

COLLECTION DEVELOPMENT POLICY

**INGALLS LIBRARY AND ARCHIVES
THE CLEVELAND MUSEUM OF ART**

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**Collection Development Policy
Ingalls Library and Archives**

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**Collection Development Policy
Ingalls Library and Archives**

Ingalls Library

I. Purpose of the Policy

The Ingalls Library of the Cleveland Museum of Art is a nationally recognized art research library with rich collections encompassing a wide range of published materials covering art from all geographic areas and all periods of art history and archival collections documenting the history of the institution. Materials are collected in many languages and in print and electronic formats. Throughout their history the library and archives have been committed to excellence in their support of the museum's current and future collections, research, exhibitions, publications, lectures, programs and activities by identifying, acquiring, organizing and providing access to relevant information.

The Ingalls Library is an intellectual asset whose value is priceless. The founders of the museum had the vision to include a library from inception and the institution has sustained that vision to the current day. We continue to support the mission of the museum while also providing visitors locally and abroad with access to a world class collection of research materials.

The importance of judicious selection has increased proportionately with the increased publication of materials in all formats. In addition, the increased costs of organizing, housing and maintaining collections demand a collection development policy which clearly outlines and prioritizes the selection of materials.

The Collection Development Policy is an organic document which will be revisited on a regular basis in order to retain its relevancy. The Collection Development Policy serves the following functions:

- 1) To summarize the scope and nature of existing collections
- 2) To facilitate coordination of ongoing collection development efforts
- 3) To provide the basis for cooperation with other institutions
- 4) To outline collection development objectives

II. Description of the Collections

II.A. Definition of Audience

The primary mission of the library is to support the research activities of the staff of the Cleveland Museum of Art. The library also serves as the art library for the faculty and Masters and Ph.D. students enrolled in the CMA-CWRU Joint Program in Art History and Museum Studies. In addition, the library serves an international community of scholars including museum and commercial art professionals, faculty, undergraduate and graduate students, Cleveland Museum of Art members, and the general public.

II.B. Existing Coverage

The Ingalls Library is the research library of the Cleveland Museum of Art. Its collection of print and electronic materials on the history of art is one of great depth and breadth. The library's collections support research on the art collection, research on specific projects and discipline related research. As such, the library's holdings reflect the museum's collecting interests. The museum acquires important works in most areas of world art including European; North, Central and South American; African; Islamic; Indian/South East Asian; Ancient (Greece, Rome, Egypt and Near East) and Asian--with particular emphasis on painting, sculpture, textiles, the graphic arts and photography, and the three-dimensional arts dating from antiquity to the present.

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The library collects in support of present and future scholarly needs. Building on a broad base of materials collected since 1913, including holdings in related areas in the humanities, the library now focuses more specifically on collecting publications to support research on the history of art, relying upon outside sources to partially or fully support research in related areas.

Particular categories of materials added to the collection include: monographs on fine and decorative arts; monographs on artists; *catalogues raisonnés*; collection catalogs (both private and public); exhibition catalogs; museum and gallery catalogs; auction catalogs; dealer catalogs; archaeological reports; collected essays and *festschriften*; periodicals; pamphlets and ephemera; reference books; trade catalogs; microforms; and electronic resources.

II.C. Exclusions

The library does not actively collect artist books, audiovisual materials, manuscripts, slides, photographic collections, original prints, or other works of art. Such materials are sometimes included with purchased materials (e.g. original prints or photographs which are included loose with a book) or included in gift donations and are handled according to prescribed policies (see Appendix C).

III. Selection Responsibility

Selection of library materials is the responsibility of the Assistant Librarian for Acquisitions (monographs/standing orders), the Continuations Librarian (serials/auction catalogs/electronic resources/standing orders) and the Asian Bibliographer/Cataloger (all categories and formats in Asian languages) in conjunction with other library and museum staff recommendations. The Director of Library and Archives is responsible for out-of-print selection of materials. The Senior Librarian for Reader and Circulation Services is solicited for recommendations regarding the development of the Reference collection. Final responsibility for the overall development of the library collections rests with the Director of the Library and Archives.

The majority of current monographic publications are received on approval via specified domestic and international vendors. Other titles are selected individually based on slip announcements from vendors world-wide, reviews in related subject serials or professional journals, and solicitation of recommendations from museum staff.

The majority of current serial publications are selected based on advertisements and sample issues, reviews in related subject serials or professional journals and solicitation of recommendations from museum staff. Titles are provided via specified domestic and international vendors.

Curatorial input is solicited in the selection of the majority of Asian language materials.

Individual purchases greater than \$500.00 must be approved by the Director of Library and Archives.

IV. General Collection Guidelines

IV.A. Chronological Scope

The library collects material on art from all time periods, from the proto-historic era to art of the twenty-first century.

IV.B. Geographic Scope

The library reflects the encyclopedic scope of the museum's art collections, including material from all cultures and geographic regions.

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IV.C. Imprint

The library collects in-print publications extensively and collects antiquarian materials as needed to complete gaps in the collection or to support research on the art collection, research on specific projects or discipline related research.

IV.D. Languages and Translations

The library collects publications in all languages reflecting the international nature and encyclopedic scope of the art collection. The bulk of the material is in English and Western European languages. Asian subject matter is also collected in Chinese, Japanese and Korean languages.

The library collects exhibition catalogs from multiple venues in various languages and retains editions of publications in multiple languages as long as there is significant difference in content as in the case of illustrations, prefatory material, bibliography or indices. In cases where items are identical in content and differ only in language the library will retain only one edition, with preference for the English language edition. English language publications are preferred where editions are published simultaneously in several languages. Acquisition will not be delayed, however, when a foreign language edition is published before an English language edition.

IV.E. Multiple copies

In general the Ingalls Library does not retain duplicates of any publication with exception to the following classes of materials.

- CMA publications: three copies of all materials published by the museum are acquired and retained; with one copy placed in Reference and two circulating copies.
- CMA related exhibition catalogs: two circulating copies of all materials published in conjunction with exhibitions held at CMA are acquired and retained.
- Reference materials: the library will acquire and retain multiple copies of some reference materials as determined by the Director of Library and Archives. Note: the library may purchase certain general reference materials in multiple copies for museum offices (e.g. dictionaries); no bibliographic holdings for these items will be maintained.

