

Ingalls Library and Museum Archives



COLLECTION DEVELOPMENT POLICY

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Ingalls Library

I. Purpose of the Policy

A nationally recognized art research library, Ingalls Library maintains a rich, wide-ranging collection of published materials covering art from all geographic areas and all periods of art history, as well as archival collections documenting the history of the Cleveland Museum of Art. Materials are collected in many languages and in all formats. Throughout their history, the library and archives have been committed to excellence in 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 research materials and information.

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

The necessity for judicious selection is irrefutable. In addition, the rising costs of organizing, housing, and maintaining collections demand a collection development policy that clearly outlines and prioritizes the selection of materials.

The Collection Development Policy is an organic document that will be revisited on a biennial basis in order to ensure its currency. 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 entire staff of the Cleveland Museum of Art. The library is integral to the ongoing work of the curatorial and conservation staff, contributing to the high levels of research and scholarship for which the museum is recognized. The library also serves as the art library for the faculty and Masters and Ph.D. students enrolled in the CMA-CWRU (Cleveland Museum of Art – Case Western Reserve University) 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

Ingalls Library is the research library of the Cleveland Museum of Art. Its collection of print and electronic materials on the history of art has 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 correlated 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 topics.

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; audiovisual materials; eBooks and electronic journals and databases.

II.C. Exclusions

Ingalls Library does not actively collect artists' book objects, 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 that 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 Director of the Library (monographs/standing orders), the Acquisitions and Collection Development Librarian (monographs/standing orders), the Serials and Electronic Resources Librarian (serials/auction catalogs/electronic resources/standing orders), and the curatorial staff of the Asian collection (all categories and formats in Asian languages) in conjunction with other curatorial staff, as well as library and museum staff recommendations. The Director of Library, the Acquisitions and Collection Development Librarian, and the Serials and Electronic Resources Librarian are responsible for rare and out-of-print selection of materials. The Head, Research and Programs 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.

The majority of monographic publications are received on approval via specified domestic and international vendors. Other titles are selected individually based on slip announcements from publishers and 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.

Individual purchases greater than \$1000.00 must be approved by the Director of the Library.

IV. General Collection Guidelines

IV.A. Chronological Scope

Ingalls 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

Ingalls Library reflects the encyclopedic scope of the museum's art collections, including material from all cultures and geographic regions except Aboriginal and Oceanic art.

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IV.C. Imprint

Ingalls 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

Ingalls 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 art 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 the Library. 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

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 nowhere 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. The Ingalls Library will purchase the online and print subscription for a journal title if the combined cost is within \$75.00 of the print subscription cost. Journals may be purchased in electronic format only due to publisher restrictions and pricing.

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.

- Special attention is paid to photography books or other publications produced by living artists, whose subsequent editions elucidate changes in the artist's conception of the work and/or process.

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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 Serials and Electronic Resources Librarian or appropriate museum staff member at the discretion of the Director of the Library.

V. Collecting Categories and Formats

V.A. Monographs

Ingalls 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 inform the selection 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. Also, 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

Ingalls 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

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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 acquires auction catalogs in any medium from all major national and international auction houses and selected local fine arts auction houses. When possible, sales results are collected and tipped into the print catalog, often using auction houses' digital price lists for individual catalogs. 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, posters, stamps, decorative or modern jewelry and toys. Auction catalogs are collected for sales of historical (e.g. Renaissance, etc.) jewelry.

V.G.c. Electronic Journals

Ingalls Library subscribes to electronic journals both paid and free of charge. Electronic journals follow the same selection criteria as print journals. The Serials and Electronic Resources 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 Serials and Electronic Resources Librarian negotiates product contracts and monitors compliance with 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 database such as JSTOR. The Ingalls Library will purchase the online and print subscription for a journal title if the combined cost is within \$75.00 of the print subscription cost. Journals may be purchased in electronic format only due to publisher restrictions and pricing.

