

1. Background to the collection development policy

1.1. Reference framework

It is a transversal mission of all libraries to guarantee the selection, conservation, and access to their documentation. To fully achieve this objective, a Collection Development Policy is required to establish a set of principles that act as a management tool for the collections in its various aspects.

This document defines the guiding principles for the selection of documents to be incorporated into the collections of the Art Library, by purchase, offer, donation and exchange, and for the complementary process of disposal.

In July 2017, the Art Library redefined and specialised the focus of its general collection to strengthen its relevance in the socio-cultural context of the country, providing differentiated content aimed at a more specialised public. In this way, the Art Library has redirected its focus towards providing information and documentation support for artistic (creation and production), critical, didactic, and academic activities in the areas of art history, visual arts, photography, architecture, and design in Portugal from the 20th century to the present day. Considering these changes, it was necessary to thoroughly revise and update the document which established the previous Policy for the Development of Collections (Standard 001/2007, version 1), adapting it to the new context of the Art Library.

This document replaces the previous one.

1.1.1. Goals

The Collection Development Policy meets the following goals:

- Defines the scope, thematic and chronological nature of the collections
- Guide the process of selecting, acquiring, and disposing of documents
- Communicate the terms of reference and facilitate the basis for cooperation with partners and audiences

1.1.2. Recipients

This policy is addressed to:

Librarians involved in selection, acquisition, and disposal decisions, responsible for ensuring the coherence of these processes as well as the continuing development of the collections.

The public and users interested in knowing and using the Art Library's collections and the principles that should be observed in cases of offering, donating, buying, disposing, or exchanging works, both individually and in institutional collaboration.

1.1.3. Update

The Collections Development Policy is a dynamic document that is subject to five-yearly reviews in accordance with the programme guidelines established for the Art Library and Gulbenkian Archives. However, whenever appropriate, there may be updates resulting from the annual activities plan. The periodic updates to the document make it possible to make the necessary adjustments and make up for the shortcomings detected in relation to the development of the collections.

1.2. The Art Library

1.2.1. Mission and vocation

The Art Library is a library for local consultation and research, providing specialised information related to artistic (creation and production), critical, didactic, and academic activities in the areas of history of art, visual arts, architecture, photography, and design, in Portugal, between the 20th century and the present day.

Its main mission is to promote, through the sharing and development of collections and archives, study, understanding, reflection, and enjoyment:

The tangible (collections, etc.) and intangible (values, knowledge, experience) historical and cultural legacies of the Foundation and the Founder, particularly their bibliographical collections

Of Portuguese Modern and Contemporary Art

Being aligned with the strategy of the Calouste Gulbenkian Foundation 2018-2022, it contributes directly to achieving:

Of the Calouste Gulbenkian Foundation's strategic priority "Knowledge"

The artistic, educational, and scientific aims defined as part of the Calouste Gulbenkian Foundation's mission

Of the Calouste Gulbenkian Foundation's commitments to:

The "preservation of its heritage"

The "importance of art, education and science as the foundation for innovation and mutual understanding and respect"

The Art Library assumes as its vocation to constitute itself as:

An information and documentation centre of excellence on Modern and Contemporary Art in Portugal, from the 20th century to the present day, it promotes critical reflection, scientific knowledge, and the development of talents in this field and enhances the civic role of Art in society.

1.2.2. User community

The target public of the Art Library is people with specific information needs in the fields of art history, visual arts, architecture, photography, and design, namely:

Architects and designers

Artists

Collaborators involved in artistic and museological projects at the Calouste Gulbenkian Foundation

Creators of cultural industries products

Art critics

Curators from national and foreign museum institutions

Curators of the Gulbenkian Museums

Editors and cultural journalists

Students of 2nd and 3rd cycle higher education courses

Gallery owners and collectors

Teachers and researchers

1.2.3. Relations and cooperation with other institutions

The Art Library is part of the Art Discovery Group Catalogue, which provides simultaneous and integrated access to the online catalogues of the world's major art libraries. At an international level it is also represented in IFLA - International Federation of Library Associations and Institutions - and in EBLIDA - European Bureau of Library, Information and Documentation Institutions.

Although it is not integrated in cooperative acquisition projects, the Art Library monitors initiatives and developments of this nature, as well as the evolution of art libraries nationally and internationally, so that future options in this area can be analysed.

2. Collections

With the selection and acquisition process, the Art Library aims to provide a wide range of information resources, of various types and media, essential for carrying out specialised research and investigation in the areas of the history of art, the visual arts, photography, architecture, and design, in Portugal, between the 20th century and the present day.