IV.F. Editions and Formats

The Ingalls Library acquires and retains various editions and formats of material in order to enhance the library collection and to support the collecting mission of the museum. Hardbound editions are preferred. The library will retain dust jackets and book sleeves for the CMA Reference copy of CMA publications; when the dust jackets and books sleeves are an integral aspect of the item as a collected object; when material is reproduced on them that appears no where else in the item; or when a CMA object is illustrated. The Ingalls Library will not retain photocopies of materials acquired on interlibrary loan due to copyright infringement.

IV.G. New Editions and Reprints

New editions are acquired when they reflect significant changes and additions in comparison to the previous edition(s). The library acquires reprints only if the title is new to the collection or if acquiring a reprint is less expensive than preserving the library's original copy.

IV.H. Memberships

Memberships to organizations are acquired at the institutional/library level as needed to provide access to publications of interest. If publications of interest are not available at the institutional/library level, memberships may be acquired at the individual level under the name of the Continuations Librarian or appropriate museum staff member at the discretion of the Director of Library and Archives.

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V. Collecting Categories and Formats

V.A. Monographs

The library makes every effort to acquire all current monographic titles that fall within the parameters of its collecting scope. Books are selected for their scholarly content and appropriateness in relationship to the collection.

V.B. *Oeuvre* catalogs

Catalogues raisonnés and corpora are collected extensively.

V.C. Collection Catalogs

Catalogs of both public and private collections are collected extensively.

V.D. Exhibition Catalogs

Exhibition catalogs from museums, art galleries, foundations and other venues are collected extensively. No exhibition is too small to be included in the library's collection if it falls within the parameters of the collecting scope.

V.E. Collected Essays, *Festschriften* and Conference Proceedings

Collected essays and *festschriften*, and the proceedings of congresses and symposia are acquired if the general scope of the work falls within the library's collecting parameters.

V.F. Facsimiles

Facsimiles of important books, such as illuminated manuscripts, are acquired selectively, primarily when original editions are not available.

V.G. Serials

Serials are publications in any medium that are released in installments on a regular or irregular basis. Serial publications include items such as annuals, journals, proceedings, and newsletters. The library collects local, national and international serial publications. Every effort is made to acquire and maintain complete serial runs, though some materials are not retained indefinitely. Whenever possible, gaps in the collection are filled through the purchase of back issues.

Serial titles require special review for selection and retention since acquisition has a long range financial commitment. Factors that add to the expense of each title include initial cataloging, ongoing processing, annual subscription cost, vendor fees, binding and space requirements. Often a sample issue(s) and published reviews are obtained to assist in the review process. The following criteria are considered in the selection process; enduring scholarly value, importance of the serial by its inclusion in core art bibliographies or major art library catalogs, the importance of the serial in relation to the museum collecting activities, extent of indexing and access to content, authority, and cost. In addition the library does not collect materials that are predominately financial reports or calendars of events and some materials of a current and timely nature such as directories are not kept indefinitely.

V.G.a. Newspapers

The library subscribes to various local, national and international newspapers to provide current information about arts and culture as well as political activities and current events. General newspapers are not retained but clipped for relevant arts information. Specialized arts newspapers generally are retained indefinitely.

V.G.b. Auction Catalogs

Auction catalogs are publications issued by an auction house to advertise forthcoming sales. They provide lot descriptions, price estimates, and often illustrations of the items in the sale. The library

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acquires auction catalogs in any medium from all major national and international auction houses and selected local fine arts auction houses. Wherever possible sales results are collected and tipped into the print catalog. Catalogs are purchased to support the buying interests of the museum. Retrospective catalogs are also purchased to support provenance research. Auction catalogs collected include sales of fine and decorative art, major collection and estate sales, textiles, photography, prints and drawings, old master and modern paintings, and contemporary art, among others. The library does not collect auction catalogs for automobiles, wine sales, clocks, watches, memorabilia, and toys.

V.G.c. Electronic Journals

The library subscribes to electronic journals both paid and free of charge. Electronic journals follow the same selection criteria as print journals. The Continuations Librarian also considers ease of access, license restrictions, technical considerations, cost, storage, completeness, image quality, convenience, and/or perpetuity of access when evaluating an electronic journal. The Continuations Librarian negotiates product contracts and monitors compliance with any licensing agreements.

Subscriptions to print and electronic versions of the same title may be held due to the publisher bundling the subscription for print and electronic access or a title may be included in an aggregate resource such as JSTOR.

V.H. Reference Materials

The reference collection of research tools and basic materials that complement the core collection are located in the Reference Room for access by all users.

Art reference materials collected may include:

- Art reference books
- Biographical reference tools on artists
- Indexes to periodical literature. (Preference is usually given to online formats. See further below under "Other Electronic Resources")
- Indexes to auction sales results. (Preference is usually given to online formats.)
- Reference books, indexes, and finding aids for research of the auction and exhibition history of works of art
- Bibliographies on art
- Guides to artists' monograms and signatures, hallmarks and other decorative art identifying marks
- Reference books on artists' techniques and materials
- Indexes to art reproductions
- Directories of museums, galleries, libraries and art professionals

General reference materials collected may include:

- Biographical dictionaries and encyclopedias
- Historical and current atlases and gazetteers
- Foreign language dictionaries
- European encyclopedias standard to most important reference libraries
- Indexes to dissertations
- Standard reference sources for monuments, buildings, churches, sculpture, and museums
- Standard reference sources for emblems, heraldry, iconography, and genealogy
- Selected basic reference works on religion, mythology, literature, performing arts and humanities

V.I. Other Electronic Resources

Other electronic resources collected by the library include subscription or free Web resources. Electronic resources are collected based on their scholarly value, anticipated use and cost per use. The availability of existing print resources is considered when selecting these resources.

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Other Electronic Resources collected may include:

- Auction sale and provenance research tools
- Bibliographic indexes
- Biographical resources
- Conference proceedings
- Databases
- Dictionaries, directories, encyclopedias, and other reference works
- Image databases
- Government documents
- Library catalogs

Whether free or fee based, the process of adding and maintaining electronic resources to the collection is costly. Special considerations for electronic resource selection include the following: licensing restrictions, ease of access, systems/technology support, scope, content, design, authority, archiving and stability of the site. Prior to purchase, a demonstration product or test period is obtained to assist library and museum staff in the review process. Published reviews and/or dialogue with colleagues from other art libraries are used for evaluation. Comments from reviewers are weighed with the final decision for acquisition resting with the Director of Library and Archives. The Continuations Librarian negotiates product contracts and monitors compliance with any licensing agreements.

