



National Library News

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Guest Editor Mary Jane Starr,
Director General, Research and
Information Services.

INTRODUCTION

Access to Our Heritage

The collections of the National Library of Canada are a source of immense pride for me. In the 15 years since my appointment, I have seen unprecedented growth in the National Library's holdings, growth which can be measured not only in sheer numbers, but also in forms and formats. The most recent and striking development, of course, is electronic publishing. With the advent of videos, CDs, CD-ROMs, CD-interactives, and on-line electronic publications, the National Library's collection has changed in complexion and most certainly in complexity. Throughout this period of growth and change, the National Library's mandate has remained constant: to help Canadians, and those interested in Canada, to understand the country and its development as a society, through access to its published heritage; and to facilitate access to international sources of information. The September and October issues of *National Library News* are dedicated to the theme of access to our heritage: the myriad ways – traditional and innovative – that the staff of the National Library describe, interpret and put into context the immense and rich collections to make them accessible and give them immediacy, and meaning.

To mark the reopening of the auditorium, the emphasis in this issue is on public programming. Since 1984, the National Library's public programs have welcomed hundreds of Canada's poets, playwrights, novelists, historians, translators, musicians, illustrators, and composers, whose creative efforts form the collections of the National Library. They came on-site to read, to lecture, and to perform.

It has been my privilege to meet them and to provide a venue where we Canadians can see and hear, as well as study and read, the country's publications. And, in closing, it is my pleasure to offer you, in this issue of the *National Library News*, an opportunity to acquaint, or reacquaint, yourself with the many and diverse means by which the National Library of Canada ensures access to the nation's published heritage.

Marianne Scott

Marianne Scott,
National Librarian



Building Bridges

by Mary Jane Starr,
Director General,
Research and Information Services

"There are famous bridges over great waters/lesser known ones join small towns and country roads. All are useful in extending reach and viewpoint..."¹

Building bridges is the theme of the September and October issues of *National Library News*. Bridges as a metaphor for access to the National Library's collections seem as appropriate today in light of the information highway, as in the days of iron rails and corduroy roads. The reasons for approaching the collections are myriad; as are the bridges, if you will, for rendering them accessible, for spanning the gulf which may exist between the researcher or reader, and the enormity and complexity of holdings of more than 16 000 000 items.

A collection as vast as the National Library's demands description, interpretation, and contextualization in order to render it both available and comprehensible. These two issues of the *National Library News* highlight the activities and programs of the Library that can be deemed bridges which link researchers and the general public with the collections and services of the National Library of Canada.

For more than 20 years, the National Library has mounted exhibitions as a means of bringing select items from the collection into public view. In this issue, Nina Milner casts an eye back over two decades of exhibitions and focuses on the goals and the successes of the Library's exhibition program. The millennium period offers a unique opportunity for exhibition programming, and the Library has adopted a "past-present-future" approach for the

annual major exhibition in each of 1999, 2000 and 2001.

For the current exhibition, *Impressions: 250 Years in the Lives of Canadians*, Michel Brisebois, rare books curator, goes inside the exhibit and writes from his perspective as curator. In the year 2000, the Library will celebrate the internationally-renowned jazz pianist Oscar Peterson, whose archive is housed at the National Library, and in 2001, we will present Canadians' views of their collective future. Entitled "Looking to the Future", Randall Ware's article describes the early planning for the 2001 exhibition and outlines the external support the Library has garnered to date for the 2000 exhibit.

Within the framework of public programming, exhibitions are complemented by cultural events. These events bridge the distance between the author, illustrator, composer and performer and the reader and listener. They are a powerful combination of a transcendental present with a future promise. The former derives from the real-time connection of the reader to the author, a bridge of spoken words. In the case of musical performance, it is the notes themselves that form the connection between those who compose and perform and those who listen and appreciate. The promise resides in the fact that many of the creative Canadians who take part in the Library's public programming are at the early stage of their careers. In a temporal sense, a series of linked bridges is created among the past works, the current publication, and future achievement.

National Library

News



PUBLISHER

Margo Wiper

MANAGING EDITOR

Gwynneth Evans

EDITORS

Rhonda Wilson

Jean-Marie Brière

PRODUCTION

Roseanne Ducharme, Denis Schryburt

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The National Library of Canada's logo is based on a detail from the mural "La Connaissance/Knowledge" created by Alfred Pellan for the Reference Room of the National Library.



The section of this issue entitled "Hear and Now" illuminates the National Library's role as a voice and venue for Canada's published heritage. Randall Ware reflects on his experience over the last decade in presenting Canadian writers and musicians to an increasingly engaged public. In doing so, he compiles an impressive list of Canadian creators with whom he has worked, some with solid and well-deserved reputations and others whose accolades and prizes were yet to be realized. For the delight of recognition and, perhaps, remembrance, a collection of photographs offers a pictorial record of a selection of the hundreds of cultural events at the Library in recent years.

September 1999 is a milestone for the Library, as the auditorium in 395 Wellington will be reopened after a complete renovation. The facility will once again welcome audiences who seek to understand and appreciate Canada's musical and literary heritage. Marcia MacDonald, planning officer in Research and Information Services, identifies the significant features of this new space in an article entitled, "Pride of Place: A New Auditorium to Showcase Canada's Cultural Heritage".

In November, the National Library, with the support of several partners, notably the Canada Council and CGI, will present the ninth Governor General's Literary Awards Gala Reading. This evening is a jewel in the Library's public programming crown. A capacity audience will fill the auditorium to share in the excitement and joy of the 14 winners of the 1999 literary awards. This event serves as a bridge between communities: the authors, illustrators, translators who create the works and the readers who delight in their achievements. A bilingual presentation, the gala reading is a bridge between linguistic communities, as anglophone and francophone prize winners take to the

stage, to speak to or read from their respective works. To gain a first-hand perspective of the excitement, one of the 1998 recipients, Diane Schoemperlen, describes her reaction to events surrounding the awarding of the prize.

Exhibits, displays, readings, musical performances, and other forms of public programming are more often associated in the public mind with galleries and museums, than with libraries. Cheryl Jaffee, curator of the Jacob M. Lowy Collection, muses on the role and place of the library as a cultural institution and of librarians as bridge builders in her article, "No Mystique Necessary".

Showcasing Canadian literary and musical publishing is the goal of public programs. Increasingly, the Library is featuring those authors and musicians whose archives are found in the Literary or Music Manuscript Collections. These primary materials augment and enhance the Library's holdings of published works acquired through a variety of mechanisms, including legal deposit, gifts and exchange. For researchers, the collocation of primary and secondary material in one institution is ideal. For public programming, it is inspirational.

In this issue, Pat MacDonald, Research and Information Services, highlights the primary resources in Quebec and French-Canadian literature in the Literary Manuscript Collection in a piece entitled "Gems in the Collection". In the October issue, Dr. Timothy Maloney, director of the Music Division describes the Library's initiative to collect archives in the realm of popular music, to complement the Library's existing strengths in what is commonly referred to as classical music. In the same issue, Catherine Hobbs will focus on her experience in creating a finding aid to the Carol Shields fonds, a rich resource for the

study and appreciation of Canada's literary heritage.

Fundamental to accessing a collection is the bibliographic description of each item. A series of articles in this issue explore specific means by which researchers and the general public can approach and understand the totality of Canada's published heritage. The assignment of subject headings is one bridge that facilitates this process, and the National Library assumes a responsibility for ensuring that Canadian topics are accurately and appropriately reflected. *Répertoire de vedettes-matière (RVM)* and *Canadian Subject Headings (CSH)* are complementary intellectual endeavours to capture, describe and thus render accessible that which is Canadian. Michel Fournier, Université Laval Library, describes RVM in "When We Do Not Know the Title of a Work...." David Farris, Acquisitions and Bibliographic Services, describes the latter in his article, "Retrieving Information through Canadian Subject Headings".