2.1. General collections

General collections are those that allow regular and systematic updating of the documentary collection; they may be acquired by purchase, offer and exchange.

This set includes:

- Monographs - works of a general and specific nature on the subjects collected, exhibition catalogues and "raisonnés" catalogues
- Periodicals - retrospective and current publications on the collected subjects (Portuguese and foreign)
- Multimedia documents
- Artist books and independent editions

2.2. Special collections

Special collections are sets of items, analogical or digital, which, due to their rarity, authenticity, unique character, patrimonial value, and relevance for cultural and artistic research, require special treatment in their handling, description, conservation, and access.

Acquired by donation or purchase, they include:

- Personal libraries
- Collections and archives of artists and art historians working in Portugal
- Collections consisting of photographic items

The conditions of acquisition and incorporation of a special collection must be mandatorily established in a written protocol signed by both parties. It is the responsibility of the Art Library to define the norms and technical specifications relative to the preservation, conservation, bibliographical processing, and availability of the documents, in accordance with the principles defined and applied to its collections.

3. Levels of completeness of collections

3.1. Terminology and methodology for defining levels of completeness

The reference document used to establish the levels of completeness by subject area is the "Conspectus" model defined by IFLA - International Federation of Library Associations and Institutions. The levels of completeness allow libraries to define different hierarchical degrees regarding the selection of documents for each subject area.

Chronological and geographical delimitations are included whenever necessary in the context of the description of the collected subjects, allowing them to be systematised more clearly and avoiding redundancies.

Thus, from the "Conspectus" model, the Art Library adopts the following levels of completeness:

Research level (nr. 4):

Set of documents of various types and supports for in-depth research on a subject, responding to the information needs of doctoral students and researchers. It includes:

An in-depth collection of monographs (general and specialised reference works, works of an essayistic, critical, and theoretical nature)

An in-depth collection of general and specialist journals

"In-depth" is understood as the coverage of relevant scientific production on a given topic, which aims at looking at it from different points of view, geographies, languages and within the selected chronological period. Relevant scientific production means, above all, texts by leading researchers and scholars on the topics in question.

Exhaustive level (nr. 5):

Set of documents of various types and media, in a specific field of knowledge, which is intended to be as exhaustive as possible. It includes an exhaustive collection of monographs (works of an essayistic, critical, and theoretical nature) and specialized periodicals.

By exhaustiveness is meant the systematic coverage of all points of view from which a subject can be approached, in various geographies, cultures, languages and within the defined chronological scope.

This set of documents could constitute a collection of relevance on the subject in question, at national and international level.

Selective acquisition

A set of carefully selected documents, with a level of content suited to research, but relating to very specific aspects of a subject, geographical area, or chronological period, and without the intention of constituting a

systematic and comprehensive documentary set; it is not intended to correspond to the levels of exhaustiveness defined above.

3.2. Levels of completeness by subjects collected

At the **research level** (nr. 4), documents are acquired with a view to setting up collections in the following thematic areas:

- **Visual arts**

i. works of art (classic types, techniques, and materials): painting, sculpture, drawing, printmaking; artists, schools, and movements

ii. works of art (typologies, techniques, and materials) that have multiplied since the 1960s: installations, performance, video art, digital and multimedia art; artists, schools, and movements

- **Arts education - the role of the arts**

i. in personality development; in cognitive and socio-affective structuring processes

ii. in the ability to create and implement new working methods and instruments

iii. in defining educational strategies in the development of expression, creativity, and visual thinking

- **Aesthetics:** in the aspects of beauty, art, and taste, i.e., the definition of aesthetic object, aesthetic experience and artistic judgment; history, essay and criticism

- **Architecture** (theory and criticism): movements, architects, history

- **Urbanism - studies about cities** (theory and criticism)

- **Art theory and art criticism:** essays on modern and contemporary artistic thought and expression

- **Visual culture and contemporary culture:** include gender studies, postcolonial and post-memory studies, multiculturalism and semiotics and semiology

- **Museology and museum studies:** history, collections, criticism, essays, and case studies

- **Curatorship and arts management:** criticism, essays, case studies

- **Sociology of art:** history, criticism, and essays

- **Design** in its various disciplines, such as equipment design, industrial design, product design, fashion design, graphic design, web design: styles, movements and national and foreign designers that influence and have influenced the aesthetics of the discipline

With the same **research level** (nr. 4), and considering Portugal's recent history, particular attention is given to modern and contemporary artistic creation by artists from Portuguese-speaking African countries and Brazil.