Quite often, particularly with regard to indexing and abstracting databases, electronic resources add significant value and usefulness to the existing collection and improve the quality of services available to library users.

V.J. Video/Audio tape and film

Video/audio formats are not collected unless deemed critical to project related research. The library retains videos, but does not actively provide a format suitable for use by staff, visiting researchers, and visitors at large. The video can exist in any format or medium presently available.

V.K. CD-DVD

The library collects CD/DVD/Optical media as needed for collections research or project related research and as included in print publications. Evaluation of all CD/DVD/Optical media includes an analysis of usability and functionality as well as access codes, system requirements, and access levels. The library retains CD/DVD/Optical media and makes access available by the best means in which the greatest audience can make use of it. CD/DVD media are kept together with bound materials. Individual and bound CD/DVD media are shelved in the stacks. Select materials are made available via the library website, CD/DVD server, and/or library OPAC work stations.

V.L. Dissertations

Unpublished dissertations are acquired selectively.

V.M. Travel Guidebooks

The library actively collects travel guidebooks, including updated editions, which assist art scholars in their research.

V.N. Microforms

While the library prefers print publications, it acquires microforms if the publications are not available in any other format.

V.O. Pamphlets and Ephemera

The library has a collection of ephemeral materials on individual institutions and artists.

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V.O.a Institution Files

Ephemeral materials pertaining to important and relevant institutions are maintained in institutional clipping files. The types of materials collected and retained include press releases, newspaper clippings, and publications under 35 pages. The files do not contain annual reports, member's magazines, calendars, membership lists, post cards or posters. Extensive holdings of press clippings, brochures, and other ephemeral material relating to the history of the Cleveland Museum of Art are collected and retained.

V.O.b Artist Files

The library collects ephemeral materials on artists in the national and international arena with particular strength for artists in the Cleveland area and the Northeast Ohio region. Materials are maintained in artist clipping files. The types of materials collected and retained include exhibition lists, reviews and announcements, newspaper clippings, obituaries, exhibition brochures and checklists, gallery invitations, and publications under 25 pages.

V.P. Rare Materials

The library does not collect rare books, periodicals, and antiquarian materials except as needed for research on the collection or to complete gaps in holdings.

V.Q. Images/Slides

The library actively develops, collects, and retains images in any format suitable for use by staff, visiting researchers, and other visitors with delivery in digital format only. The images can be physical 35mm slides or in a digital format. Slides are no longer purchased but are still received via gift donations. Slides are accessioned into the collection as appropriate and digitized as time permits. Library staff provide image services to assist the museum staff in the delivery of images, including scanning books and creating electronic presentations. Images are actively archived on mirrored NAS servers and DVD media.

V.R. Dealer Catalogues

The library does not routinely purchase dealer catalogues. However, dealer catalogues are regularly sent to the library by curatorial staff and the Director's office for addition to the collection.

VI. Collecting Levels

While the library makes every attempt to collect materials in all areas of art historical interest pertinent to the museum, areas which are covered are collected to differing degrees.

There are different levels of content coverage possible and the following terms have been adopted by the library. The library does not have any existing areas collected at the comprehensive level.

- A. **Minimal Level:** Only highly selective purchases made in an area, usually for general reference use, or the support of a very specific project.
- B. **Major Works Only:** Core material only in a specified area. Materials on only the most major artists or topics are purchased in a highly selective manner.
- C. **Instructional Level:** Scholarly materials are acquired to support instruction and research at the undergraduate and graduate levels. This includes reference and bibliographic tools and a selection of journals. Major artists and topics are covered in some depth but more minor topics are covered in a cursory manner. Retrospective purchasing limited to standard works.
- D. **Research Level:** All works of scholarship treating even narrowly defined topics are purchased. Major artists and topics are collected in a comprehensive manner with minor topics well represented and in some depth.

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- F. **Comprehensive Level:** The library searches for and purchases everything published on an artist or topic. All currently published materials are purchased. Retrospective purchasing is actively pursued.

VII. Subject Qualification by Collecting Level

Publications on all areas of the decorative arts and design are collected including ceramics, glass, furniture, jewelry, metalwork, textiles and woodwork. Contemporary art publications are collected intensively, including contemporary art of the United States, Europe and Asia. Current and retrospective publications are actively collected in areas of more recent concentration including Islamic art, Korean art, African art and Pre-Colombian art.

The current and proposed collecting goals of the library can be summarized as follows:

Subject Area	Current Collecting Level	Proposed Collecting Level
Ancient Greek and Roman art and archaeology	Research	Research
Ancient Egyptian art and archaeology	Research	Research
Ancient Near Eastern art and archaeology	Research	Research
Asian Art		
Chinese	Research	Research
Japanese	Research	Research
Korean	Instructional	Research
African Art (Sub-Saharan)	Instructional	Research
American art (British Colonial America & U.S. – 1960)		
Painting and sculpture	Research	Research
Decorative art and design	Instructional	Research
Australian Art	Minimal	Minimal
Canadian art	Minimal	Minimal
Contemporary Art (1961-present; global)	Research	Research
European art (1501-1800)		
Painting and sculpture	Research	Research
Architecture	Research	Research
Decorative art and design	Research	Research
European art (1801-1960)		
Painting and sculpture	Research	Research
European art (1801-1960)		
Architecture	Research	Research
Decorative art and design	Research	Research
Islamic art (including Coptic and N. Africa)	Instructional	Research
Medieval art (Early Christian, Byzantine and Western Medieval -1500)	Research	Research
European arms and armor	Research	Research
European illuminated manuscripts	Research	Research
Native American art (Inactive)	Major Works	Minimal
Oceanic art (Inactive)	Major Works	Minimal

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Subject Area	Current Collecting Level	Proposed Collecting Level
Photography	Research	Research
Pre-Colombian art	Instructional	Research
Prints and drawings	Research	Research
Textiles	Research	Research

In addition, correlated subject categories are collected as follows:

Correlated Subject Category	Current Collecting Level	Proposed Collecting Level
Aesthetics	Major Works	Minimal
Archaeological sites and finds pertaining to objects in the collection or are major works on specific historic sites	Research	Research
Archaeology as a science and practice	Excluded	Excluded
Architecture representing the highest example of the output of a culture or including a discussion of the decorative programs in painting and sculpture or aiding research in the history of decorative art	Research	Major Works
Art Education	Minimal	Minimal
Art law	Minimal	Minimal
Art Techniques	Minimal	Minimal
Art Theory and Criticism	Minimal	Minimal
Artist Biography	Major Works	Major Works
Collectors and collecting	Research	Research
Conservation	Major Works	Research
Costume as related to iconography, style or interdisciplinary approaches to the study of objects in the collection	Instructional	Instructional
Fashion as it relates to notable photographers represented in the collection	Research	Research
Folk Art	Minimal	Minimal
Museology and museum studies in English and published in the U.S.	Major Works	Major Works
Mythology	Minimal	Minimal
Non-English publications on museology and museum studies if specific to museums in countries of interest to the museum	Major Works	Major Works
Numismatics as related to iconography	Instructional	Instructional
Science	Minimal	Minimal
Social History	Minimal	Minimal
Works on architects who also produce furniture and other decorative objects are collected to document that part of their oeuvre	Major Works	Major Works

VIII. Gifts

Gifts to the collection are added using the same criteria with regard to their scholarly value as purchased materials. Gifts are accepted with the understanding that the library has complete discretion over the

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option to retain. Donors are provided with the option to reclaim materials that duplicate items in the collection or are outside the collecting scope.

IX. Exchange Materials

The library participates in an on-request exchange program with institutions worldwide. The library does not rely on exchange programs to acquire materials.

X. Preservation

Preservation of library material is the responsibility of all museum staff and library visitors. Library materials function not only as research tools but as collected objects. As such, the library strives to preserve its collection in accordance with the standards and handling practices established documents and rare books.

XI. Replacement and Desiderata

Though the library strives to maintain its collection in the best manner possible, normal use over time will cause damage which may result in the necessity of replacing materials. Visitors and staff are encouraged to notify library staff of damaged, brittle, or otherwise endangered items. On the occasion that an item goes missing and is deemed lost, the Ingalls Library will make every attempt to replace it. Library visitors that lose items circulated to them will be charged a standard fee for replacement.

A thorough searching is done of the library stacks and department libraries before printed material which has been lost or damaged is considered for replacement. The criterion to be considered for replacement includes long-term value and demand as well as alternative coverage of the topic in the existing collection. Replacement copies are ordered for badly damaged books when conservation has been deemed inappropriate. Desiderata are acquired when found during routine searching of out-of-print dealers' catalogs or when a researcher requests the title.

XII. Deaccessioning

Deaccessioning is the removal of library materials from the collection. Ingalls Library collects materials for research in the arts in a broad fashion, regardless of current relevance, and therefore deaccessions very little. Items selected for deaccessioning are reviewed on a case by case basis. Materials that are superseded annually with newer editions are kept if the content pertains to the visual arts and if the contents are not reproduced in their entirety in the newer edition. Ingalls Library strives to present a well rounded view of the art world and will not deaccession any item as a form of censorship.

XIII. Relation to other library resources

The Ingalls Library supports research for all of the departments of the Cleveland Museum of Art. A local comprehensive public and private library system also complements that of the library. Informal collection development agreements exist between the Ingalls Library and Kelvin Smith Library at Case Western Reserve University and the Gund Library at The Cleveland Institute of Art. In addition, an arrangement made with the Kelvin Smith Library at Case Western Reserve University allows museum curatorial and research staff to borrow materials. Museum staff are encouraged to utilize this option for access to humanities, architecture, and interdisciplinary materials outside the collecting scope of the Ingalls Library. Curatorial and research staff have borrowing privileges at the Cleveland Public Library which houses both circulating and non-circulating collections related to the study of art and complementing the collections of

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the Ingalls Library. Museum staff are allowed onsite use of the Gund Library at The Cleveland Institute of Art which houses an excellent collection of artist books and significant holdings on design.

In addition to the libraries in the metropolitan area, the Ingalls Library offers interlibrary loan services whereby materials can be borrowed from other libraries for museum staff.

XIV. Recommendations

The following recommendations result from the preparation of the Collection Development Policy:

- A. Active curatorial areas should be collected at the Research Level. Areas that are not currently at that level should be brought up to that level through the allocation of a greater percentage of available acquisitions funds and through methodical and aggressive retrospective purchasing. Action should be taken in close cooperation with appropriate curatorial staff. Buying for "Inactive" areas should be pursued at the Minimal Level only.
- B. Continue to build upon strengths designated by the museum by sustaining commitment to collections which support primary areas of curatorial research. Methodically analyze such collections to determine "gaps" and pursue retrospective purchasing to fill identified "gaps."
- C. Collect at the undergraduate level selectively. Formalize the current unwritten collection development agreement with Case Western Reserve University, particularly in regard to the provision of undergraduate level resources in art history.
- D. Define appropriate level of collecting in the areas of Greek and Roman archaeology, Egyptian archaeology, African and Asian archaeology in close cooperation with appropriate curatorial staff.
- E. Limit the purchasing of materials in the areas of art theory and criticism, philosophy of art, aesthetics, to Minimal Level only.
- F. Limit the collection of materials in related areas such as history, philosophy, religion, women's studies and literature to only those works which directly address works of art or are significant corollary research resources not easily available in the local area or via inter-library loan.
- G. Assign curatorial staff to individual reference librarians in order to keep the library better informed of potential projects/exhibitions at the ideation phase thereby allowing the purchase of necessary resource materials in a more efficient and cost-effective manner.
- H. Director of Library and Archives and Chief Curator meet regularly to keep library apprised of changes in museum collecting areas and interests.
- I. Reassess approval plan profiles based on written policy.
- J. Reassess serial and auction catalog subscriptions based on written policy.
- K. Pursue collection development collaboration with the Cleveland Public Library in regard to rare materials and materials on Asian art.
- L. Pursue purchase of non-print materials whenever possible and in accordance with collecting guidelines.