As Canada's published heritage is increasingly electronic in format, the Library has constructed new kinds of bridges to render e-publications accessible. Canadian Information by Subject (CIBS) is a structured guide to Canadian information resources found on Internet sites. David Murrell-Wright, Acquisitions and Bibliographic Services, explains the coverage, structure and ease-of-use of CIBS. While CIBS tracks Canadian content on the net, Barrie Burns describes how *Canadiana: The National Bibliography* on CD-ROM "takes advantage of the storage capacity and retrieval flexibility of CD-ROM technology" to provide searchable bibliographic records for Canadiana, in his article "The National Bibliography: New Wine, New Bottles". In the October issue, Louise Tousignant from



the Electronic Publications Acquisitions section will expand on the theme of electronic access in "From the Electronic Collection: Preparing On-line Periodicals and Access to Content". In her article, she details the challenges of creating access to this dynamic portion of our published heritage, *Canadiana*.

This issue of *National Library News* highlights some of the bridges for understanding and appreciating Canada's published heritage. In the October issue, we will focus on Canadian books and their readers, as well as the new media and how the Library is bringing its collections to a

wider public through digital technology. ♦

¹ Jack Brooks. *The Bridge*. London: South Western Ontario Poetry, (1980?).

EXHIBITIONS: GOALS AND ACHIEVEMENTS

Exhibitions at the National Library: A Retrospective

by Nina Milner,
Research and Information Services

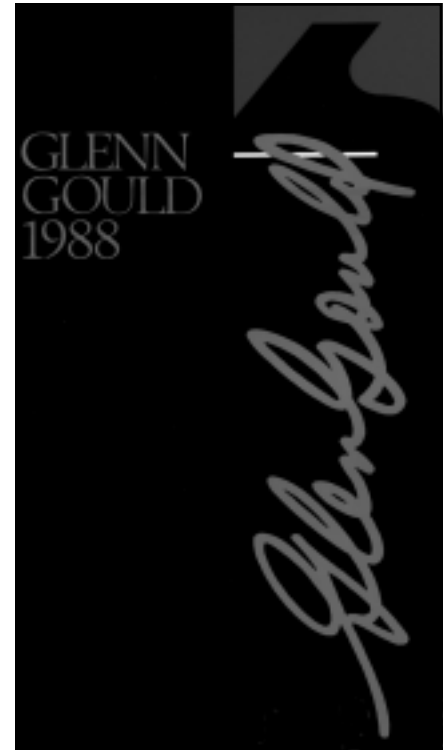
Exhibitions play an important role at the National Library (NL) for they offer Canadians a privileged view of their published heritage. They offer the Library the opportunity to display and interpret its vast collection of books, periodicals, government publications, newspapers, printed music materials, sound recordings and literary and music manuscripts for exhibition visitors. Exhibitions provide intellectual and physical access to the National Library's collections and promote an awareness and understanding of Canada's published heritage. In other words, exhibitions bring the National Library's collections out of the closed stacks and into the public light.

Recently, I had the pleasure of interviewing Andrea Paradis who was the National Library's exhibitions officer from 1978 to 1998. Andrea is now enjoying a well-earned early retirement, but she was happy to share her thoughts with me as she looked back over 20 years of exhibitions at the Library.

The National Library's major exhibitions are planned years in advance, and themes are chosen carefully. Every effort is made to choose topics that are relevant to, and representative of, a variety of Canadian regions and cultural groups and that take into account different sensibilities. Exhibitions are based on the National Library's rich collections – particularly in the areas of Canadian literature,

history, music and rare *Canadiana*. Curators of the major exhibitions are drawn from the National Library staff or from the community of experts and scholars outside the Library.

Often, an exhibition will highlight a gift to the Library, such as the "Incunabula, Hebraica and Judaica" exhibition of 1981, which displayed 150 highlights from Jacob M. Lowy's 1977 donation to the Library of his collection of rare Hebraica and Judaica. This exhibition was well-received by those with a special interest in Jewish tradition and scholarship, and within the Canadian community at large. A lavishly illustrated catalogue was produced and is available on the NL Web site at <www.nlc-bnc.ca/services/elowy.htm>. In 1985, a



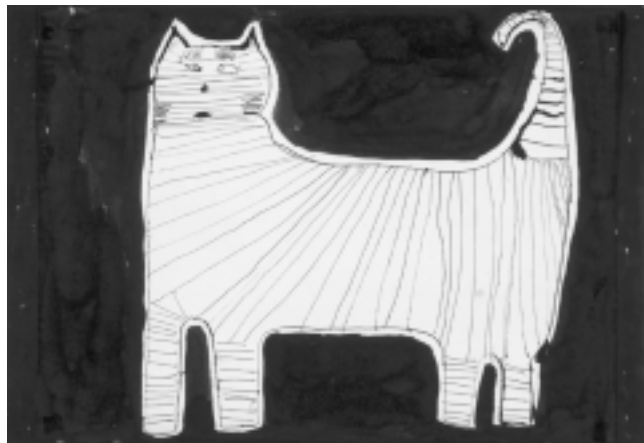
facsimile exhibition, comprising framed reproductions from the original exhibition, travelled across Canada.

Exhibitions are also planned to mark a special milestone or anniversary. Andrea recalls that her arrival in 1978 coincided with an exhibition marking the 25th anniversary of the National Library. The major exhibition in the year 2000 on the life and work of internationally renowned jazz musician Oscar Peterson has the dual purpose of displaying his musical archive that is held at the National Library, and celebrating his 75th birthday.

Some NL exhibitions travel to distant locales. For example, the award-winning "Glenn Gould 1988"



was remarkable in many ways, not the least of which was its international exposure. It travelled across Canada and to Tokyo, garnering worldwide attention. This exhibition was based on the National Library's large collection of personal papers and possessions acquired from the Gould estate in 1983.



Travelling exhibitions have normally required partnership and sponsorship. One recent exception was a display of items from the Rare Book Collection at the Canadian Embassy in Washington. Each year, the National Library lends dozens of items from its collections to other institutions in Canada and abroad for incorporation into their displays and exhibits.

In addition to its major exhibitions, the National Library mounts a number of smaller exhibitions throughout the year in its Special Collections Exhibition Room and in display cases in the Library. Visitors to the National Library this summer were charmed by a small retrospective exhibition celebrating Dayal Kaur Khalsa, the children's author and illustrator, whose papers and original art are held in the Library's Canadian Literature Research Service collection.

A glance at some of the titles of major exhibitions mounted by the National Library over the past 20 years gives an idea of their infinite variety: "Made in Canada: Artists' Books" (a six-part series that ran from 1980 to

1990), "New Brunswick Authors" (1984), "Aboriginal Rights in Canada" (1985), "Bells Through the Ages" (1986), "Multiculturalism in Canada" (1987), "Claude Champagne 1891-1965: Composer, Teacher, Musician" (1990-1991), "Passages: A Treasure Trove of North American Exploration" (1992), "North: Landscape of the Imagination" (1993-1994), "Sir Ernest MacMillan: Portrait of a Canadian Musician" (1994-1995), "Out of This World: Canadian Science Fiction and Fantasy" (1995), "New Wave Canada: Coach House Press and the Small Press

Movement in English Canada in the 1960s" (1996-1997), "The Art of Illustration: A Celebration of Contemporary Canadian Children's Book Illustrators" (1997) and "Cultivating Canadian Gardens: The History of Gardening in Canada" (1998).



