action va sérieusement compromettre l’excellence en bibliothéconomie d’art au Canada et constitue inévitablement une mise en péril de l’excellence en recherche et érudition en art canadien. Les travailleurs qualifiés en bibliothèques construisent des collections qui sont acquises et organisées selon une connaissance intime des besoins des communautés; ils

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\(^7\) Don Butler, « National Gallery of Canada cuts 29 positions to balance budget. »
fournissent une interface humaine à ces collections grâce aux services de référence et d’enseignement, et sont – à travers leur participation dans des organisations professionnelles – des intermédiaires pour l’intégration des collections locales avec d’autres réseaux nationaux et internationaux de bibliothèques. Dans cette optique, le démantèlement de cette main-d’œuvre qui nourrit la collection du MBAC va entraver chez ceux qui demeurent, leur capacité à fournir l’accès intellectuel, créatif et professionnel, basé sur un savoir, et qui transforment un dépôt de livres, d’images ou de bases de données en une bibliothèque.

Le principe fondamental de la bibliothéconomie n’est pas l’acte de construire des collections, mais de faciliter l’accès à l’information. Il faut souligner que la culture n’est pas un sous-produit de l’accumulation et de la consommation de l’information, mais un dialogue dynamique entre les actes créatifs et leur réception, et c’est ce dialogue qui est en péril par l’éviscération continue de l’infrastructure d’information qui l’appuie. Le MBAC peut rester le plus grand assemblage de livres d’art au Canada, mais nous craignons que cette source légendaire d’érudition de l’art canadien perde sa capacité à fonctionner comme notre bibliothèque nationale et donc, cesse de participer au développement de la culture canadienne.

Nous avons de graves préoccupations concernant la capacité du Musée des beaux-arts à poursuivre la réalisation de son mandat, soit « de constituer, d’entretenir et de faire connaître, dans l’ensemble du Canada et à l’étranger, une collection d’œuvres d’art anciennes, modernes et contemporaines principalement axée sur le Canada, et d’amener tous les Canadiens et Canadiennes à mieux connaître, comprendre et apprécier l’art en général. » Nous avons hâte d’entendre quelles mesures seront prises pour surveiller les effets organisationnels causés par les changements annoncés afin d’assurer que ces réductions ne conduisent pas à une détérioration du service à la communauté internationale d’art qui comprend des commissaires, des artistes, des chercheurs, des bibliothèques et le public canadien et ce, afin que nous puissions en rendre compte à nos membres.

Cordialement,

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cc. Le très honorable Stephen Harper, Premier ministre du Canada
c. L’honorable James Moore, Ministre du Patrimoine canadien
cc. Moira McCaffrey, Directeur général, Organisation des Directeurs des Musées d’Art du Canada

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