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Museum Archives

I. Purpose of the Policy

The Cleveland Museum of Art archives maintains the museum's historical records and operates the records management program. These records document the care, security, ownership, and changing conditions of the collection. They also provide the knowledge of the institution's history that is essential for internal communication and decision making. These records protect the museum's legal rights and its ownership of property, ensure compliance with government and business regulations, and provide the means for keeping its constituency informed of its activities, operations, and accomplishments.

The Collection Development Policy is an organic document which will be revisited on a regular basis in order to retain its relevancy. The Collection Development Policy serves the following functions:

- 1) To summarize the scope and nature of existing collections
- 2) To facilitate coordination of ongoing collection development efforts
- 3) To provide the basis for cooperation with other institutions
- 4) To outline collection development objectives

II. Description of the Collections

II.A. Definition of Audience

The primary constituency of the museum archives is museum staff who use the collection when researching projects such as exhibitions, acquisitions, programming, development, marketing, publications, design, etc. Other constituents include scholars and graduate students researching art history topics, and the general public, particularly persons owning artworks previously exhibited at the museum.

II.B. Existing Coverage

The archives collection supports research on the art collection and project oriented research on the history of the museum and on the Cleveland area. The archives houses the institutional records of the museum with the exception of records related to artwork. Records in the collection date from the 1880s to the present, and consist of approximately 1,700 cubic feet of paper documents, photographs, CMA publications, scrapbooks, video and audio-tapes, posters, slides, ephemera, and electronic files. Electronic records are records created, generated, sent, communicated, received, or stored by electronic means. Electronic formats include but are not limited to word processing, spreadsheets, databases, image files, and audio files. All of these materials are valuable resources for researching the history of the museum and its collection, the evolution of CMA exhibitions and other projects, the social background of the major art movements of the twentieth century, and the social and cultural history of the Cleveland area. Strengths of the collection include records of the director's office, board of trustees, exhibition files, May Show records, photographs, and architectural drawings. All other museum departments are represented at a comprehensive level dating to the early 20th century.

In order to ensure that records of enduring value are properly accessioned the archives is also responsible for the museum's records management program. The museum has a records policy in effect detailing the responsibilities of the archives and museum staff for maintaining records. Departmental records retention schedules detail the types of records created by staff and their retention period. The archives is responsible for the temporary storage and destruction of non-permanent records as well as the storage of permanent records. At present most offices have current records retention schedules. The offices not currently scheduled use the general records schedule and vital records schedule when preparing records for transfer to the archives.

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II.C. Exclusions

Records related to artwork are not collected. These records are housed in the registrar's office and curatorial offices. The archives does not solicit manuscript collections or other collections not related to the museum.

III. Retention Responsibility

The Archivist and Records Manager is solely responsible for the creation of records policies and retention schedules which ensure that the appropriate materials are retained by the institution.

IV. Deaccessioning

Records scheduled for permanent retention are processed according to standard archival procedure which may include the disposal of certain types of materials. However, whole-sale deaccessioning of permanent records does not occur.

V. Relation to other archive resources

Although there are no formal agreements with other local archives visitors are routinely referred to more appropriate repositories as needed.

VI. Recommendations

The following recommendation results from the preparation of the Collection Development Policy:

- A. Completion of a museum-wide plan for the management of electronic records is critical.

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APPENDIX A

I. Mission of the Ingalls Library and Museum Archives

The Ingalls Library and Archives share the vision of The Cleveland Museum of Art. The library's mission is to support the museum's current and future collections, research, exhibitions, publications, lectures, programs and activities. The archives' mission is to preserve records that document the origins, development, achievements, and activities of the museum and to administrate the museum's records management program. The Ingalls library and archives serve the museum's community by identifying, acquiring, organizing and providing access to information in accordance with our stated values.

Values

- Excellence** Ingalls library is committed to the highest standards of the profession and is responsive to current and future information needs through the acquisition, organization, and dissemination of resources.
- Teamwork** We work collaboratively, both internally and externally, supporting each other through communication, sharing ideals, and working in support of our mission.
- Appreciation** We take pride in our collections, traditions, and history and communicate this pride to our patrons.
- Innovation** We lead in a manner that welcomes and flourishes in a dynamic and ever changing environment, allowing for professional growth, modern services, and collection growth beyond physical boundaries.
- Enjoyable Work Environment** The Ingalls Library is an open and welcoming place where mutual respect, collegiality and professionalism motivate the staff to use their talents to bring the pleasure and meaning of art to all in comfort and security.

II. Description of the Ingalls Library

II.A. History of Library

When the Cleveland Museum of Art was incorporated in 1913 plans were already underway for a library of 10,000 volumes to be included. It was recognized that for the museum to operate effectively a functioning library was essential. In anticipation of the museum's grand opening, the *Bulletin of the Cleveland Museum of Art* of February 1916 described the library, located on the ground floor: "An air of studious repose pervades this most agreeable room. One long wall is pierced by windows between which bookcases projecting into the room form six secluded bays...Down the center of the room are tables for use of the readers, who may help themselves to the books in the open shelves around the wall, and, yet, are all under the supervision of the librarian, who sits in a raised alcove at one side of the entrance; close at hand is a spacious vault for the safe-keeping of valuable books, manuscripts, etc. At the farther end of the library is the photograph room, a large, well lighted apartment, where will ultimately be found reproductions of all the important works of art in the world." Although a small purchase fund became available in 1915, friends of the museum were solicited regularly for books, images, and money.

Upon the opening in 1916, several notable collections of books related to the museum's collection of objects had been acquired. Among these were Jephtha Homer Wade's donation of books given to

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complement the Wilson lace collection and the Macomber collection of books on arms and armor given by Mr. and Mrs. John L. Severance. In the Museum's annual report for 1923, it was noted that the library had purchased the concluding volume of Emmanuel Benezit's *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs & graveurs...* and Ulrich Thieme's and Felix Beckers' *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart...* By 1924 J. B. Rietstap's *Armorial general...* was acquired and in 1930 the all-important *Art Index* was purchased for the Library's collection. During the depression years new acquisitions were kept to a minimum. In 1939, upon the death of Mrs. Julia Morgan Marlatt, the museum library was the beneficiary of the late Mr. Marlatt's library of over 300 finely printed books including a complete set of works printed by William Morris at the Kelmscott Press from 1891-1898. The library continued to purchase essential works and in 1952, 1953 and 1956 Leonard C. Hanna made significant contributions to the library's book budgets which were ear-marked for the acquisition of retrospective serial titles.

