



Library

Collection Development Policy

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1. Introduction

This policy statement relates to The Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA, United Kingdom.

The Paul Mellon Centre for Studies in British Art (PMC) is an educational charity registered in Britain and administered by a Director of Studies. The Director of Studies reports annually to the Board of Governors, consisting of officers and faculty of Yale University. There is an Advisory Council, comprised of twelve distinguished representatives from the British academic and museum community, who meet twice a year to make recommendations on grants and fellowships to be awarded.

The Centre promotes and supports the study of British history of art and architecture and is a member of the Association of Research Institutes in Art History. It has two complementary purposes:

to contribute to the study and understanding of British art and architecture and to act as a research centre for scholars working in this field.

The PMC Library's role is to facilitate and support research on all aspects of the history of British art and architecture from the Middle Ages to the present day.

2. Overview

The PMC's Library contains approximately 26,000¹ books and exhibition catalogues, 8000 auction catalogues and over 240 serial² titles covering British³ art and architecture from the Middle Ages to the present day. Particular strengths of the collection are materials relating to artists, the country house and the Grand Tour in the 18th century.

The purpose of this Collection Development Policy (CDP) is: to guide acquisition so that the collection develops in a comprehensive and consistent way; to enable users to understand how the Library's stock is selected and to predict what types of material they should expect to find there. This policy relates to the Library only. There is a separate policy for the Archive⁴.

3. Users of the Library

The Library is open to all, however the primary audience is scholarly. The individual or short-term requirements of users should not affect what is purchased for the Library without reference to the CDP. Users of the library fall into the following categories:

3.1 Staff of the PMC - The Library provides support for all staff activities including: the Centre's academic activities; publications; conferences, seminars and the public lecture programme; and staff members' own academic research.

3.2 Fellows of the PMC and recipients of grants - The Library is available to the PMC's fellows and recipients of Research Support Grants in pursuit of their research on British art and architecture.

3.3 Yale in London students and visiting teaching staff - The Library is available to Yale in London students although it does not aim to fulfil all their needs; it should be used in conjunction with other

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² "Serial publications include print periodicals and newspapers, electronic magazines and journals, annuals (reports, yearbooks etc.), continuing directories, proceedings and transactions" definition from *Online Dictionary for Library and Information Science* by Joan M. Reitz, http://www.abc-clio.com/ODLIS/odlis_s.aspx. Newsletters are also included under this heading.

³ Throughout this policy, the term 'British' refers to the art of the British Isles, ie. England, Ireland, Scotland and Wales.

⁴ *Statement of Objectives and Collection Policy for Archive Collections*

appropriate libraries as advised by the course tutors, Education Programme Manager, and Library staff.

3.4 Scholars and members of the public - The Library is available to all but it is primarily for the use of those pursuing scholarly research such as: university academics, students, curators, and members of the art trade. The Library is of particular use to independent art historians, overseas researchers and those following correspondence courses, who would not have ready access to other resources in London.

4. Policy

The following general limits are applied to the subjects collected:

4.1 General subject limits - Subjects collected are the history of art and architecture as well as garden history. Art forms collected include painting, drawing, sculpture, prints and photography. With

some exceptions, applied arts such as decorative art, design and graphic design are not collected. Performing arts are not collected.

See **5. Subjects Collected** below for more detail and **Appendix – Subjects and media collected** for a comprehensive list.

4.2 Geographical borders - The main priority is the collection of works relating to the British Isles (England, Ireland, Scotland and Wales).

Some material on the art and architecture of the British Empire is collected: material on British art and architecture in former British colonies during their respective colonial periods⁵ as well as material on the post-colonial period where it particularly relates to British art or artists.

Works on Europe and the rest of the world are not collected.

4.3 Chronological framework - Works on the Middle Ages⁶ to the present day are collected.

4.4 Academic content – Books aimed at the scholarly reader are collected. Some books aimed at the general reader are collected such as biographies and survey works. Apart from exhibition catalogues, books should generally be written from a critical perspective.

4.5 Languages - Most publications acquired should be in English; important relevant works in other languages, especially French, German and Italian, where no translation is available, are also collected.

4.6 Media – Books, exhibition catalogues, dissertations, pamphlets, offprints, auction catalogues and serials are collected. Photocopies are not collected. Electronic and audio-visual resources are not collected. See also: **6. Format collected**.

4.7 Quantity – Single copies only of each item are collected.

5. Subjects Collected

The subject areas collected are listed below. For more detail see **Appendix – Subjects and media collected**.

There are 5 levels of collecting within the constraints listed in **4. Policy**. Terms used are taken from, and arranged by, the PMC Library's classification scheme, a modified version of Universal Decimal Classification (UDC)⁷.