It was this variety of subject and theme that made Andrea's job as exhibitions officer so interesting and challenging. When asked to choose a particularly memorable exhibition, Andrea mentioned "Heroes of Lore and Yore: Canadian Heroes in Fact and Fiction", which was mounted in 1983. She recalled that this exhibition provoked a lot of discussion as to who

In 1998, at the time of Andrea Paradis's departure, it was remarked that she had made an indelible contribution to the institution. She was responsible for the planning, design, coordination and implementation of the Library's exhibition program; the fruits of her labour were the means by which many Canadians came to know and appreciate the collections of the National Library. Marianne Scott, National Librarian, summed it up best in her speech at the opening of "Cultivating Canadian Gardens", on Heritage Day in 1998. "The Library and exhibition goers alike owe Andrea a heartfelt thanks for 20 years of inspiration and dedication."

qualified as a "hero" and who did not. The exhibition featured a bulletin board entitled "Post Your Own Heroes" where visitors could add their own contenders for the title of "hero", an initiative that is being re-visited some 15 years later in the Department of Canadian Heritage's "Path of Heroes" project.

"Heroes of Lore and Yore" is now available on the NL Web site at <www.nlc-bnc.ca/heroes/ehome.htm>. Since 1995, all of the National Library's

major exhibitions have been mounted on our Web site and some earlier exhibitions such as "Glenn Gould" can also be accessed. Visit these exhibitions in virtual form through the NL Web site at <www.nlc-bnc.ca/events/exhibits.htm>. ♦

IMPRESSIONS: 250 YEARS OF PRINTING IN THE LIVES OF CANADIANS

The Curator's Perspective

by Michel Brisebois,
Rare Book Curator,
Research and Information Services

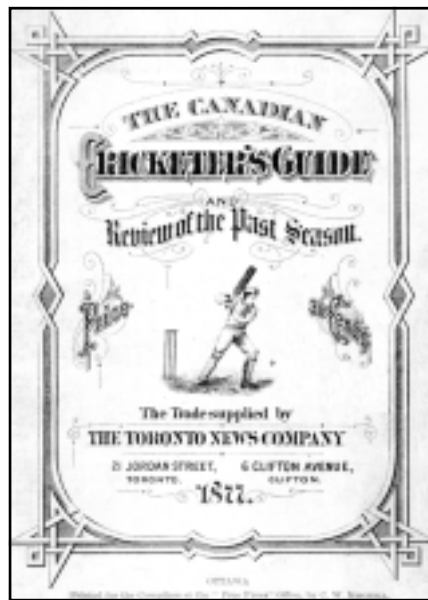
Exhibitions at the National Library of Canada are designed to showcase selected items from the collections and to invite the public to partake in an enjoyable and educating experience. Although most items in the National Library's collections are available to scholars and the general public for consultation, the grouping of such items under a theme, accompanied by introductory text and explanatory captions, has another purpose, that of telling a story.

This year's main exhibition called for a retrospective look at Canadian printing and publishing. It had to be general, non-technical and, therefore, accessible to all. Additionally, it was to reflect as much of the Canadian printing heritage as possible. Rather than making it a conventional history of printing, or grouping unrelated "treasures" of the Library, I attempted in "Impressions" to highlight the books, pamphlets, broadsides and newspapers printed in Canada and used by Canadians in everyday life to learn to read and count, to travel, to master a trade, to worship, to heal, to sway voters, to relax or simply to be informed of events in the world around them. I thought that visitors would feel an affinity with objects they might have owned, had they lived in those times.

The printed objects were to be grouped under the following headings: Children's Literature and Education; Immigration and Transportation; Household and Family; Agriculture and Trades; Judicial and Political; Newspapers and Magazines; Leisure and Literature; Religion; Health; and finally, Book-Object. The order of the themes loosely reflected the chronological evolution of activities and interests in a person's life.

Obviously many thousands of items were potential candidates, the majority having never been exhibited before.

After conceptualizing the exhibition, the curator faces the most



difficult and time-consuming task of all, selecting the appropriate items. Without going into the tedious details of the methodology used in the selecting process, suffice it to say that the first step was selecting works which suited the theme, and then choosing an

appropriate copy, if multiple copies were available.

For all books and pamphlets, an opening (a specific page) had to be chosen, representative of the work or showing the hand of the owner. Copies showing a link to previous owners such as signatures, ex-dono or annotations became obvious choices. Another consideration was to give a good geographical representation of printing throughout Canada, while keeping in mind that printing in British Columbia began 100 years after its establishment in Halifax. The diversity of Canada's linguistic heritage also had to be shown. An ideal balance is impossible to achieve, and the curator must accept that his personal interests and favourite themes will influence his choices. An exhibition curated by one person should be as objective as possible but cannot, and should not, be impersonal.

Most of the books which make up "Impressions" were selected from the Rare Book Collection (and a few from the General Collection), while others were taken from a pre-selection made by curators of the Music Division, the Jacob M. Lowy Collection, and the Newspaper Collection. Once the selection is made, the curator faces the next challenge, which is to write, in both official languages, bibliographical descriptions, explanatory captions, and an introduction for each section, summarizing the historical context.

While I disagree with the often-held opinion that visitors to exhibitions do not read captions, I do subscribe to the view that the captions should be informative and concise, encouraging the visitor to learn more from other sources. This type of writing requires much background reading and numerous drafts for each caption and introduction.

In an exhibition such as "Impressions", the items have to be in a context which will explain their appearance and evolution. In order to

Did you know...

that the *Canadian ISBN Publishers' Directory* is now available as a database on the National Library's Web site. See "What's New", at www.nlc-bnc.ca/ehome.htm.

"tell the story" of certain genres such as textbooks, the curator must familiarize himself with the history of education in Canada, import laws, copyright, and, of course, publishing practices such as importing stereotype editions and replacing title pages of books printed in Europe or the United States with ones showing Canadian publishers. These

considerations must be accurately summarized and simplified for the purpose of a relatively short caption.

The curatorial role that I assumed for "Impressions" has provided both immediate and sustained satisfaction. As for a lasting impression, that remains to be savoured. ♦

Looking to the Future

by Randall Ware,
Research and Information Services

As part of our three-year exhibition plan to bridge the millennium with exhibitions about the past, the present and the future ("Impressions", described elsewhere in this issue is our tribute to the past), we will mount a major exhibition in the year 2000 that will celebrate the life and work of Oscar Peterson, the world famous jazz pianist, in the year of his 75th birthday.



The exhibition, based on Dr. Peterson's musical archive which is held in the National Library, will trace the development of his career from his early days in Montreal to the present, in which he is one of the world's most sought-after artists. The exhibition will

include posters and programs, recordings, sheet music and other memorabilia. It will also include several maquettes and neon signs that Henry Birks & Sons graciously donated to the Library after their

successful promotion, "This Is Where It's At." Yamaha Canada will be supplying the most current technology for the audio/video portion of the exhibition.

Without the assistance of these players, the National Library would not be able to offer the interactive kind of exhibition we are designing to celebrate this great Canadian.

As the third and final millennial exhibition, in 2001, we shall look back in order to look ahead in our exhibition "How We Saw the Future." Based on newspapers, magazines, government publications and books from our collection, we shall look at how Canadians viewed the future at various times in our recent history. In particular, we shall look at our country at the end of the two world wars, as well as in 1967, the occasion of our centenary. Our research into the Canada's past century suggests that we Canadians have had many different views of the future, according to both where we lived and how secure we felt. This fascinating subject promises to be revelatory, providing insight into how we got to where we are today, and thus a perspective on our own future.

For more information on the upcoming Oscar Peterson exhibition visit the following web site at www.nlc-bnc.ca/microsite/peterson/index-e.htm ♦



Public Programming at the National Library

by Randall Ware,
Research and Information Services

When the distinguished writer Norman Levine came to read at the Library in March 1991, he told me over dinner that he thought that we were offering too many readings. In his view, readings at the National Library should be reserved for writers who have already made their mark and should not be offered to newer writers. Norman's point, well intentioned of course, was that it should be an honour and a reward to be invited to read at the National Library. I thought a lot about Norman's suggestion, but did not follow his advice.