Demand for library resources and services grew rapidly. As early as 1922 over five thousand readers requested the loan of more than seven thousand slides in addition to using the book, sales catalog, pamphlet collections, and clipping files.

By the early 1950s the book collection had grown to over 37,000 volumes and the photograph collection to nearly 47,000 images. In 1956 Leonard Hanna bequeathed a substantial endowment to the museum providing the means by which to develop the library to the status of a preeminent research collection. With the generous Hanna bequest, the library was able to build its collections at an unprecedented rate. Not only were newly published works acquired, but rare volumes such as Cesare Ripa's *Iconologia del cavaliere Cesare Ripa, perugino...* Perugia, 1764-1767 (5 volumes), the English translation of Gerard Lairesse's *Groot schilderboek, waar in de schilderkonst in al haar deelen grondig werd onderweezen.../A treatise on the art of painting, in all its branches; accompanied by seventy engraved plates, and exemplified by remarks on the paintings of the best masters, 1817* (2 volumes), George Catlin's *The manners, customs and condition of the North American Indians...* 1841 (2 volumes), and Johann Wolfgang von Goethe's *Goethe's theory of colours; tr. from the German: with notes by Charles Lock Eastlake, 1840*, were acquired. In more recent years, notable acquisitions have included the *Biblioteca di Designi*, (28 volumes); *The Loeb Library Classical Library*; *Si Ku Quan Shu, 1983-1986* (1,501 volumes); and in 2004 the acquisition of materials from the private library of Hasso von Winning (1,600 volumes on Mesoamerican art).

The library moved to expanded quarters in 1958 with the construction of an addition to the museum. Keeping up with technological advances, the slide library began replacing glass lantern slides with 16mm slides.

Increased use by students of Western Reserve University spurred the inauguration of the joint program in art history and museum studies in 1967 with museum staff teaching graduate level classes. The library took an active role in servicing this new clientele while Western Reserve University contributed financially to the book fund.

Departmental libraries were housed in the Musical Arts department, the Asian and Textile art departments, the Conservation department and in the Print Study Room. Despite the existence of satellite libraries, overcrowding became an issue in 1975 and the library began restricting access to museum staff, art history students, faculty, and members. By the time the 100,000th volume was added to the collection in 1979 stack space was exhausted. Some relief was realized with the installation of additional shelving in the Print Study Room for books on prints.

The next few years heralded the library's growing participation in technology-based solutions for access to information and shared cataloging of materials. In 1979 the library joined the Research Libraries Information Network in order to benefit from RLIN, a national database of bibliographic information, then

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in 1980 the museum, in cooperation with the Metropolitan Museum of Art and Art Institute of Chicago, developed a computerized union catalog of art auction catalogs for RLIN known as SCIPPIO.

In 1983 on-going space problems were solved by a new addition to the museum specifically designed for the library and providing space for twenty years of collection growth. The new library was named in honor of donors, Jane Taft Ingalls and Louise Harkness Ingalls.

As the collection and usage continued to increase it became clear that library operations were in need of automation. The significant funding required was provided by the Reinberger Foundation in 1986. The Dynix integrated library system was implemented in 1989.

At the end of the twentieth century three events were recognized as pivotal in the library's development: the decision in the 1950s to utilize funds from the Hanna bequest to build the library into the preeminent research collection it has become; the construction of a building to house the library in the 1980s; and the automation of library operations.

The beginning of the twenty-first century ushered in a new series of pivotal moments in the library's history; a move in September of 2006 into the newly renovated space in the North building; the institution of an open access policy in October 2007; and a combination of projects making collections available to a worldwide audience and ensuring the library's place as an innovator in the information age.

The new library facility was planned with the technological and spatial flexibility necessary to accommodate a growing and increasingly more diverse community of library visitors. The expanded Reading Room, situated at the heart of the public space and lit by a combination of natural light from clerestory windows and table lamps, comfortably seats 80-100 people and includes ample shelving to accommodate the research needs of the curatorial staff and of the students and faculty in the Joint Program in Art History and Museum Studies. The Reference Room also benefits from the addition of increased seating and now houses our substantial collection of artist clipping files and microfiche collections, as well as the numerous resources already available for reference. The addition of a large seminar room which is divisible into two smaller spaces facilitates small group study, allows increased programming and provides much needed space for bibliographic instruction and electronic resources training for those we serve. The popular "Monday Table Room" remains in spirit but has been replaced by an open area with comfortable seating and the display of newspapers, current auction catalogs and periodicals. New book acquisitions are on display in the Reading Room.

As part of the move into a new facility an administrative decision was made to eliminate several of the satellite libraries by incorporating them into the general collections. The library still maintains a satellite library in the Conservation department and in the Print Study Room as well as a shared library in the Penton building. Library collections are housed in two stack areas in the basement of the 1916 Building. However, the stack areas do not provide adequate square footage for current collections or future growth and approximately 97,400 items are stored inaccessibly on-site. Plans are being made to provide for these and future materials at the end of the construction project in 2012.

The move into a new facility provided an optimal moment in which to revitalize library services via a series of technology based projects that will enhance research for all of our visitors for years to come. For the Ingalls Library and Archives, entering the 21st century information age included the selection and implementation of a new integrated library system, ExLibris' Aleph, which supports all forms of media including images, video, audio and text and ExLibris' Primo, which allows seamless searching across national and international library catalogs and databases. Visitors are able to search the library collection and other collections, even Google, simultaneously, in order to create comprehensive answers to their research questions.

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In addition, the library collections were reclassified from a unique numbering scheme to the Library of Congress Classification System, a nationally and internationally recognized standard. The previous system was developed by the Metropolitan Museum of Art in 1911 and its use in its entirety was discontinued by all others over time due to the limitations of the system within the current framework of art historical research. Our conversion to the Library of Congress Classification System allows visitors from all backgrounds and nationalities to more easily access our collections and brought us in line with comparable research institutions.

The images which are so crucial to art historical research have undergone many format changes over the years. In conjunction with our move into the North building our collection of almost 500,000 slides was digitized with funds provided in part by a grant from the United States Department of Education, under the Fund for the Improvement of Education.