Level 1 = Collected comprehensively

Auction catalogues. Serials. Exhibition catalogues – British Isles. Exhibition catalogues – foreign institutions. Private collections. Country house collections. Permanent collections – British Isles. Art reference. Artists. Art history. Subjects for artistic representation (portraiture, genre painting, still life, sporting art, landscapes). Occupations and activities in the arts (academies, societies, collecting and patronage). History of architecture. Domestic buildings.

Level 2 = Collected with restrictions

Museums and art collections in general. Permanent collections – British Isles. Permanent collections – foreign institutions. Art theory. Town planning. Garden history. Buildings generally. Public, civil,

⁵ E.g. North America until 1776; Australia until 1901; India until 1947

⁶ To include Viking and Anglo-Saxon art.

⁷ For further information on Universal Decimal Classification, see <http://www.udcc.org/udcsummary/php/index.php>

commercial, industrial buildings. Religious buildings. Educational buildings. Plastic arts. Sculpture. Drawing. Caricature. Interior decoration. Painting. Graphic arts. Book illustration. Photography.

Level 3 = Key works or survey works only

Encyclopaedias. Art technique. Architectural theory. Architectural technique. Occupations and activities in architecture. Pottery. Metal arts. Furniture.

Level 4 = Not collected - with exceptions

Social sciences (class, consumer culture and costume). Decorative art. Music. Area studies. Travel. Biography (in general). Genealogy. History of Great Britain and Ireland.

Level 5 = Not collected

Philosophy. Religion. Technology. Language. Literature. Archaeology. Geography. Heraldry. History of Europe⁸.

6. Format Collected

6.1 Printed materials

6.1.1 Binding – Hardbacks are bought in preference to paperbacks.

6.1.2 Rare or antiquarian books – In general, antiquarian or rare books are not collected unless they relate to the major strengths of the collection. Books on the following areas are collected: 18th and 19th century artists' monographs or treatises; early country house guidebooks; Grand Tour

⁸ Not a comprehensive list of subjects that are not collected but works on these subjects have been collected in the past so they do appear in the library.

diaries; books on The Picturesque. The maximum to be spent on an individual book is c £300. Books offered by donation valued above £300 are accepted into the collection.

6.1.3 Books of essays – These are purchased when there are three or more essays of relevance in the volume.

6.1.4 Letters and diaries – Those of relevant artists are collected. Sets of collected correspondence and diaries of non-artists are not collected unless they are considered very important for the study of the arts.

6.1.5 Theses / dissertations – Published PhD theses are collected. If the thesis is available online, it is only purchased in hard copy if requested by a reader. Unpublished PhD theses may be acquired but only when offered by the author.

6.1.6 Pamphlets – These are collected comprehensively and catalogued individually.

6.1.7 Exhibition catalogues – These are collected comprehensively even if they are only published hand lists. See **Appendix – Subjects and media collected** for more information.

6.1.8 Auction catalogues – Catalogues of sales of British art are collected by subscription. See **Appendix – Subjects and media collected** for more information.

6.1.9 Serials – Periodicals relating to British art and architecture and garden history are collected. Annual reports of Museums and Galleries are also collected. See **Appendix – Subjects and media collected** for more information.

6.1.10 Offprints – Relevant offprints from journals and books of essays are collected and catalogued fully and treated as individual items. These have usually been donated by the author. Photocopies or print-outs of PDFs are not collected.

6.1.11 Photocopies – These are not collected.

6.2 Archival materials – These are managed as part of the PMC Archive. See the *Statement of Objectives and Collection Policy for Archive Collections* on the PMC website for further information.

6.3 Audio visual materials – These are not collected. They include microform, slides, videos, CD-ROMs and DVDs.

6.3.2 Photographic archives –These are managed as part of the PMC Photographic Archive.

6.4 Electronic formats - E-books and E-journals are not acquired⁹.

7. Acquisition – purchase and donation

7.1 Purchase

Most books, exhibition catalogues, auction catalogues and serials are purchased using the Library budget.

7.2 Donation

Many items are donated. Items that may be received as gifts are:

All PMC / Yale Center for British Art (YCBA) publications and some other Yale University publications (especially Lewis Walpole Library publications).

All publications supported by the PMC through the Fellowships & Grants programme.

Offprints or extracts from journals or books of essays.

Donations of individual books from readers, authors or others are welcomed if they fit this Policy. Books published by the PMC and YCBA as well as publications supported by the PMC fellowships and grants programme are always kept regardless of subject matter.