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 given to online formats. See V.I.a. under "Other Electronic Resources")
- Indexes to auction sales results. (Preference is 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 identifying marks in decorative arts
- Reference books on artists' techniques and materials
- Indexes to art reproductions
- Directories of museums, galleries, libraries and art professionals (Preference is given to online formats.)

General reference materials collected may include:

- Biographical dictionaries and encyclopedias

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- Historical and current atlases and gazetteers
- Foreign language dictionaries
- European encyclopedias standard to high caliber 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. eBooks

Ingalls Library purchases EBSCO eBooks through GOBI Library Solutions. EBSCO is responsible for the maintenance of access by providing reliable links and hosting the content. Ingalls Library does not currently host eBooks or subscribe to collections of eBooks. All eBooks purchased by Ingalls Library are owned in perpetuity. eBooks are evaluated for purchase following the same guidelines for printed materials. Auxiliary areas of collecting that are not emphasized in printed items may be more suitable for collection as eBooks (garden design, numismatics, historical texts, etc.).

When an eBook and print version of the same title are available, the eBook may be preferred if physical storage space or shipping time is an issue. An eBook may not be purchased without previewing it to ensure that text and images are worthy of collection.

Language guidelines for printed matter apply equally to eBooks, and eBooks in foreign languages are collected when English is not available.

HathiTrust:

HathiTrust allows their digitized books in the public domain to be cataloged by non-partner institutions. When requested for purchase, Ingalls Library pursues cataloging of available HathiTrust materials over the purchase and processing of printed material. HathiTrust materials must be checked for text and image quality before cataloging. If text and/or image are deemed unsuitable, the library will purchase items in print format.

iPads:

Materials such as apps, Kindle books, iBooks, and other electronic format media are made available on the library iPads. Items are individually cataloged and given a location code for the library iPads.

V.I.a. 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.

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

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,

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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 Serials and Electronic Resources 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, vinyl

Video/audio formats are not collected unless deemed critical to project related research. The library retains videos and select audio recordings in any medium presently available, but cannot guarantee access to all formats. Patrons should request these materials in advance to allow for review and reformatting if available.

V.K. CD-DVD, USB

Ingalls Library collects CD/DVD/Optical and USB media as needed for collections research or project related research and as included in print publications. Evaluation of all CD/DVD/Optical and USB media includes an analysis of usability and functionality as well as access codes, system requirements, and access levels. The library retains CD/DVD/Optical and USB media and makes accessible for the broadest audience. CD/DVD/USB media are kept together with bound materials. Individual and bound CD/DVD/USB media are shelved in the stacks. Select materials are made available via the library website and/or library OPAC work stations.

V.L. Dissertations

Unpublished dissertations are acquired selectively in a variety of formats (print, electronic, microfiche). Dissertations in any language are added to the collection providing they meet all other standards laid forth in the Collection Development Policy.

V.M. Microforms

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

V.N. Pamphlets and Ephemera

Ingalls Library has a collection of ephemeral materials on individual institutions, artists, exhibitions, museum board members and staff, as well as Cleveland-based art critics and scholars.

V.N.a. Institution Files

Extensive holdings of press clippings, brochures, and other ephemeral material relating to the history of the Cleveland Museum of Art and other Cleveland cultural and educational institutions are collected and retained.

V.N.b. Artist Files

Ingalls 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.

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V.N.c. Postcard Collection

Ingalls Library maintains a postcard collection of postcards organized by geographical area. Postcards are not purchased for the collection, but an postcards transferred to the library or accompanying gifts may be added to the collection.

V.O. Rare Materials

Ingalls Library collects rare books, periodicals, and antiquarian materials as needed for research on the collection, exhibitions, and publications or to complete gaps in holdings.

