Executive Board Activities

The Canadian Member-at-Large (CMAL):

1. participated in all executive board meetings via GoToMeeting conference calls and attended the mid-year board meeting in Washington DC (25 – 27 Sept. 2013). Through the duration of this tenure, the CMAL:
   - fielded Canadian concerns where appropriate
   - served as executive Board Liaison to:
     - ARLIS/NA Canada
     - International Relations Committee
     - Public Policy Committee

2. presented motions:
   - #39: That in recognition of Jonathon Franklin’s French translation services, the Society give him a complimentary membership (M: Daniel Payne; S: Deborah Kempe; V: Carried unanimously)
   - #41: That the EB ratify the Statement of Staff Reductions in Museum Libraries as drafted by the Public Policy Committee; (M: Daniel Payne; S: Deborah Barlow Smedstad. V: Carried: 9 ayes, 1 nay)

3. responded to two action items: #7 and #39, reported as completed

Public Policy Committee liaison responsibilities included:

1. attending PPC meeting at 41st annual conference in Pasadena and attending monthly PPC meetings via web conferencing

2. provided ongoing communication with co-chairs Carmen Orth-Alfie, Patrick Tomlin offering appropriate reports, information or news from the EB concerning the PPC
3. helping facilitate the ARLIS/NA EB endorsement of the Florence Declaration and the addition of the organization as an institutional signator (http://www.khi.fi.it/en/photothek/florencedeclaration/index.html)

4. reporting to the Executive Board on the PPC statement on Statement of Staff Reductions in Museum Libraries; preparing materials provided by PPC for posting the approved statement on the ARLIS/NA website (AWS) and for dissemination by institutional press release

**International Relations Committee** liaison responsibilities included:

1. attending IRC meeting at 41st annual conference in Pasadena

2. receiving regular email updates from chair Holly Hatheway

3. conveying appropriate recommendations from EB regarding PPC procedures and policies, including decisions on implementing non-refundable Study Tour Fees for applicants and information for posting Study Tour Policy & Procedure Documents through the AWS (26 Sept. 2013)

**ARLIS/NA Canada**

The Canadian Member-at-Large:

1. served as Canadian Representative to regional Canadian chapters:
   - ARLIS/NA Canada
   - ARLIS/NA Montréal/Ottawa/Québec
   - ARLIS/NA Ontario
   - ARLIS/NA Northwest Chapter

2. promoted leadership through promotion, cooperation and advocacy by appointing, in accordance with the ARLIS/NA Canada Chapter’s bylaws, the following members for the 2013 Executive Committee:
   - 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

3. **fostered mentoring and management skills** for regional chapters by attending chapter meetings:
   - ARLIS/NA Ontario
     - Fall 2013 Chapter Business Meeting (15 November 2013) Terrazza Restaurant, 372 Harbord Street, Toronto, Ontario; included presentation from Sara Angel, Founding Director of the Art Canada Institute;
     - Spring 2013 Chapter Meeting (Friday 8 March 2013) London Public Library, Central Library, 251 Dundas St., London ON.

4. **continued the recognition of collections and the stewardship role** played by Canadian librarians through organizing and conferring the 2013 Melva J. Dwyer Award by:
   - facilitating jury evaluation for the award; 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
   - supporting bilingual diversity, by encouraging jurors to make written evaluation notes on each title to be distributed by the CMAL moderator. A GoToMeeting session was secured for the final deliberations to offer visual aids and the capability of displaying juror’s written texts.
   - presenting the award at the ARLIS/NA 41st Annual Conference in Pasadena at the Convocation (Sunday 28 April 2013). From the 15 nominations representing a diverse range of subjects on Canadian art, architecture and design; the jurors unanimously selected:
     - **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.

5. **coordinated the 2014 MDA**, including:
   - selecting three jurors to represent distinctive regions in Canada:
     - Claire Parker, John Labatt Visual Resources Centre, Western University (Ontario)
6. spearheaded a campaign to compose and send a statement of concern regarding staff reductions at the National Gallery of Canada Library & Archives. In February 2013, 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 A and B 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/).

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.
7. strengthened communication and operational infrastructure for ARLIS/NA Canada by creating a new CARLIS-L listserv. In 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.

In October 2013, after approval from the majority of members from the Canadian Chapter’s 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.

8. launched the process for exploring new directions for the History of Art Librarianship in Canada: Essay in the History of Art Librarianship in Canada at the ARLIS/NA Canada Chapter meeting in Pasadena (27 Apr. 2013). 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 met with Sara Angel, Founding Executive Director & Publisher 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 November 2013. The official call for papers is being compiled and will be sent in early 2014. It is hoped that the responses from institutions willing to participate will help build the structure for this anthology of library histories.
19 March 2013

Marc Mayer
National Gallery of Canada
380 Sussex Drive
P.O. Box 427, Station A
Ottawa, Ontario
K1N 9N4

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

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3 Don Butler. “National Gallery of Canada cuts 29 positions to balance budget.”
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 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.”

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

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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

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 »). 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 »), et que la Bibliothèque du MBAC sera toujours la « plus grand bibliothèque d’art au Canada » (« largest art library in Canada »), 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 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,

Melissa Bruno  
Chair, ARLIS/NA Ontario Chapter

Nancy Duff  
Supervisor, Audio-Visual Resource Centre  
School for Studies in Art and Culture  
Carleton University

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