Lastly, in 2006-2007 the Ingalls Library implemented a new security and inventory system using state of the art RFID (radio frequency identification) technology which enables the priceless collections of the library to remain secured and controlled more effectively and efficiently.

II.B. Staff and Services

The museum's Ingalls Library is composed of five divisions representing a broad range of technical and public services: acquisitions, cataloging, images/systems, reference/circulation, and continuations. Each division is headed by a degreed librarian.

The collective subject expertise, library science expertise, foreign language competencies, varied educational backgrounds and technical skills ensure that a wide range of services is available to library users of all levels.

The acquisitions division is responsible for selecting, acquiring, evaluating and paying for all monographic research materials. Gifts to the library and publication exchanges with other art museums are also the responsibility of the acquisitions division.

The cataloging division is responsible for bibliographic control and access to library material and contributes full level bibliographic records to OCLC's shared bibliographic database (WorldCat). The department maintains the library's online catalog using the Aleph integrated library system and classifies library materials using the *Library of Congress Classification System*. The department is also authorized to contribute authority headings to the Library of Congress through participation in ArtNACO.

The image services division collects and catalogs images on all aspects of the visual arts including Ancient, Asian, African and Oceanic, European, Early Americas, American and contemporary art. All media are included such as architecture, painting, sculpture, mixed media, video, basketry, beading, prints, drawings, advertising, posters, photography and ceramics. The online image catalog currently contains over 280,000 records and a portion of the collection is available through the online image catalog. The image staff provides a variety of services including digitization of slides, assistance with creating PowerPoint presentations and the scanning of transparencies, negatives and film prints.

The Systems division provides full support of systems pertaining to the operations of all library staff functions. The division maintains staff on hand to administer the daily function, backups, and long term maintenance of all server hardware and software. Working with The Cleveland Museum of Art information technology staff, library systems are integrated with the museum network and are accessible from the intranet and internet for research by all. The library currently uses the Ex Libris integrated library system suite of products supported by other open source software.

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The reference division provides reference and research services including assistance with bibliographic searching, providing bibliographic instruction in the use of library materials and databases, interpreting library catalogs, arranging interlibrary loans using OCLC's ILL Manager, and indexing Museum publications for inclusion in the Library's index to CMA publications. The staff works closely with not only the Museum's curatorial division but also with faculty and graduate students in the CMA/CWRU Joint Program in Art History and Museum Studies and with a wide range of other library visitors. The Ingalls Library's rare book collection and clipping files are maintained by the division. The staff also develops and implements a wide variety of programming including *Collection in Focus*, featuring items from the collections, *Research Roadshow*, and the *Art and Fiction Book Club*.

The circulation division is responsible for maintaining records for the lending of books to museum staff and visitors and subsequently checking-in and re-shelving material after it has been returned. In conjunction with these responsibilities many related tasks such as paging materials, stack maintenance, processing overdue notices, placing reserves on items and inventorying library collections and curatorial offices are carried out by the circulation staff. The circulation division also maintains the satellite libraries and a shared library located in the Penton Office building in downtown Cleveland. Items are routinely delivered to museum staff in their offices.

The Continuations division handles all aspects of auction catalogs and serial publications (periodicals, newspapers, annual publications, calendars and newsletters) including selecting, acquiring, evaluating, check-in, processing and binding as well as answering reference queries regarding serials and sales catalogs.

II.C. Satellite Libraries

The library continues to maintain two satellite libraries, in the Conservation Department and in the Print Study Room. Used primarily by the departmental staff, these two collections include specialized reference and basic works, artist monographs, serials, and technical reports. Material for the two department libraries is acquired, processed and shelved by the Ingalls Library staff and bibliographic records for the material are included in the library's online catalog.

In addition, a small shared library of basic reference resources is located in the Penton Office building in downtown Cleveland. Used primarily by curatorial staff located in the Penton building, the library is maintained by the library staff.

Other small collections maintained by various departments within the museum typically include style manuals, dictionaries, Cleveland Museum of Art publications or limited resources related directly to the work of a department. Most of these materials are selected, acquired and paid for by the library but are the direct responsibility of the department; no bibliographic holdings for these items are maintained.

APPENDIX B

I. Mission of the Museum Archives

The primary mission of the Archives of the Cleveland Museum of Art (CMA) is to preserve records, regardless of format, that document the origins, development, achievements, and activities of the museum. Records in the collection date from the 1880's to the present, and consist of approximately 1,700 cubic feet of paper documents, photographs, CMA publications, scrapbooks, video and audio-tapes, posters, slides, ephemera, and electronic files. These materials are valuable resources for researching the history of the museum and its collection, the evolution of CMA exhibitions and other projects, the social background of the major art movements of the twentieth century, and the social and cultural history of the Cleveland area.

II. History of the Museum Archives

The archives department was established in 1989 as the museum approached its seventy-fifth anniversary with startup funding provided by The Gund Foundation. The need to consolidate and manage historical records had been building for years and the desire to publish a museum history for the anniversary provided the final impetus needed.

The Cleveland Museum of Art archives maintains the museum's historical records and operates the records management program. These records document the care, security, ownership, and changing conditions of the collection. They also provide the knowledge of the institution's history that is essential for internal communication and decision making. They protect the museum's legal rights and its ownership of property, ensure compliance with government and business regulations, and provide the means for keeping its constituency informed of its activities, operations, and accomplishments.

Primarily an institutional resource, collections are made available at the discretion of the archivist to museum staff, scholars, and researchers. These collections include records of the director's office and board of trustees; exhibition records; departmental records; audio-visual records of programs; and a small number of manuscript collections from persons related to but not employed by the museum. The archives does not maintain records relating to art objects in the museum's collections.

Records management activities include creating records retention and disposition schedules, managing non-permanent records throughout their life cycle, and educating staff on records management policies and procedures.

As a result of the museum's comprehensive building project, the archives office and an archives workroom were incorporated into the plan of the library. Archives collections storage was substantially increased and is located on the Mezzanine level of the 1916 Building.

II.A. Staff and Services

The Cleveland Museum of Art archives collects and maintains the museum's historical records in all formats and operates the records management program to the highest archival standards. These records document the care, security, ownership, and changing conditions of the collection. They also provide the knowledge of the institution's history that is essential for internal communication and decision making. They protect the museum's legal rights and its ownership of property, ensure compliance with government and business regulations, and provide the means for keeping its constituency informed of its activities, operations, and accomplishments.