V.P. Dealer Catalogues

Ingalls Library does not routinely purchase dealer catalogues. Dealer catalogues are regularly sent to the library by curatorial staff and the Director's office for addition to the collection. Glossy, magazine-style catalogues with pictures and captions only are discarded excepting those in the areas of textiles, photography, and contemporary art. Catalogues in all areas containing signed text, bibliographies, provenance and substantive text are fully cataloged. Catalogues that do not fall into the above categories are given a collection level record in the catalog under the dealer's name and shelved in boxes under the dealer's name.

V.Q. Artists' Books

Artists' books are broadly defined and include books made by artists, often, but not always, created outside of the publishing mainstream:

- **Artists' books:** created by artists such as video and film makers, photographers, performance artists, and others, as an alternative to traditional means of producing and exhibiting art and with the intent to make art accessible and affordable for all.
- **Book objects and bookworks:** often one-of-a-kind or limited edition books, usually emphasizing the physical aspects of the book form or structure and sometimes taking on a sculptural quality.
- **Fine press books:** made by craftspeople using traditional materials and techniques, printed by independently owned and operated presses, and with an emphasis on traditional book arts (printing, papermaking, binding, etc.).
- **Alternative and small press publications:** made using cheaper and more accessible technologies (print on demand, mimeograph, offset, and photocopier), tend to be motivated by advocacy (rather than craft), and are more often produced by writers rather than visual artists.

Ingalls Library selectively collects artists' books to support research on the museum collection and special exhibitions. These can include but are not limited to: self-published photo books, alternative and small press publications, fine press books, and unusual formats. Ingalls Library does not actively collect book objects and bookworks as defined above. Ingalls patrons wishing to conduct research on book objects and bookworks are encouraged to view the Cleveland Institute of Art's collection. Items identified as artists' books by library staff are located in the Rare stacks, pending final approval by the Director of the Library.

VI. Collecting Levels

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

- A. **Minimal Level:** Only highly selective purchases made in an area, usually for general reference use, or the support of a specific project.

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- 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 minor topics are covered in a cursory manner. Retrospective purchasing is 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.

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, the Middle East 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	Collecting Level
Ancient Greek and Roman art and archaeology	Research
Ancient Egyptian art and archaeology	Research
Ancient Near Eastern art and archaeology	Research
Asian Art	
Chinese	Research
Japanese	Research
Korean	Research
African Art (Sub-Saharan)	Research
American art (British Colonial America & U.S. – 1960)	
Painting and sculpture	Research
Decorative art and design	Research
Australian Art	Minimal
Canadian art	Minimal
Contemporary Art (1961-present; global)	Research
Time-based art (video, installation, web-based, sound, film, etc.)	Research
Variable media	Research
European art (1501-1800)	
Painting and sculpture	Research
Architecture	Research
Decorative art and design	Research
Subject Area	Collecting Level
European art (1801-1960)	
Painting and sculpture	Research
Architecture	Research
Decorative art and design	Research
Indian and Southeast Asian art	Research
Islamic art (including Coptic and N. Africa)	Research

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Medieval art (Early Christian, Byzantine, and Western Medieval -1500)	Research
European arms and armor	Research
European illuminated manuscripts	Research
Native American art (Inactive)	Minimal
Oceanic art (Inactive)	Minimal
Photography	Research
Time-based art (video, installation, web-based, sound, film, etc.)	Research
Variable media	Research
Pre-Columbian art	Research
Prints and drawings	Research
Textiles	Research

In addition, correlated subject categories are collected as follows:

Correlated Subject Category	Collecting Level
Aesthetics	Minimal
Archaeological sites and finds pertaining to objects in the collection; major works on specific historic sites, especially significant for non-western art	Research
Archaeology as a science and practice	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	Major Works
Art Education	Major Works
Art law	Minimal
Art Techniques	Minimal
Art Theory and Criticism (with increased emphasis on Contemporary, 1961-present)	Major Works
Artist Biography	Major Works
Collectors and collecting	Research
Conservation	Research
Costume pertaining to iconography, portrait studies, style or interdisciplinary approaches to the study of objects in the collection	Instructional
Correlated Subject Category	Collecting Level
Fashion pertaining to notable photographers represented in the collection	Research
Folk Art	Minimal
Literature and Epigraphy (Indian, Arabic and Persian) when directly related to objects in the collection	Instructional
Museology and museum studies in English and published in the U.S.	Instructional
Mythology	Minimal
Non-English publications on museology and museum studies if specific to museums in countries of interest to the CMA	Major Works
Numismatics pertaining to iconography	Instructional
Religious Studies/Indology when directly related to objects in the CMA collection	Instructional
Sanskrit	Minimal
Science	Minimal
Social and Political History	Minimal

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Visual Culture (poster art, caricatures, etc.)	Minimal
Works on architects who also produce furniture and other decorative objects	Major Works

VIII. Gifts

Gifts to the library 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 retention. Donors are notified that materials that duplicate items in the collection will be disposed of at the library's discretion.

IX. Exchange Materials

Ingalls 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 for documents and rare books set forth by the Associate Book/Paper Conservator.

XI. Replacement and Desiderata

Though Ingalls Library strives to maintain its collection in the best manner possible, handling over time will cause damage that may necessitate replacement. Visitors and staff are encouraged to notify library staff of damaged, brittle, or otherwise at-risk 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 will be charged a \$25.00 fee plus the cost of replacement.

A thorough search is done of the library stacks and department libraries before printed material that has been lost or damaged is considered for replacement. The criteria 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 is deemed inappropriate. Desiderata are acquired when found during routine searching of out-of-print websites such as alibris.com 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. Electronic databases are cancelled based on usage reports from the vendors and curatorial input. Serials are reviewed annually and cancelled with curatorial input. Ingalls Library strives to present a well rounded view of the art world and will not deaccession any item as a form of censorship.

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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 the Ingalls Library. Museum staff are allowed onsite use of the Gund Library at The Cleveland Institute of Art, which houses a renowned collection of artists' 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.

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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 archives also acquires manuscript collections, artist archives, and other historical materials that serve the mission and complement institutional records.

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 arts and artists of Northeast Ohio. 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, analog images, CMA publications, scrapbooks, video and audio-tapes, posters, slides, ephemera, and electronic records. 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.

Archives collection development goals also include the acquisition of historical collections that document the interaction of the museum with significant figures and organizations in the art world including those of affiliated organizations with a significant historical relationship with the museum; studios and arts businesses and industries with significant contributions to the local and broader artistic communities;

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manuscript collections of artists, collectors, and scholars that relate to the museum's history; and papers of museum benefactors. Personal collections are solicited by the Director of Archives, curators, or other staff in consultation with the Director of Archives as they become known. Current holdings include artist papers, sketches and other preliminary materials, artist tools, business records, works of art, and published material.

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 in all formats. 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. Departmental record retention schedules are reviewed annually and updated as needed to reflect organizational changes and record keeping policies.

II.C. Exclusions

The museum archives does not collect records related to the museum's primary collection . These records are housed in the registrar's office and curatorial offices. Enterprise database systems used by museum offices are not collected although reports generated from these systems are collected as per record retention schedules.

III. Retention Responsibility

The Director of Archives 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 collections 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.

APPENDIX A

I. Mission of the Ingalls Library and Museum Archives

The Ingalls Library and Museum 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 Museum 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

The Cleveland Museum of Art's commitment to have a museum library staffed by a professional librarian coincided with the founding of the CMA in 1913. When the museum and library opened in 1916, the latter contained approximately 600 volumes, most of which were donated and reflected the collection, such as books on lace and armor. In the library's early years, the most significant donation occurred in 1939, at the end of a decade of minimal purchasing because of the Great Depression. Upon the death of Julia Morgan Marlatt that year, the library was the beneficiary of the late William H. Marlatt's collection of over 300 fine press printed books. Included was a nearly complete set of works printed by William Morris from 1891 to 1898 at the Kelmscott Press. The transition from a donations-based library collection to a strategically built collection was made possible by the bequest of more than \$33 million to the museum by benefactor and trustee Leonard Hanna in 1956. The following year, with the collection steadily growing, the library moved to expanded quarters.