The **exhaustive level** (nr. 5) is applied to the areas included in the Collection of the Centro de Arte Moderna that correspond to the focus of the Art Library (art in Portugal, from the 20th century to the present day), namely:

- history of art
- visual arts
- the different techniques and typologies that have multiplied since the 1960s (installations, performance, video art, digital and multimedia art, etc.,)
- design
- photography (history, criticism, essays, photographers, photobooks)

The **selective acquisition** covers the following areas:

- participation by visual artists and architects in disciplines outside the specific scope of the visual arts, such as performing arts, scenography, or literature
- artistic techniques, such as engraving, lacquer, woodworking, embossing, mosaic, fresco, illumination, bookbinding, and tile-making to document and support the study of special collections from the Art Library and the Calouste Gulbenkian Museum
- conservation, history, and theory of restoration to document and support the study of special collections from the Art and Archives Library and the Calouste Gulbenkian Museum
- collectors and art collections established from the 20th century onwards
- artists' biographies
- Armenian history, art, and culture, considering the Founder's origins and the Calouste Gulbenkian Foundation's activity of supporting the Armenian Diaspora in the areas of Art, Charity, Science and Education.

3.3. Calouste Gulbenkian Museum

At the **research level** (nr. 4), documents are acquired for the study of objects from the Calouste Gulbenkian Museum collection in the following fields:

- art of pre-classical and classical civilisations
- Islamic and Far Eastern art
- decorative arts: furniture, gold smithery, textiles, ceramics, etc.; artists, schools, and movements
- history of books
- painting and sculpture (12th-19th centuries)

Exceptions are works that document pieces or the work of artists represented in the collection, in which case the acquisition is made at the **exhaustive level** (nr. 5).

3.4. Centro de Arte Moderna Collection

Regarding the collection of the Centro de Arte Moderna, the **exhaustive level** (nr. 5) is applied to documents about the various fields of artistic creation and production in Portugal, from the 20th century to the present day.

Research level (nr. 4) is applied to documents on foreign art and artists represented in the collection of the Centro de Arte Moderna.

Documents produced in Portugal or abroad on contemporary Portuguese art and artists (even those that are not available on the market, such as exhibition leaflets) are covered as **exhaustively** as possible. In this way, it responds both to the need to document the collection of the Centro de Arte Moderna and to the fact that the Art Library is the reference institution in this area in Portugal.

4. Selection of documents

4.1. General criteria

The Art Library observes the following general selection criteria in all acquisitions:

- a) **Content** - Pertinence, relevance, complementarity, and actuality of the document within the scope of the collections
- b) **Quality** - Authority and experience of the author, as well as the publisher's reputation in terms of quality of reproductions and physical quality of the edition at the level of binding; clarity and accuracy of presentation. Self-published works may not be considered, except in the case of fanzines and artist's books
- c) **Format** - Suitability to collections and compatibility with existing technological supports. Preference for titles and collections that can be readily processed and stored
- d) **Price** - Within current budget levels and practices. The acquisition of works of higher value will be considered within the scope of their integration and interest for the enhancement of the collections

Retrospective acquisitions will be made within the available budget, in those thematic areas in which the Art Library seeks to be more exhaustive, to fill gaps - in the case of missing issues of periodicals - to replace deteriorated materials, or to complete collections.

4.2. Specific criteria for general collections

4.2.1. Chronological scope

The Art Library predominantly acquires works on art history, visual arts, photography, architecture, and design, in the period between the 20th century and the present day.

4.2.2. Geographical scope

The Art Library acquires documents on trends in artistic creation and production in Portugal, and also includes documents that include and value Western and non-European geographies and cultures, whenever the contexts so justify.

4.2.3. Languages

In addition to Portuguese, preference is given to the acquisition of works in English, although the Spanish language and, to a lesser extent, other languages such as French and Italian, may also be considered. The acquisition of publications in other languages will be considered considering the relevance of the author(s) and the content, both textual and iconographic, and commercial alternatives.

4.2.4. Duplicates

The Art Library does not acquire or keep duplicates of publications, except in the following cases:

- exhibition catalogues and leaflets of Portuguese artists' exhibitions, which are difficult to replace (up to 3 copies)
- reference works (up to 2 copies)
- works published and co-edited by the Calouste Gulbenkian Foundation (up to 3 copies, in the case of exhibition catalogues and 2 copies, in the case of the other titles)
- works that are subject to high rotation: the number of copies to be acquired and preserved is determined on a case-by-case basis
- periodical collections with a high circulation rate and difficult to replace

4.2.5. New editions and reprints

The Art Library acquires new editions if they show substantial changes from the original edition. Reprints will be considered if the existing copy is already highly deteriorated.