Donations or bequests of collections of second-hand material will be considered for acquisition. Items within a donated collection that are outside the collecting remit of this Policy cannot be taken. When

⁹ Staff have access to e-journals via the Yale University Library website

deciding whether to accept a donation or bequest, a site visit is undertaken along with a condition survey and an assessment of the content of the collection being offered.

8. Other considerations

Missing books – Missing books will be replaced where possible but only after six months of being notified as being missing.

Duplicates – Duplicates or multiple sets of texts books are not acquired, either for the Yale in London programme or for any other purpose.

Yale in London programme – The Yale in London programme is only supported by the Library when the teaching is within the remit of this policy. A very few books are purchased outside the policy in

the case of art, architecture and history courses, especially if the course is to be run more than once. Literature and drama courses are not supported.

9. Five year collecting plan

Sections of the Library collection that are currently somewhat weak are to be built up in the next five years. Offers of donations in these subject areas are welcomed.

Artists – post 1950 onwards

Art history – post 1950 onwards

Photographers

History of photography - up to the present day

10. Other resources

The holdings of these other libraries will be borne in mind when acquiring a publication.

British Library, 96 Euston Road, London NW1 2DB.

British Library Document Supply Centre, Boston Spa, Wetherby, West Yorkshire LS23 7BQ.

Courtauld Institute Book Library, Somerset House, The Strand, London WC2R 0RN.

National Art Library, Victoria & Albert Museum, Cromwell Road, London SW7 2RL.

National Portrait Gallery Library, St Martin's Place, London WC2H 0HE.

Tate Gallery Library, Millbank, London SW1P 4RG.

University of London Library at Senate House, Malet Street, London WC1E 7HU.

Westminster Reference Library, Art & Design Library, St Martin's Street, London WC2H 7HP.

11. Disposal policy

The Library does not generally dispose of material once it has been accessioned. Superseded editions of books are generally kept. Exceptions are listed below:

Out-of-date reference books such as *Who's who*.

Newspapers, newsletters, magazines and annual reports with a short life span (*Times Literary Supplement, Art Newspaper, and Museums Journal* etc.).

Damaged material that cannot be cleaned, repaired or rebound will be withdrawn if it can be replaced. A replacement copy of a book can be purchased when that is cheaper than rebinding a damaged copy.

Photocopied material in stock may be withdrawn if an original copy has been acquired as a replacement.

All material to be removed from the Library will be deleted from the catalogue and accessions register and marked with a red 'WITHDRAWN' stamp which is signed by the Librarian. Material to be disposed of is offered to other libraries or given to charity.

This policy will be reviewed every five years. The next date for review is February 2023.

Emma Floyd

2005. Comprehensively revised December 2011. Comprehensively revised February 2018.

Appendix – Subjects and media collected

There are 5 levels of collecting, all within the constraints listed in **4. Policy**:

Level 1 = Collected comprehensively

Level 2 = Collected with restrictions

Level 3 = Key works or survey works only

Level 4 = Not collected - with exceptions

Level 5 = Not collected

This table is arranged by the PMC Library's classification scheme, a modified version of Universal Decimal Classification (UDC). Dates mentioned relate to the subject matter rather than the date of publication of any works acquired.

Classification	Subject	Level	Notes
-	<i>Auction catalogues</i>	1	Catalogues of sales of British art are collected by subscription. Sales of British painting, drawing and prints held by Sotheby's, Christie's and Bonham's in London and New York, are collected. On the premises sales are also acquired individually.
-	<i>Serials</i>	1	Periodicals relating to British art and architecture and garden history are collected. Periodicals collected include: Scholarly art historical and architectural history journals; Specialist periodicals on subjects of relevance to the collection; Newsletters of relevant societies; Newspapers and magazines for staff current awareness ¹⁰ . Individual issues may be added to stock if acquired by donation. Annual reports of relevant institutions, such as British national museums and galleries, may be added to stock if they contain important information about acquisitions.
0	<i>Generalities</i>		
<i>03</i>	<i>Encyclopaedias. General reference works</i>	3	

¹⁰ All suggestions for new periodicals are to be supported by three members of staff. Periodicals will not be acquired for short term needs. When purchasing a new title, the continuing commitment involved will be considered: the ongoing cost, the space used and the cost of binding.