I recently passed a pleasant afternoon looking over ten-year's worth of Public Programs brochures in order to refresh my memory about the hundreds of readings, concerts, lectures, book launches and other events we have sponsored. Less than two months after Norman's visit, we hosted two readings; one by a poet with her second book and another by a prose writer with his first novel. There were perhaps 40 people in the room in the first instance and 55 in the second. The poet was Anne Michaels, who has since gone on to worldwide acclaim for her novel *Fugitive Pieces*. The novelist was Rohinton Mistry, one of our best-loved writers. On their most recent visits, they each filled our auditorium of 400 seats! Our investment, as it were, has paid off in these obvious cases, but it has also frequently come to fruition in readings and lectures where people have left the room stimulated or changed in some way. A good reading or concert or lecture is good for reasons that have nothing to do with the size of the audience. Happily, the Library's commitment is the same for all of its events, big or small. In this case, size doesn't matter!

Because the National Library collects printed and recorded Canadian material exhaustively, we believe that our public programming should reflect the broadest possible expression of our culture. Thus, unlike most other reading series in Canada, we regularly program non-fiction authors as well as poets and novelists. We also offer some programs for children and we program in both official languages. In our concerts, we feature Canadian musicians and encourage the performance of Canadian repertoire.

Because the National Library collects printed and recorded Canadian material exhaustively, we believe that our public programming should reflect the broadest possible expression of our culture.

And why do we do all of this? Simply, to make our collections come alive. There is nothing that does this better than hearing the writer discuss her work or hearing the musician interpret his compositions. Every reading or concert is a billboard ad for a small part of our collection. It is an

encouragement to use our collections and an invitation to explore them.

As well, we like to feature authors whose literary manuscripts are held here. When Carol Shields or Michel Tremblay or Jane Urquhart or Marie-Claire Blais have come to read, we have selected materials from their collection (manuscripts, letters, photos, journals) and displayed them as part of the event. Such activities encourage the study and enjoyment of Canadian literature and help to bridge the distance between the writer and the reader.

The National Library has always recognized that our literature and our music exists in a larger context. Thus, we have had the pleasure of welcoming musicians and writers from other countries. Gloria Steinem, Richard Ford, E. Annie Proulx, Derek Walcott, Yevgeny Yevtushenko, Stephen Sondheim, Vikram Seth and the Soweto Singers are just some of the outstanding artists who have come here in the past ten years.

We have also managed to establish Ottawa's only regular theatre-style jazz concert series, featuring some of Canada's finest musicians. Jazz fans will recognize

names like Kenny Wheeler, Renée Rosnes, D.D. Jackson, Jane Bunnett, Alain Trudel, and Lorraine Desmarais – they have all performed on our stage. On the classical music side, Rémi Boucher, Antonin Kubalek, Louise Bessette, Angela Hewitt, Davis Joachim, Beverley Johnston and Nouvel Ensemble Moderne have graced our

premises and shared their artistic gifts with us.

After ten years of programming, we believe that we have built an audience that trusts us to bring them the best of what Canadian publishing

has to offer. We know that our programs have done much to increase the visibility of the National Library in its immediate community and in the larger community of writers and publishers. And we continue to delight in the ongoing success story that is

Canadian writing today. Norman, we honour all the writers who come here. ♦

(See centre pages for photos of some of the authors and musicians who have appeared at the National Library)

PRIDE OF PLACE:

A New Auditorium to Showcase Canada's Cultural Heritage

by Marcia MacDonald,
Planning Officer, Research and Information Services Branch

Thirty-two years after Lester B. Pearson opened the National Library/Public Archives building at 395 Wellington Street amid a joyful, centennial celebration on June 20, 1967, the excitement, pride of place and anticipation of new possibilities were renewed with the grand opening of the National Library's newly renovated auditorium.



The original auditorium at 395 Wellington Street.

The National Library and the National Archives, together with Public Works and Government Services Canada, Temprano, Young and Ward Architects, and Lett/Smith Architects celebrated the reopening on September 10 with a short classical guitar recital and the screening of a film. The space is a first-rate facility, in which Canadians can take pride now and for years to come.

The new auditorium is a space which accommodates not only public programming and the needs of the tenants, but also serves as a facility for activities and events of other government departments. In addition, events that complement the mandate of the Library and are sponsored by non-government groups and organizations, including the diplomatic and arts communities are held in the auditorium.

The renovated auditorium is a vital component of the National Library's public programming, providing the requisite ambiance, amenities and equipment for this important Canadian cultural institution to illuminate and enliven its collections through authors' readings, lectures, video productions, film screenings, musical performances, and conferences.

The gala events of the first week of the newly reopened auditorium showcased the features of this technologically-sophisticated,

acoustically-engineered and aesthetically-pleasing public place. Audiences savoured a fine jazz concert, a piano recital and a reading by a well-known Canadian author.

The renovation work transformed a tired, worn and one-dimensional space into a vibrant, comfortable, multi-purpose room. Architectural and technical upgrades enhance the auditorium's acoustical qualities. The plaster ceiling was removed and replaced by an acoustically-transparent metal mesh ceiling designed to make full use of the volume of the room and to improve overall acoustical performance. Major modifications to the heating, ventilation and air-conditioning systems have eliminated background noise in the room. The sound system was upgraded with new, more efficient, front-of-house speakers.

Audiences will also appreciate the new aisle layout and staggered seating which vastly improves sight lines. The seats in the auditorium provide ample leg room. There are locations in the seating arrangement to accommodate wheelchairs and a number of seats have fold-away arm rests and end panels to facilitate seating for persons with disabilities. Numbered seats and aisle lighting in the end panels of the seats are welcome new features.

The new auditorium is now a fine venue for film and video screenings, especially those with sub-titles. The increased slope of the new floor greatly improves the sight line to the stage.



As the work progresses...

Maintaining and operating the auditorium is now easier and more efficient due to the installation of a new technical bridge within the ceiling in front of the stage to provide safe access to stage lights and other services. An independent heating, ventilation and air-conditioning system provides a

better work environment in the translation, projection and control rooms.

Improvements were made to the space in the auditorium foyer which is often used for receptions

and events. Within the foyer stage is an electric lift providing barrier-free access from the foyer to the main auditorium stage. The lift entrance from the foyer also makes the main stage accessible for performers, presenters and equipment without having to enter the auditorium first, as was previously the case.



...Final results of renovated auditorium.

The staff is thrilled with its new auditorium and updated facilities. As the new millennium approaches, there is an excitement in the air about the potential that the new auditorium offers to expand the Library's public programs, and to showcase and bring to life Canada's published heritage. ♦



On Winning The Prize

by Diane Schoemperlen

Early on November 17, 1998, I was given the Governor General's Award for English Fiction for my book, *Forms of Devotion: Stories and Pictures*. Immediately after the press conference in which the awards were presented, I was whisked away to do interviews for more than two hours straight. Each interviewer began with the same question: "How does it feel?" I used all the appropriate adjectives I could think of: "It feels wonderful, marvellous, terrific, absolutely great." All these words did not begin to cover it.



Diane Schoemperlen

Then the interviewers were gone, back to their respective offices to file their stories. But they missed the best parts of winning the prize. That evening there was the ceremony and the sumptuous dinner at Rideau Hall. The following evening there was the Gala Reading, sponsored by the National Library, at the Château Laurier. The day after that, the winners were officially presented to the House of Commons and then we had tea in the office of The Speaker, Gilbert Parent.

All of this was a far cry from normal life, and coming home afterwards was a bit of a shock, even though my kitchen was full of flowers, my mailbox was full of cards, and my answering machine was full of congratulatory messages. All of these people, too, wanted to know how it felt. I still could not begin to express how truly honoured and deeply moved I was.