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Records management activities include creating records retention and disposition schedules, managing non-permanent records throughout their life cycle, and educating staff on records management policies and procedures.

The collection supports research by a variety of constituencies on the history of the museum and Cleveland area. Institutional and archival exhibitions both in-house and on-line are enhanced by archival collections. Outreach includes workshops, lectures to groups, *Collection in Focus* presentations, and on-line presentations. The archives intends to begin contributing catalog records to the Ingalls Library and finding aids in EAD format to the OhioLink statewide repository.

APPENDIX C

Guidelines for the Library Purchase and Processing of Books with Original Prints and Photographs

I. Background

In the past, original prints and photographs that have come with books or in books have been handled in an inconsistent manner. Original prints and photographs oftentimes are loose and accompany a book. Other times, a single tipped-in original print or photograph is contained within a book. There are also instances in which original prints and photographs are bound into the book. In the past the original prints and photographs have been handled in a number of ways: 1) kept with the books and housed in the museum collections; 2) removed from the book and housed in the museum collections with the books housed in the library; and 3) books with the original prints and photographs have been housed in the library. Items have been transferred back and forth over time in a number of cases. All such known materials housed in the library have been shelved in the locked Rare Book area.

II. Objective

Arrive at a written policy for dealing with these materials in a consistent manner as agreed upon by the Director of Library and Archives, Director of Collections Management, Curator of Photography and Curator of Prints. It is recognized that any such policy must allow for flexibility in dealing with obvious exceptions to the three most common situations described below.

III. Guidelines Governing Library Purchase of Book Materials with Original Prints or Photographs

- A. If possible, the Director of Library and Archives or the Assistant Librarian for Acquisitions will notify the Curator of Photography or the Curator of Prints before purchasing an item with known original prints or photographs. The respective curators may then examine the item prior to purchase to determine if the original work is deemed to have significant artistic value and therefore appropriate for addition to the museum collection. If it is determined that the item *in toto* will be transferred to the museum collection, the library will not expend library acquisitions funds on the purchase. If a single print or photograph is to be transferred into the collection and the book retained by the library, the library will expend library acquisitions funds on the purchase.
- B. If it is not possible to have the item examined by the respective curator prior to purchase, the Director of Library and Archives will determine whether or not the library will expend library acquisitions funds on the purchase.
- C. Respective curator will be shown item prior to accessioning and processing by library if not viewed prior to purchase in order to determine if the item is to be transferred in part or *in toto* to the museum collection.

IV. Guidelines Governing Processing of Book Materials with Original Prints or Photographs

A. Items with loose prints or photographs

Curator determines whether or not the individual original print(s) or photograph(s) is appropriate for addition to the museum collection.

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1. Original print(s)/photograph(s) not added to museum collection

- a. Item is kept with book and a 5XX note in the ALEPH cataloging record notes that a loose print or photograph is part of the item.
- b. The book is shelved in the locked Rare Book area of the library stacks.

2. Original print(s)/photograph(s) added to museum collection

- a. The respective curator completes an "Expect Notice".
- b. Collections Management office retrieves the item from the library.
- c. The item becomes a gift from the library with the following credit line: GIFT OF INGALLS LIBRARY, CLEVELAND MUSEUM OF ART.
- d. If purchased with special funds from the library, the library will indicate that information and the credit line will read as follows: GIFT OF INGALLS LIBRARY, XXX FUND, CLEVELAND MUSEUM OF ART.
- e. Item will be shown to Director of Museum.
- f. Item presented to Accessions Committee.
- g. 5XX note in ALEPH cataloging record will read "Original _____ transferred to Museum Collection."

B. Items with single tipped-in original print or photograph

Respective curator determines whether or not the individual original print or photograph is appropriate for addition to the museum collection.

1. Original print/photograph not added to museum collection

- a. Item remains in book.
- b. The book is shelved in the locked Rare Book area of the library stacks.

2. Original print/photograph added to museum collection

- a. Conservation removes tipped-in original print or photograph.
- b. The respective curator completes an "Expect Notice".
- c. Collections Management office retrieves the item from the library.
- d. The item becomes a gift from the library with the following credit line: GIFT OF INGALLS LIBRARY, CLEVELAND MUSEUM OF ART.
- e. If purchased with special funds from the library, the library will indicate that information and the credit line will read as follows: GIFT OF INGALLS LIBRARY, XXX FUND, CLEVELAND MUSEUM OF ART.
- f. Item will be shown to Director of Museum.
- g. Item presented to Accessions Committee.
- h. 5XX note in ALEPH cataloging record will read "Original tipped-in _____ transferred to Museum Collection."

C. Items with bound-in original prints and photographs

Respective curator examines the item in terms of its artistic value versus its value as a book and determines whether or not the art is appropriate for addition to the collection.

1. Item not added to museum collection

- a. Book remains in library.
- b. The book is shelved in the locked Rare Book area of the library stacks.

2. Item added to museum collection

- a. The respective curator completes an "Expect Notice".
- b. Collections Management office retrieves the item from the library.

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- c. The item becomes a gift from the library with the following credit line: GIFT OF INGALLS LIBRARY, CLEVELAND MUSEUM OF ART.
- d. If purchased with special funds from the library, the library will indicate that information and the credit line will read as follows: GIFT OF INGALLS LIBRARY, XXX FUND, CLEVELAND MUSEUM OF ART.
- e. Item will be shown to Director of Museum.
- f. Item presented to Accessions Committee.
- g. Bibliographic record created in ALEPH.
- h. 5XX note in ALEPH cataloging record will read "Transferred to Museum Collection."

D. Items with more than one tipped-in original print or photograph

Respective curator and Director of Library and Archives determine if the item's integrity will be destroyed if multiple tipped-in original prints or photographs are removed. If the integrity of the item will be destroyed, the item is treated according to the guidelines for III. Items with bound-in original prints and photographs. If the item's integrity will not be destroyed it is treated according to the guidelines for II. Items with single tipped-in original prints or photographs.

V. Book items currently in the Museum Collection

All book items currently in the Museum Collection will be represented with bibliographic records in the library's ALEPH system in order to facilitate access and to avoid any possible duplication of purchases. Such items will not have a call number and records will contain a 5XX note that reads "Museum Collection."