062	<i>Exhibition catalogues – British Isles</i>	1	<p>These are widely collected with a generous interpretation of the policy as listed in 4. Policy as they often contain new research and material hard to find elsewhere. These do not have to have an historical or critical perspective. Certain annual, biennial and triennial series of exhibition catalogues on contemporary art are also collected.</p> <p>Catalogues from publicly funded institutions are systematically acquired.</p> <p>Catalogues from commercial galleries are only acquired when requested by a member of staff or donated by the gallery. They are kept if they are part of a donated collection.</p>
063	<i>Exhibition catalogues – foreign institutions</i>	1	<p>Major exhibition catalogues from foreign institutions are collected.</p> <p>Catalogues from publicly funded institutions are systematically acquired.</p> <p>Catalogues from commercial galleries are only acquired when requested by a member of staff or donated by the gallery. They are kept if they are part of a donated collection.</p> <p>All YCBA catalogues and other relevant catalogues connected with Yale or Paul Mellon's collection are collected.</p>
065	<i>Private collections</i>	1	<p>Catalogues are collected when the collection contains at least 50% British art of the Middle Ages to the present day.</p>
066	<i>Country house collections</i>	1	<p>All British country house collection catalogues are collected. A new edition is sought every ten years. Old editions are kept.</p>
067	<i>Museums and art collections in general</i>	2	<p>Technical works on museology are not collected.</p>

068	<i>Permanent collections – British Isles</i>	2	Catalogues are collected when the collection or the individual catalogue contains at least 10% British art of the Middle Ages to the present day. Key histories of relevant collections are collected.
069	<i>Permanent collections – foreign institutions</i>	2	Catalogues are collected when the collection or the individual catalogue contains at least 75% British art of the Middle Ages to the present day
1	<i>Philosophy. Psychology</i>	5	
2	<i>Religion. Theology</i>	5	
3	<i>Social Sciences</i>	4	Some works on class, consumer culture and costume where directly relevant to the policy as listed in 4. Policy .
4	<i>[Not used in UDC]</i>		
5	<i>Mathematics. Natural Sciences</i>	5	
6	<i>Applied Sciences. Medicine. Technology</i>	5	
7	<i>The arts</i>		
7()	<i>Art reference</i>	1	

7	<i>Artists</i>	1	<p>Works on deceased or established¹¹ living artists, painters, sculptors, printmakers are collected.</p> <p>Works on significant, landscape gardeners, architects, and photographers are collected</p> <p>Works on caricaturists, book illustrators, are collected to a lesser extent.</p> <p>Works on designers, furniture designers, decorative artists, crafts people such as potters or jewellers, and engineers or surveyors are not collected except in the case of major figures who had an impact on the 'fine' art or architecture of their time (e.g. Grinling Gibbons or Thomas Chippendale).</p> <p>Works on graphic designers are not collected.</p> <p>Monographs, books of correspondence and biographies of all artists are collected. Basic picture books, coffee table books, and popular biographies are not collected. Exhibition catalogues are collected for all deceased artists. Exhibition catalogues are only collected for living artists once the artist is established. Photographers' photo books are not collected but may be acquired by donation.</p> <p>A British artist is seen to be one who has made an impact on British visual culture whether born in the British Isles or not.</p> <p>British artists whose entire careers have been spent abroad are not collected.</p> <p>Major works on foreign artists active in the British Isles and those who painted British sitters abroad are collected, especially those works dealing with the relevant period of their career.</p>
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¹¹ An artist is seen to be established once they have either: 1. held a monographic exhibition at a national or regional publicly-funded museum or gallery; 2. won a significant prize such as the Turner Prize; 3. had a monograph published about them. They would normally be expected to be over 40 years old before being considered for inclusion.

			<p>Works on foreign artists whose art was collected by British collectors in the 18th century (e.g. Guido Reni) or who had an influence on British artists, architects or landscape designers (e.g. Palladio) are occasionally collected (particularly if they contain a chapter on their influence on British art and architecture).</p> <p>Works on other foreign artists are not collected.</p>
7.01	<i>Art theory</i>	2	Scholarly works from all periods are collected, but especially those works on 18 th and 19 th century ideas such as The Picturesque and The Sublime.
7.02	<i>Art technique</i>	3	<p>Works are only collected where directly relevant to the study of the core subject collected (e.g. works on frames or historical painting techniques).</p> <p>Technical works and works on conservation are not collected.</p>
7.03	<i>Art history</i>	1	<p>Works on the art history of the British Isles are collected comprehensively from the Middle Ages to present day.</p> <p>Works on art in its cultural context, for example works on art and literature, or art and music, are collected if relevant.</p> <p>Works on medieval art are collected less comprehensively than later periods. Medieval art includes that of the Vikings and Anglo-Saxons.</p> <p>Key survey works on pre-Medieval art are collected.</p> <p>Some works on the art history of the British Empire are collected (see 4.2 for more detail).</p>
7.04	<i>Subjects for artistic representation (portraiture, genre painting, still life, sporting art, landscapes etc.)</i>	1	