The months since winning the prize have passed quickly, but the joy I felt that day has not diminished. I am still sometimes asked: "How does it feel?" I can honestly say that it feels every bit as wonderful, marvellous, terrific, and absolutely great now as it did then. In my thank-you speech I noted that, although there are far too few moments in life that offer pure pleasure, this was definitely one of them. It still is. ♦

[†] Schoemperlen, Diane. *Forms of Devotion*. Toronto: Harper Collins, ©1998.



No Mystique Necessary

by Cheryl Jaffee,
Curator, Jacob M. Lowy Collection

While scanning the cultural offerings in a recent issue of *The New Yorker*, the bold heading “**Museums and Libraries**” stood out among the dozens of theatres, cinemas, concert halls and galleries. “Yes!” I exulted. There is no vagueness in this town about what libraries are. Seeing libraries hold their own among the great cultural venues of the city was an exhilarating moment for a librarian who has been curating exhibitions regularly at the National Library, and more often, poring over local publications, making a game of where the event might be listed.

Libraries and museums are home to our cultural treasures, our many “heritages”, and they hold artifacts of blessed diversity. The provision of fundamental services to library clientele ought not obscure the larger picture of what we hold, nor should the accessibility of its treasures diminish their value. The democratic nature of the institution is at the root of its strength. But the institution flowers through the interpretive work of its librarians and curators. Its most beautiful and interesting blooms are seen through the eloquent medium of exhibitions. Less formally, its treasures are brought before the public for small seminars, private visits and group tours.

The Lowy Room houses the Jacob M. Lowy Collection of rare Hebraica and Judaica. This serene and beautiful room allows small groups to gather around a large wooden table, to see up close what the paper, typography and bindings of centuries-old books look like. For some, it is a first look at antiquity and a chance to consider the difference between what is old and what is a facsimile, and why it matters. For others, it is a first encounter with Hebrew and other Jewish languages, and a place to hear about the historical circumstances under which printers and book owners lived and died. There are

Clicking bridges into place is what we are privileged to do for a living.

My role as a librarian of rare Hebraica and Judaica is multifaceted. Depending on the circumstances, I am a curator, storyteller and writer, bibliographical detective or research assistant. We are engaged in bridge-building, book by book. As we do this, we are also



Jerusalem. From Hayim Vital's *Sha'ar Ruah ha-Kodesh*. Jerusalem, 1912.

moments when one is humbled by history while actively involved in its study.

A recent researcher to the Jacob M. Lowy Collection reminded me how unique and how valuable it is to be able to sit in the Lowy Room, surrounded by rare books and manuscripts. This well-travelled researcher marvelled at how she could browse, have the curator's assistance as required, and not to have to apply, cajole, or wait.

reconstructing the enormous puzzle of our past. What more justification is needed for libraries to take their rightful place alongside the leading cultural centres of this city? ♦



GEMS IN THE COLLECTION:

Primary Resources for Research in Quebec and French-Canadian Literature in the National Library's Literary Manuscript Collection

by Pat MacDonald,
Research and Information Services

Primarily resources for the study of Quebec and French-Canadian literature form a vital component of the National Library's Literary Manuscript Collection. Acquired, preserved and made available for research are the papers of Canadian writers of literature, and papers of Canadian individuals and organizations in related fields, such as publishing and the book arts. The papers and illustrations of writers and illustrators of children's books are also acquired. A collection may include manuscripts and drafts, correspondence, artwork, photographs, scrapbooks, newspaper clippings, cassette tapes, and computer discs.

Most of the collections, or fonds, date from the modern period of Canadian literature and include some of its pioneers. Saint-Denis Garneau, who is widely regarded as the father of modern Quebec poetry, has his papers in the collection, as do novelists Roger Lemelin and André Giroux, both of whom have ties to early television. Lemelin, who is credited with helping to create the modern Quebec novel, inspired a popular TV series with his novel, *Les Plouffes*. André Giroux also won the first Governor General's prize for French-Canadian literature in its original language, awarded by the Canada Council in 1959 for *Malgré tout, la joie*.

One of the early creators of literature for children, Marie-Claire Daveluy, is represented in the collection. The fonds of a large number of well-known children's writers and illustrators can be found, including those of Gilles Tibo, Ginette Anfosse,



Stéphane Poulin, and Marie-Louise Gay. To complement this resource, the Canadian Literature Research Service houses the published works of these authors.

The French-language component of the National Library's Literary Manuscript Collection provides researchers with primary resource material for a wide selection of Canada's francophone writers. The papers of many of Canada's best known and most highly acclaimed francophone writers are in the collection: Manitoba writer Gabrielle Roy, the nationally and internally renowned Michel Tremblay, Marie-Claire Blais, Réjean Ducharme, Jacques Godbout and Fernand Ouellette. Other noteworthy writers represented include: Anne-Marie Alonzo, Roger Fournier, Pierre Morency, Jacques Poulin, Louky

Bersianik, Robert Lalonde, Jean Marcel, Francine Ouellette, and former National Librarian, Guy Sylvestre.

There are important connections and interrelations within the fonds and between the fonds and the published collections of the National Library: the Jeanne Lapointe, Mary Meigs and Michèle Mailhot fonds all contain material that relates to Marie-Claire Blais; the fonds of Éditions du Sentier are included along with those of its founders, Gilles Archambault and Jacques Brault. The National Library holds the fonds of Art Global, the publishing house that specializes in livres d'artistes and which published the first Quebec edition of Jacques Godbout's *Salut Galarneau!* in 1976.¹ The collection also includes the fonds of Guy Roberts, the founder of Éditions du Songe and Iconia, both of which published many livres d'artistes. The National Library houses these and many other livres d'artistes within its Rare Book Collection.

The Literary Manuscript Collection includes the papers of a substantial number of winners of major prizes awarded within Quebec, Canada and internationally. (A list of these is appended.) The Prix Athanase-David, the highest literary prize awarded by the Quebec government, has been awarded to: Gabrielle Roy, Gilles Archambault, Marie-Claire Blais, Jacques Godbout, Jacques Brault, Fernand Ouellette, Michel Tremblay, Réjean Ducharme, and Jacques Poulin. Winners of the Prix France-Québec include: Marie-Claire Blais, Fernand Ouellette, Michel Tremblay, Francine Ouellette, Jacques Poulin, Pierre Morency, and Robert Lalonde. Among the winners of the coveted Governor General's Awards are several authors who have won more than once: Fernand Ouellette, Gabrielle Roy, Marie-Claire Blais, Réjean Ducharme, Stéphane Poulin, and Gilles Tibo. Manitoba



writer Gabrielle Roy, was awarded twice for translations of her works: in 1947 for *The Tin Flute* (the translation of *Bonheur d'occasion*) and in 1957 for *Street of Riches* (the translation of *Rue Deschambault*).²

Not only does the collection contain the fonds of Quebec and French-Canadian authors who write at an award-winning level in French; it also contains the fonds of some writers who have proven themselves equally successful in both English and French. Marie-Louise Gay is one such author. She manifested her wide appeal in 1984, when she accomplished the unprecedented feat of winning the Canada Council children's literature prize for illustration in both the English-language (*Lizzy's Lion* written by Dennis Lee) and the French-language categories (*Drôle d'école*). With the acquisition of the papers of Sheila Fischman, who has translated the works of a number of authors in the collection (e.g., Michel Tremblay, Marie-Claire Blais, Jacques Godbout), literary translation has become another component of the collection and forms a bridge between literature expressed in French and that expressed in English. Be they graduate students, biographers, or editors of correspondence, researchers can find these interesting materials at the National Library. Most collections are available for consultation, but permission may be needed from the author or his/her estate and some restrictions may apply. Finding aids are available for many of the collections. A general guide, *Literary Manuscripts at the National Library of Canada* and its *Supplement* are also available and demonstrate that the National Library's collection of Quebec and French-Canadian Literary Manuscripts is both varied and substantial.