4.2.6. Formats

4.2.6.1. Electronic resources

Resources in electronic format are acquired whenever there is no analogue version or when an electronic support is more advantageous, for example for storage reasons.

The acquisition of e-resources shall comply with the following requirements:

- Access by IP address, preferable to individual passwords
- Obedience to the industry technical standards
- Compatibility with the existing technological system in the library
- Accessibility in standard and non-proprietary formats
- Formats that guarantee interoperability (for example, XML)
- The reference to the resource and its parts should be flexible enough to be integrated in several information contexts

4.2.6.2. Microforms

They are not acquired.

4.2.7. Rarity

Rare or exceptional documents are acquired from library collections in Portugal, specialising in the history of art, visual arts, photography, architecture, and design, between the 20th century and the present day.

4.2.8. Conservation status

The conservation status is a criterion to be considered, considering the availability of human and financial resources.

4.2.9. Document types

4.2.9.1. Exhibition catalogues

The catalogues resulting from permanent and temporary art exhibitions held in museums and galleries in Portugal, between the 20th century and the present day, the catalogues of exhibitions of Portuguese artists held abroad, the catalogues of exhibitions held in the major museums and galleries worldwide, in line with the geographical

and chronological criteria stipulated above for the selection of current collections, are acquired as exhaustively as possible.

4.2.9.2. Reference collection

Regular and systematic updating of the collection of general and specialised reference works, namely dictionaries, encyclopaedias, bibliographies, among others, is pertinent.

4.2.9.3. Active and retrospective periodicals

The acquisition of active and retrospective Portuguese periodicals in the areas of focus of the Art Library is exhaustive, in accordance with the general and specific criteria laid down for the development of the current collections.

The acquisition of retrospective journal titles which are no longer in circulation will be considered on a case-by-case basis and will be based on their relevance within the existing collections.

Separated issues of journals are integrated if the respective subject is relevant and if the library does not have the journal in its collection.

4.2.9.4. Auction catalogues

The catalogues of auctions held in Portugal are acquired as exhaustively as possible; catalogues from foreign auctions are acquired very selectively, seeking to incorporate those that are useful for research into the works in the collections of the Calouste Gulbenkian Museum and the Centro de Arte Moderna.

4.2.9.5. Visual graphic and manuscript documents

The current and individual acquisition of visual graphic documents and manuscripts is very selective and restricted. Those that integrate acquired special collections are incorporated; copies from other sources may be incorporated, in the case that they are considered relevant within the scope of artistic creation in Portugal, from the 20th century to the present day.

4.2.9.6. Theses

Their acquisition is selective. Consideration will be given to the integration of those made with the support of the information resources of the Art Library.

4.2.9.7. Ephemera

Ephemera documents - invitations, programmes, posters, leaflets, etc. - resulting from the activities and initiatives of the Calouste Gulbenkian Foundation.

Ephemera from other Portuguese entities - galleries, art centres, museums, etc. - in the field of visual arts, photography, architecture, and design.

Ephemera produced by foreign entities are only acquired/incorporated if it is considered that the relevance of their content justifies their integration, such as, for example, the presence of Portuguese artists.

4.2.9.8. Artist books and independent editions

Artists' books and independent editions are one of the fields of contemporary artistic creation. In the definition of this type of publication, an artist's book and independent edition is all those that are conceived and published as artistic creations. This definition includes both single or multiple works of various formats and sizes, such as:

- books made manually by the artist using handmade materials and techniques
- object books, often unique or very limited-edition pieces
- books published by small publishing houses as alternatives to the commercial system
- books and catalogues that are commercially published but have been conceptually and graphically conceived by the artists
- photobooks
- fanzines by Portuguese authors, weighted according to originality and creativity

In the selection and acquisition of this type of documents, the Art Library will take into consideration and favours:

- different and construction shapes and forms
- creativity and originality in the use of materials
- works by established and emerging Portuguese artists or artists living in Portugal
- works by Portuguese artists or artists living in Portugal, represented in the collection of the Centro de Arte Moderna.

4.3. Specific criteria for special collections

Within the scope of the Art Library's mission and vocation, special collections are of the greatest importance. This type of collection gives the collection a distinctive character and contributes to its identity within the panorama of research into modern and contemporary artistic creation in Portugal.