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Although the library had been established with the CMA staff as the intended primary users, in 1967 the library welcomed another user group with the establishment of the joint Cleveland Museum of Art/Case Western Reserve University art history and museum studies program. In 1979, the library added its 100,000th volume, far surpassing the goal in 1913 of having 10,000 volumes; it was clear that more space would be needed. In 1983, a new library was constructed and named in honor of former trustees Jane Taft Ingalls and Louise Harkness Ingalls. In 2008 the library transitioned to the Library of Congress Classification System, and in 2015 the library added its 500,000th volume. The Ingalls Library is one of the largest art museum libraries in the country, with a growth rate of approximately 8,000 books and 3,600 auction catalogues per year, in addition to more than 1,100 periodical subscriptions and 33 database subscriptions. To maximize space, more than five miles of compact shelving house the majority of the collection in the basement of the original 1916 building.

The need to balance preservation and access was noted in the initial vision for the library, as expressed in the *Bulletin of the Cleveland Museum of Art* in February 1916. Various measures are in place to protect the library collection. For example, the library has closed stacks and is noncirculating, though it lends replaceable materials through interlibrary loan and is a net lender, lending more than it borrows. Between 2006 and 2007, the library implemented a new security and inventory system using RFID (radio frequency identification) technology to secure and track the collection in time for an influx of users: since 2007, members of the public have been able to visit the library, page materials, and use the library's electronic resources on site. The following year, a disaster preparedness policy and a collection development policy were introduced. In 2015, two key spaces were completed: a book conservation lab for the repair and prevention of damage and, to minimize the handling of rare materials, a digitization lab with a high-end scanner.

Technology has been critical for facilitating access to the library collection. In 1979 the library joined the Research Libraries Information Network (RLIN), a national bibliographic database that combines the union catalogues of its members, allowing users to discover millions of titles through a single interface. The following year—through RLIN—the Metropolitan Museum of Art, Art Institute of Chicago, and the Ingalls library developed SCIPIO, a computerized union catalogue of art auction catalogues from 1599 onwards. In 1989, the Ingalls Library became one of the first art museum libraries to automate its card catalogue, enhancing access through the provision of more entry points, a transition made possible by the implementation of the Sirsi Dynix integrated library system in 1989 with funding from the Reinberger Foundation.

Technology continues to be critical for access in the 21st century. In 2007, the library switched from Sirsi Dynix to ExLibris' Aleph, in large part because of its accommodation of various types of media. The library's first major digitization undertaking was in 2008, with the conversion of almost 500,000 slides from the now defunct slide library, funded partially by a grant from the United States Department of Education. With an active digitization program in place, worldwide access to library and archival materials has been facilitated by adding content to free online search platforms, namely the Getty Research Portal and the Internet Archive. In 2010, the library was the first North American ExLibris user to develop a mobile catalogue, the "Bookmobile." This initiative led to the use of iPads to prompt users to ask a question through a web-based application about art in general or about the museum's collection, to be answered by reference staff and posted online in an archive of collective curiosity. Several applications later, ASK is featured on the museum's homepage, on a kiosk between two gallery spaces, and in the award-winning ArtLens Gallery. As the library expands its connections externally, it also welcomes new connections internally: in 2018, the library became a CMA exhibition space for the first time with the installation of Alex Jovanovich's multimedia work as part of the FRONT International: Cleveland Triennial for Contemporary Art.

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In 2017, the museum released a strategic plan to be implemented over the following decade. *Making Art Matter: A Strategic Framework for Our Second Century* prioritized collection growth and storage, digitization, social media, provenance research, and the implementation of a new integrated library system.