Notes

¹ *Salut Galarneau!* was originally published in Paris (Éditions du Seuil, 1967).

² "Tin-fluting" now has coinage amongst literary translators as the practice of drastically altering a title, when a literal translation, e.g., "Used Happiness" would be unsuitable. David Homel, "Tin-Fluting It: On Translating Dany Laferriere", *Culture in Transit: Translating the Literature of Quebec*. Edited by Sherry Simon. Montreal: Véhicule Press, 1995. P. 47.

QUEBEC AND FRENCH-CANADIAN LITERATURE

*Prize-winning Authors and Illustrators Whose Papers Can Be Found in the Literary Manuscript Collection

*Prizes include only the following: Prix Athanase-David, the Governor General's Literary Awards and the Prix France-Québec

Archambault, Gilles.

Prix Athanase-David 1981
Governor General's Award French Fiction:
L'Obsédante obèse et autres agressions.
Montreal: Boréal, 1987.

Blais, Marie-Claire.

Prix Athanase-David 1981
Governor General's Award French Fiction:
Le Sourd dans la ville. Montreal: Stanké, 1979.
Manuscrits de Pauline Archange.
Montreal: Éditions du Jour, 1968.
Soifs. Montreal: Boréal, 1995.
Prix France-Québec:
Une Saison dans la vie d'Emmanuel.
Paris: B. Grasset, 1966.

Brault, Jacques.

Prix Athanase-David 1986
Governor General's Award French Fiction:
Agonie. Montreal: Éditions du Sentier, 1984.
Governor General's Award French Poetry and Drama:

Quand nous serons heureux. Quebec: Institut littéraire du Québec, 1970.

Ducharme, Réjean.

Prix Athanase-David 1994
Governor General's Award French Fiction:
L'hiver de force. Paris: Gallimard, 1973.
L'Avalée des avalés. Paris: Gallimard, 1966.
Governor General's Award French Drama
Ha ha! Saint-Laurent, Quebec: Lacombe, 1982.

Fischman, Sheila.

Governor General's Award Translation, French to English
Bambi and Me. Burnaby, B.C.: Talonbooks, 1998.
French original. Tremblay, Michel.
Les Vues animées. Montreal: Leméac, 1990.
The National Library has the papers of both Sheila Fischman and Michel Tremblay.

Gay, Marie-Louise.

Governor General's Award English Children's Literature (illustration)
Rainy Day Magic. Toronto: Stoddart, 1987.

Giroux, André.

Governor General's Award French Fiction
Malgré tout, la joie! Quebec: Institut littéraire du Québec, 1959.

Godbout, Jacques.

Prix Athanase-David 1985
Governor General's Award French Fiction
Salut Galarneau! Paris: Editions du Seuil, 1967.

Lalonde, Robert.

Governor General's Award French Fiction and
Prix France-Québec



Le Petit aigle à tête blanche. Paris: Éditions du Seuil, 1994.

Morency, Pierre.

Prix France-Québec
Lumière des oiseaux. Montreal: Boréal, 1992.

Ouellette, Fernand.

Prix Athanase-David 1987
Governor General's Award French Nonfiction

Les Actes retrouvés. Montreal: Éditions HMH, 1970.

Governor General's Award French Poetry

Les Heures. Montreal: L'Hexagone, 1987.

Governor General's Award French Fiction

Lucie ou un midi en novembre. Montreal: Boréal, 1985.

Poulin, Jacques.

Prix Athanase-David 1995
Governor General's Award French Fiction

Les Grandes marées. Montreal: Leméac, 1978.

Prix France-Québec

Le Vieux chagrin. Montreal: Leméac, 1989.

Poulin, Stéphane.

Governor General's Award French Fiction

Benjamin & la saga des oreillers. Toronto: Annick Press, 1989.

Governor General's Award French Children's Literature (illustration)

Poil de serpent, dent d'araignée.

Danielle Marcotte, Stéphane Poulin. Laval, Quebec: Les 400 coups, 1996.

Roy, Gabrielle.

Prix Athanase-David 1970

Governor General's Award Fiction

The Tin flute. Translated from the French by Hannah Josephson.

Toronto: McClelland & Stewart, 1947.

French original. *Bonheur d'occasion*.

Montreal: Éditions Pascal, 1945.

Street of Riches. Translated by Henry Binsse. Toronto: McClelland and Stewart, 1957.

French original. *Rue Deschambault*. Montreal: Librairie Beauchemin, 1955.

Governor General's Award French Fiction

Ces Enfants de ma vie. Montreal: Stanké, 1977.

Tibo, Gilles.

Governor General's Award French Children's Literature (illustration)

Simon et la ville de carton. Montreal: Livres Tundra, 1992.

Governor General's Award French Children's Literature (text)

Le Secret de Madame Lumbago.

Boucherville, Quebec:

Québec/Amérique, 1996.

Tremblay, Michel.

Prix Athanase-David 1988

Prix France-Québec

Thérèse et Pierrette à l'école des

Saints-Anges. Montreal: Leméac, 1980. ◆

Did You Know...

that amendments have been made to the customs tariff that deals with Temporary Importation. This is the tariff which applies when a library borrows a book from a library in another country. In order to simplify the tariffs, several numbers have been combined into a common tariff. Libraries should no longer cite Tariff 9812.00.00; the new tariff number for materials you borrow is Tariff No. 9993.00.00. The GST code continues to be Code 51. These changes do not affect the tariff and GST codes for the return of materials that you have lent to a library in another country. Examples of suggested wording on parcels are given below.

For books you borrow from a foreign library:

Attention Revenue Canada
Tariff No: 9993.00.00
GST Code: 51

International loans between libraries (International act of 1978)

No commercial value: any value stated is for insurance purposes only

For the return of books you have lent a foreign library:

Attention Revenue Canada
Tariff No: 9813.00.00 or 9814.00.00
GST Code: 66

Property of <name of your library>; material returned on interlibrary loan.

Tariff 9813.00.00 relates to a book printed/published in Canada and Tariff 9814.00.00 applies to a book printed/published outside Canada.

More detailed information can be found in Memorandum D8-1-1, Temporary Importation (Tariff Item No. 9993.00.00) Regulations, on the Web at

<www.rc.gc.ca/E/pub/cm/d811ed/README.html> and Memorandum D8-2-1, Canadian Goods Abroad, on the Web at <www.rc.gc.ca/E/pub/cm/d821ed/README.html>.

Retrieving Information through Canadian Subject Headings

by David Farris,
Acquisitions and Bibliographic Services

How Canadian Subject Retrieval Is Facilitated

One of the National Library of Canada's objectives is to provide access to the subject content of the vast amount of information published in Canada or dealing with the topic of Canada and Canadians. To meet this objective, the National Library (NL) provides subject headings and classification numbers for a wide variety of Canadiana published works, such as books, periodicals, sound and video recordings, and electronic publications.

In order to bridge the gap between the user and the information sought, as efficiently and effectively as possible, the cataloguer or indexer identifies the main concepts within the bibliographic work, then transfers those concepts into the framework and terminology of subject retrieval schemes. These schemes may be classification systems, subject heading systems or schemes for indexing or facilitating keyword searching.

The National Library uses several specific tools to provide subject access. The two classification systems used by the NL are the Dewey decimal

Headings, for English-language subject headings, and *Répertoire de vedettes-matière*, for French-language subject headings. Equivalent English-language and French-language headings are provided in Canadiana cataloguing.

Library of Congress Subject Headings (LCSH) is a publication of the Library of Congress that is universal in its coverage of human knowledge, though with a somewhat American focus, due to the collections of that institution. However, *LCSH* also contains headings contributed from other libraries, some of which are

It is intended to provide headings for subject access to works on the Canadian social, economic, cultural, historical and political experience.

classification and Library of Congress (LC) classification systems, both of which are familiar to library users.