The selective acquisition of this type of collection is determined by criteria of relevance and sustainability, depending on the assessment of the impact of this incorporation, in the short, medium, and long term, on the structure of human, financial and material resources to be allocated to preservation and conservation, bibliographical processing, digitalisation and availability.

Preference is given to the modality of transfer of ownership (donation or legacy) over the deposit or lending of documents.

In the case of the bulk acquisition of a special collection, and whenever the contractual clauses so allow, the Art Library reserves the right to dispose of documents that do not fall within the scope of its focus.

The types of special collections acquired by the Art Library are:

- Archives and collections of art historians
- Archives and collections of gallery owners
- Archives and collections of artists and individuals with historical-artistic-cultural relevance
- Archives and collections of collectors.

The criteria used for the incorporation of special collections are:

i. Focus of the collection

Adequacy and pertinence of the documented theme in relation to the focus of the Art Library: Portuguese visual arts, photography, architecture, design from the modern and contemporary periods

ii. Work

Artistic and technical quality (languages, work processes and methods, materials) and originality of the work per se in the national and international context

Artistic, social, scientific, technical impact

Representation in the collection of the Centro de Arte Moderna of the Calouste Gulbenkian Foundation

Representation in the exhibition programme of the Calouste Gulbenkian Foundation

iii. Author

Cultural and artistic, scientific, technical, and social relevance in the national and international context

Relevance of the network of professional relationships (artistic, cultural, scientific, political, and social)

Relationship with the Calouste Gulbenkian Foundation

Recipient of support

Active participant in projects and initiatives: exhibitions, conferences, editions, etc.

Contributor

iv. Contexts

Documentation on the political, cultural, and artistic context of the time

Documentation on other protagonists and their works, especially the protagonists and works present in the collection of the Centro de Arte Moderna

Complementary relationships with other special collections, holdings, and archives in the Art Library's collection

4.4. Offers

The integration of works (monographs, periodicals, and documents in other media) by offer is subject to the same selection criteria applied to acquisitions by purchase and exchange. The Art Library accepts and appreciates the offer of works, reserving the right to make a prior selection of the materials.

Likewise, it may not receive works in the following cases:

- for commercial purposes
- infested or damaged
- in obsolete format
- which require conditions of maintenance or upkeep that cannot be assured

4.5. Exchange

The exchange of publications is considered a privileged resource for the development of the collections. Exchanges are carried out periodically with similar institutions, both national and foreign.

4.6. Parties involved in the selection

The decision about the current works to be acquired is taken by the Director of the Art Library and Archives, based on proposals drawn up by the librarians of the team designated for this purpose. These proposals are based not only on the work of monitoring and assessing the supply from the publishing and book market, but also on the assessment of requests and suggestions from the internal public (especially the curators and technicians from the Calouste Gulbenkian Museum and the Centro de Arte Moderna) and external public and, when appropriate, on the advice of specialists in the different areas.

The decision on the acquisition of special collections rests with the Board of Trustees, on the proposal of the Director of the Art Library and Archives.

5. Institutional collections

Works related to the statutory areas and activities of the Calouste Gulbenkian Foundation are acquired on specific subjects that are different from the thematic focus of the Art Library in the following cases:

- when published or co-edited by the Calouste Gulbenkian Foundation
- when requested by the services or programmes
- when related to the Founder

Issues funded and sponsored by the Calouste Gulbenkian Foundation outside the thematic focus of the Art Library will be forwarded to the Archives.

6. Collection assessment

The collections are subject to a systematic assessment every 5 years (in accordance with the Guidelines of the Art Library and Archives) and to possible annual adjustments. This evaluation is based on statistical indicators that allow the following aspects to be assessed, in accordance with the recommendations of IFLA - International Federation of Library Associations and Institutions:

- i. relevance and pertinence
- ii. timeliness
- iii. level of use
- iv. state of conservation

6.1. Disposal of documents

The disposal of documents is an ongoing process that results from the evaluation of the collections. The decision on the documents to be disposed of rests with the Board of Trustees, at the proposal of the Director of the Art Library.

The Art Library proceeds to the disposal of:

- documents not included in your thematic focus
- outdated editions
- duplicates not needed for consultation or preservation
- documents which are irreparably deteriorated and cannot be consulted

- documents existing in freely accessible electronic sources
- possibility of the existence of certain documents and collections in other libraries, especially those in the same geographical area

Note: older documents can be preserved to serve information needs related to historiographic research.