7.07	<i>Occupations and activities in the arts (academies, societies, collecting and patronage)</i>	1	
711.4	<i>Town planning</i>	2	Selected works are collected on the architecture of towns that are of special interest for their architecture, e.g. Bath, Edinburgh, Dublin and London. Works on garden cities and model villages are also collected. Works on aspects of town planning, such as the city square, are also collected. Only key works on the post-1950 architecture of towns are collected.
712	<i>Garden history</i>	2	Books on garden design rather than picture books or guide books are collected. Guide books to the country house garden are collected. Only key works on garden history post-1950 are collected.
72.01	<i>Architectural theory</i>	3	Pre-20 th century British architectural treatises are collected, especially in reprint form. Occasionally works on Italian Renaissance architectural theory are collected if relevant to the study of British architecture.
72.02	<i>Architectural technique</i>	3	Technical works and works on conservation are not collected. Works on parts of buildings are only collected where they relate to domestic architecture pre-1950.
72.03	<i>History of architecture</i>	1	Works on the architectural history of the British Isles are collected comprehensively from the Middle Ages to present day. Works on the history of architecture of former British colonies during the colonial period are collected if directly relevant (e.g. New Delhi, Georgian architecture in the Caribbean).
72.07	<i>Occupations and activities in architecture</i>	3	Key works only are collected, e.g. the history of architecture as a profession.

721	<i>Buildings generally</i>	2	Archaeological or technical works are not collected. Works on vernacular architecture are not collected in general. Scholarly books on the history of a specific building or specific type of building are collected comprehensively.
725	<i>Public, civil, commercial, industrial buildings</i>	2	This area is collected with more emphasis on buildings that are culturally significant (palaces rather than factories). However scholarly works on factories, for example, are collected.
726	<i>Religious buildings</i>	2	Scholarly works on a single building are collected but guides to churches and cathedrals are not purchased as a rule but can be acquired by donation.
727	<i>Educational buildings</i>	2	Scholarly works on architecturally significant buildings are collected.
728	<i>Domestic buildings</i>	1	Books and guidebooks on the town house and the country house are collected comprehensively. Key works on uninhabited castles are collected. Vernacular architecture is not collected.
73	<i>Plastic arts. Sculpture</i>	2	Works on the techniques and materials of sculpture are not collected.
738	<i>Pottery</i>	3	Key survey works are collected. Works on pottery as a 'fine' art are collected. Works on the position of pottery in the domestic interior up to 1950 are collected.
739	<i>Metal arts</i>	3	Not collected except where the metal arts are seen as a 'fine' art rather than an 'applied art' art. Works on metal arts in the domestic interior up to 1950 are collected.
74	<i>Drawing</i>	2	Technical works are not collected unless they are historical treatises.

741.5	<i>Caricature</i>	2	Collected up to 1950.
745	<i>Decorative art</i>	4	Works on the Arts and Crafts movement, and materials relating to the domestic interior up to 1950 are collected. Works on design are not collected.
747	<i>Interior decoration</i>	2	Collected up to 1950.
749	<i>Furniture</i>	3	Key works are collected up to 1950.
75	<i>Painting</i>	2	Technical works are not collected unless they are of historical significance.
76	<i>Graphic arts</i>	2	Works on the history of prints and printing are collected comprehensively. Technical works are not collected. Works on graphic design are not collected.
766	<i>Book illustration</i>	2	Works on book illustration up to 1950 are collected. Works on botanical illustration and travel illustration are also collected up to 1950.
77	<i>Photography</i>	2	Works on the history of photography and works of criticism are collected up to the present day. Technical works are not collected.
78	<i>Music</i>	4	Only key works on the relationship of music to the 'fine' arts, especially in the 18 th century, are collected.

792	<i>Theatre</i>	4	Only key works on the relationship of theatre to the 'fine' arts, especially in the 18 th century, are collected. Key works on theatrical design and scene painting are collected.
8	<i>Language. Linguistics. Literature</i>	5	
9	<i>Geography. Biography. History</i>	-	
902	<i>Archaeology</i>	5	
908	<i>Area Studies</i>	4	Key works on cities of architectural interest are collected.
910.4	<i>Travel</i>	4	Works on The Grand Tour in Europe, especially Italy in the 18 th century, are collected comprehensively.
929	<i>Biography (in general). Genealogy</i>	4	Selected reference works are collected where relevant to the study of the arts (e.g. a family history of an aristocratic family that travelled on The Grand Tour or that collected or built on a grand scale).
929.6	<i>Heraldry</i>	5	
940	<i>History of Europe</i>	5	
942	<i>History of Great Britain and Ireland</i>	4	Key works on cultural history are collected.