Subject headings represent a second key mechanism for access to the subject content of bibliographic works. The National Library uses three subject heading systems, *Library of Congress Subject Headings* and *Canadian Subject*

located outside of the United States, including the National Library of Canada. *LCSH* has become one of the major tools for subject access in the English-speaking world.

Répertoire de vedettes-matière (RVM), published by Université Laval in cooperation with the National Library of Canada, lists

French-language subject headings and is also universal in its coverage of human knowledge.

Canadian Subject Headings

Canadian Subject Headings (CSH) is a publication of the National Library of Canada that lists English-language subject headings. It is intended to provide headings for subject access to works on the Canadian social, economic, cultural, historical and political experience. These subject headings provide a Canadian perspective on topics that are unique to Canada, or perhaps are not adequately provided for or able to be expressed through the structures of the *Library of Congress Subject Headings*. Some examples of such headings are: **Canadian literature (Ukrainian); Chinese Canadians; Federal-provincial conferences; Native policing; French language — Textbooks for second language learners.**

It is important to note that in spite of the differences in some of its policies, *Canadian Subject Headings* is designed to be used in conjunction with, to complement, *Library of Congress Subject Headings*.

The compilation of *Canadian Subject Headings* is done with a great deal of thought and research, to determine both the need for new or modified headings, and the appropriate terminology for them. The options are weighed, keeping in mind that not every user approaches the catalogue with the same research needs or the same level of knowledge. In a country as diverse as Canada, there may even be some variety in the terminology that different social or ethnic groups identify within any given field, presenting a further challenge to those constructing or assigning subject headings. A good example of the evolution of the terminology used by *Canadian Subject*



Headings involves the ongoing creation of headings related to Native or Aboriginal peoples in Canada.

Many headings in *Canadian Subject Headings* are borrowed from *Library of Congress Subject Headings*, and then set in a Canadian context through references from terminology to headings or through instructions in scope notes. For example, the subject heading treatment of the Canadian Constitution makes use of valid Library of Congress subject headings, but is treated in greater depth in CSH.

The rationale for new subject headings is based on what is called "literary warrant", that is, there are publications to be catalogued that require a heading. The general

principle is to ensure that the subject heading is specific to the topic of the bibliographic work. For example, recent publications on topics such as sentencing circles and segregated funds necessitated new headings as it was felt that works on these topics could not be accessed by existing, less specific headings. The National Library's collections, largely the result of legal deposit of Canadian publications, form the basis for much of the contents of *Canadian Subject Headings*. The Library is, however, always receptive to outside suggestions for new or modified subject headings.

Any list of subject headings must be current in language and appropriateness of its access points,

keeping in mind what is best to facilitate the use of the catalogue. This is an ongoing task for the editors of a list of subject headings. For example, the creation of the new territory of Nunavut on April 1, 1999 meant several changes to *Canadian Subject Headings*.

Subject cataloguing is not always an easy task, as one aims to link the user to the information they want, effectively and efficiently. Yet in the same way, subject cataloguing is rewarding; providing the bridge for the users to find what they are looking for! ♦

When We Do Not Know the Title of a Work...

by Michel Fournier,
Université Laval Library

Documentation published throughout the centuries reflects various facets of human thought. The topics broached are as varied as the terms used to describe them.

In an effort to help library users find a work (or works) on a certain topic when they do not know its title or author, librarians have designed classification systems and lists of subject headings. The *Répertoire de vedettes-matière* (RVM) is an encyclopedic thesaurus used by many librarians and documentation centres to index headings and facilitate access to documents. It was developed by a team at the Université Laval Library, and is based on the *Library of Congress Subject Headings* (LCSH), *Canadian Subject Headings* (CSH), and other more specialized lists.

Owing to the continual evolution of knowledge, it is necessary to integrate new concepts into the RVM and consequently, to change certain headings as language continues to evolve. The RVM draws its inspiration from new headings and is updated based on lists of changes implemented by the Library of Congress in the LCSH and also, in response to the needs expressed by cataloguers as they complete their indexing.

The subject headings found in these catalogues are the result of the application of the RVM and of the combinations of concepts it creates through the use of subdivisions by

subject and format, as well as according to chronology and geography. Each subject heading assigned to a work normally corresponds to the most commonly used term or expression. Synonymous or quasi-synonymous terms and expressions are referred to via a "see" reference in the identified heading. This control over vocabulary allows the library user to locate documents on a sought topic.

Even if authors have used terms or expressions that vary, the user should find the documents under the same subject. For example, books published on the ruffled grouse, commonly known as the Canadian partridge or partridge (ruffled grouse), are found under the *Gélinotte huppée* heading. The "see" references (prefixed by "EP" in RVM), specifically the rejected French terms for partridge and Canadian partridge (ruffled grouse) guide the user to the correct heading.

Gélinotte huppée
EP *Perdrix* (*Gélinotte huppée*)
Perdrix du Canada



To expand on what we have just explained, the following information includes specific examples. Most of the RVM headings comprise a network of specific terms (TS), associated terms

Natives, and that if he or she is looking for works on one of these groups, the group name should be used in the search, for example, Inuit — Canada. Works on the Rebellion in Lower

parties”, using the “see” (i.e., EP) reference, he or she will easily be able to find the sought works.

The use of the RVM by Canadian libraries proves to be an effective tool for locating subjects and bridging the gap between the user and collections. Moreover, the link between the French and English headings that exists in the RVM notices, whether originating from the LCSH or the CSH, allows the user to switch easily from one language to the other, or to conduct both English and French searches at libraries which offer bilingual services.

RVM is available on microfiche, CD-ROM, FTP files and directly from the database on the Web. The Université Laval Library ensures the development, distribution and financing of the RVM. The National Library of Canada cooperates with the Université Laval Library and has contributed to the financing of RVM for the past 23 years. ◆

The use of the RVM by Canadian libraries proves to be an effective tool for locating subjects and bridging the gap between the user and collections.

(TA), generic terms (TG) and rejected terms (EP). These associations facilitate research by allowing the user to proceed to a related subject, as required. This is illustrated by the following examples:

- Autochtones — Canada*
- TS Indiens d'Amérique — Canada*
- Inuit — Canada*
- Métis — Canada*

Through this example, the user can see that the Autochtone — Canada heading for Natives peoples in Canada leads to the different groups of

Canada and Upper Canada in 1837-1838 were grouped under the following subject heading:

- Canada — Histoire — 1837-1838 (Rébellion)*
- EP Patriotes, Rébellion des 1837-1838*
- Ontario — Histoire — 1837-1838 (Rébellion)*
- Québec (Province) — Histoire — 1837-1838 (Rébellion)*

Hence, even if a user is very familiar with the subject “rébellion des

Canadian Information by Subject

by David Murrell-Wright,
Acquisitions and Bibliographic Services

The development and international expansion of the World Wide Web has provided the Web user with an immense amount of information. In fact, the mountain of available information is so vast that information specifically about Canada is often lost or so well hidden that the searcher must spend an inordinate amount of time sorting and sifting to find the desired information.

To assist the Web user in his quest for information on Canada, the National Library of Canada has developed a Web service, Canadian Information by Subject (CIBS). This service brings order to all of this information by selecting, organizing, and providing links to information resources about

Canada or Canadian topics found on Internet sites from anywhere in the world. The service facilitates access to Canadian information and promotes Canadian content on the information highway.