II.B. Staff and Services

The museum's Ingalls Library is composed of divisions representing a broad range of technical and public services: collection development and management, cataloging, systems, research and programs, access services, and serials/electronic resources. Each division is headed by a degreed librarian. In addition, conservation and preservation of library and archival materials is overseen by the Associate Book/Paper Conservator.

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 collection development and management division is responsible for the overall development of the collections, selecting, acquiring, evaluating and paying for all monographic research materials, regardless of format. Gifts to the library and publication exchanges with other art museums are also the responsibility of the collection development and management 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 systems division provides full support of systems pertaining to the daily operations of all library staff functions. The division works in conjunction with the museum's Information Management and Technology Services division to administer backups, and long term maintenance of all server hardware and software. Library systems are integrated with the museum network and are accessible from the intranet and internet for research by all.

The research and programs 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, 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 museum staff and library visitors. The Head, Research and Programs supervises the museum's Provenance Research Project. The staff also develops and implements a wide variety of programming for internal and external constituencies such as Museum Associates and OctavoFest.

The access services 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 access services staff. The access services division also maintains the satellite libraries and arranges interlibrary loans. The Ingalls Library's rare book collection and clipping files are maintained by the division. Items are routinely delivered to museum staff in their offices.

The serials/electronic resources division handles all aspects of auction catalogs and serial publications (periodicals, newspapers, annual publications, calendars and newsletters) including selecting, acquiring,

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evaluating, check-in, processing and binding as well as answering reference queries regarding serials and sales catalogs. The division maintains the currency and access for electronic resources and makes them available through the online catalog.

II.C. Satellite Libraries

The library continues to maintain the following satellite libraries: Conservation Library and The Ralph Thrall King Prints and Drawings Library,. Used primarily by the departmental staff, these collections include specialized reference and basic works, artist monographs, serials, technical reports and materials needed for daily museum work. Material for the satellite 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 on the fourth floor of the museum and 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.

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APPENDIX B

I. Mission of the Museum Archives

The archives serves as the institutional memory for the museum. Its mission is to preserve records in all formats that document the origins, development, achievements, and activities of the museum and to provide access to researchers studying the history of the museum and its collections, the evolution of museum exhibitions and other projects, the social background of major art movements of the twentieth century, and the social and cultural history of the Cleveland area. The archives is also responsible for the museum's records management program. Museum records are critical to the operation of the institution. 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. They document the care, security, ownership, and changing conditions of the collection. Records in the collection date from the 1880s to the present and consist of approximately 1,700 cubic feet of paper documents, analog photographs, CMA publications, scrapbooks, video and audio tapes, posters, slides, ephemera, and electronic files.

II. History of the Museum Archives

The Cleveland Museum of Art 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 necessary final impetus.

The CMA archives maintains the museum's historical records and manuscript collections, 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.

The department maintains collections including records of the director's office and board of trustees, exhibition records, departmental records, audio-visual records of programs, and manuscript collections from persons related to but not employed by the museum. Collections are made available to museum staff, scholars, and researchers at the discretion of the director of archives.

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

A result of the museum's comprehensive building project, the archives office, workroom, and special collections reading room were incorporated into the plan of the library. Archives collection storage was substantially increased and is located on the mezzanine level of the 1916 building, and on levels 2 and 2R of the Ingalls Library.

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.

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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.

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, presentations, and social media posts. The archives contributes catalog records to the Ingalls Library and contributes finding aids in EAD format to the OhioLink statewide repository. Digital images are made available on line through the digital archives. Digitized documentary collections are available through the Internet Archive.

APPENDIX C

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

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

- A. If possible, the Director of the Library or the Acquisitions and Collection Development Librarian 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 the Library 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.

II. 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.

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."

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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. The Associate Book/Paper Conservator 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.
- 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

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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.

III. 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 integrated library 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."