Canadian Information by Subject provides the user with a comprehensive

subject arrangement of all the linked Internet sites in a manner that can be browsed in subject order in the form of an inverted “subject tree” or in alphabetical order. The “subject tree”



provides an organized hierarchy for browsing based on the structure of the Dewey decimal classification system. The hierarchy and headers are easy to use, even for those unfamiliar with Dewey. Like Dewey, the tree is made up of 10 main branches numbered 0 to 9, each representing a broad discipline or field of study:



- 0 General Subjects, General Works
- 1 Philosophy, Psychology
- 2 Religion
- 3 Social Sciences
- 4 Language and Languages
- 5 Science, Mathematics
- 6 Applied Sciences, Technology
- 7 Arts, Recreation
- 8 Literature
- 9 Geography, History

Each of these main branches is divided into smaller and more specific branches represented by longer numbers. For example:

- 7 Arts, Recreation
- 79 Recreation, Performing Arts
- 791.45 Television

In addition to the "subject tree", the searcher can choose to search topics in an index listing currently accessible subjects in alphabetical order, e.g., the list under "E" includes: Earth Sciences, Economic Assistance, Economic Development, Economics, Education, Education and State,

Education-Research, Elections, Emblems, Emigration and Immigration, Engineering, English Language, Environmental Protection, and Ethics. Whenever possible, index terms have been taken from standard subject heading lists: *LCSH (Library of Congress Subject Headings)* and *CSH (Canadian Subject Headings)* for English terminology, and *RVM (Répertoire de vedettes-matière)* for French. For ease of use, all pages contain navigational links within the page, as well as links at the top and bottom of the screen.

Canadian Information by Subject also includes the capability to carry out a title search to help the user find sites more quickly. By inputting a keyword, the system will provide a list of sites that have the key word in their title.

The National Library of Canada makes every effort to ensure the links are accurate and current. All links to remote sites are checked on a regular basis. Some of these sites may be temporarily overloaded or unavailable for short periods of time. Sites may also move or disappear completely.

The initial version of Canadian Information by Subject was launched with the National Library's Web service in 1995. Since that time, it has grown to include more than 3200 sites, with new ones being added each week. The popularity of the service also continues to grow: CIBS was accessed about 435 000 times last year alone.

Canadian Information by Subject is available in both official languages, 24 hours a day, seven days a week. You can find it on the National Library's home page, under Sources of Canadian Information. Its URL is <www.nlc-bnc.ca/caninfo/ecaninfo.htm> for the English version and <www.nlc-bnc.ca/caninfo/fcaninfo.htm> for the French version.

We welcome your comments on features that would be useful, and your suggestions for links to other sites providing information about Canada. If you find a link that has been relocated or has disappeared, please let us know.

Please send comments to canada@nlc-bnc.ca ♦



The National Bibliography: New Wine, New Bottles

by *Barrie Burns*,
Acquisitions and Bibliographic Services

Since 1950 the National Library has compiled *Canadiana: The National Bibliography* to document the nation's published heritage and to make that heritage better known to present and future generations.

For the first 25 years of its life, the current (post-1950) bibliography appeared in printed form only, offering users listings of published *Canadiana* arranged by Dewey decimal classification number, with consolidated indexes to locate items by

author, title, subject headings, or other attributes. With the accelerated development of automation in the Library in the late 1970s, the computerized bibliographic and name authority records that make up *Canadiana* became the basis of new

products. Starting in 1976, *Canadiana* records first appeared on-line in DOBIS and then in AMICUS. The records were distributed on magnetic tape and later via file transfer through the MARC Records Distribution Service (MRDS). Computer-Output-Microfiche (COM) versions of both the current and retrospective (pre-1901) bibliographies were issued beginning in the 1980s. In 1991, the rapidly rising costs of printing the voluminous cumulations and indexes forced the cessation of the printed bibliography. The on-line, microfiche and MRDS *Canadiana* services have continued to this day.

The newest addition to the product line is the CD-ROM version of *Canadiana*. From its advent in 1998,



the CD-ROM version has taken advantage of the storage capacity and retrieval flexibility of CD-ROM technology to both broaden the coverage of *Canadiana*, and provide flexible searching of the records using

current and retrospective national bibliographies and the other contributed files are presented on two CD-ROM discs and are updated to the end of 1998.

Users can search this rich

Canadiana: The National Bibliography on CD-ROM brings the world of Canadiana past and present to the user's desktop.

the software included on each CD-ROM disc. The scope of the national bibliography now extends beyond the works listed by the National Library to include records from other contributors, such as the National Archives of Canada's *Carto-Canadiana*, and the records for *Early Canadiana*, the collection of pre-1920 imprints microfilmed since the 1980s by the Canadian Institute for Historical Microreproductions (CIHM). The June

collection of data directly by keywords, language, place of publication, publisher, ISBN, ISSN and a wide variety of other detailed characteristics of the MARC records, as well as by the traditional access points such as author, title, subject headings, and Dewey and Library of Congress classification numbers, separately or in combination. Users can move easily between the bibliographic and authority records, view full, brief or MARC formatted

displays of the records, and even click on MARC tags to see descriptions of the fields displayed from the text of the MARC 21 format which is also included in the product. Users with AMICUS accounts can continue their searches on-line from within *Canadiana* on CD-ROM.

The product also gives users the

possibility of creating their own customized views of *Canadiana* and provides useful tools to help them build their own specialized bibliographies. For example, using *Canadiana* on CD-ROM, it is possible, within

minutes, to assemble a comprehensive list of all editions of L.M. Montgomery's *Anne of Green Gables*, or Michel Tremblay's *Les Belles Soeurs* or compile counts of the various editions of those works by language of publication.

Listings or counts of *Canadiana* by specific publishers, by form of material, place of publication or other attributes are only a few mouse clicks away. The records retrieved in CD-ROM searches can be saved as files of MARC records for use in supporting processing operations in local library systems that are capable of reading and manipulating MARC 21 records, or as text files that can be processed using familiar PC-based word or text-processing programs.

Comprehensive searches of this kind would be impossibly cumbersome and time-consuming to carry out manually in the numerous issues of the printed or fiche versions of *Canadiana*. This kind of access would also be difficult using on-line bibliographic systems such as AMICUS or on-line public access catalogues (OPACs). While some on-line retrieval systems permit users to modify author, title, series or subject searches by date, language or form of material, few, if any, permit direct searching by the latter attributes in files of this magnitude.

Canadiana: The National Bibliography on CD-ROM brings the world of *Canadiana* past and present to the user's desktop. The richness of the database and the imagination of the user can now combine to make our published heritage visible the world over, in ways that the founders of the national bibliography could only have dreamed of 50 years ago. ♦



1999 issue of the semi-annual CD-ROM service includes almost 1.7 million bibliographic and authority records in the newly harmonized MARC 21 communication format. The entire corpus of the National Library's

*Authors and Musicians
who have appeared at the
National Library
over the Years*

*Auteurs et musiciens
qui se sont présentés à la
Bibliothèque nationale
au cours des années*



Andrée Christensen



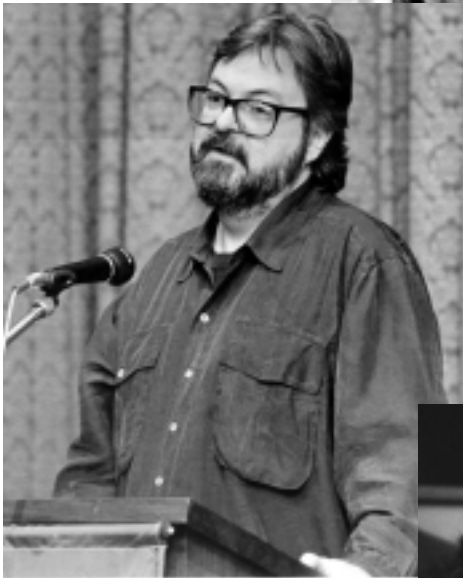
Louise Bessette



Frances Itani



Rohinton Mistry



Michel Tremblay



Carol Shields



Marie-Claire Blais



Antonine Maillet



Brian Moore



Rafael Rabello



Neil Bissoondath



Stuart McLean