

development of its network of associate museums and national exhibition centres, and conducts programs which seek to bring museum services to all parts of the country.

Museum assistance programs provide financial and other assistance to museological institutions for projects to train and develop museum staff, improve facilities, support education and extension programs within museums, and for other projects such as travelling exhibitions, that increase public viewing of the collections. The conservation institute, with its regional centres, is engaged in national programs for the conservation of artifacts and works of art, technical consultation, conservation research and training of personnel. Museumobiles exhibit artifacts and related materials mainly in smaller communities across Canada which lack ready access to major museums. Each museumobile caravan, consisting of three 13.7-metre trailers, depicts the geographic, archeological, social and natural history of a region of Canada. A national inventory provides Canadian museums with an easily retrievable, bilingual record of the contents of collections in museums across Canada. The service, employing a computer with terminals in 20 locations from Victoria to St. John's, provides information on the fine and decorative arts, history (social), ethnology, ornithology and archeological sites and specimens. An international program serves as a focus for the exchange of exhibitions between Canadian museums and galleries and cultural institutions abroad.

### **The National Gallery of Canada**

7.7.1

The beginnings of the National Gallery of Canada are associated with the founding of the Royal Canadian Academy of Arts in 1880. The Marquis of Lorne, then Governor General, had recommended and assisted in the founding of the academy and among the tasks he assigned to that institution was the establishment of a national gallery at the seat of government. Until 1907 the National Gallery was under the direct control of a minister but in that year, in response to public demand, an advisory arts council consisting of three persons outside government was appointed by the government to administer grants to the National Gallery. Three years later, the first professional curator was appointed.

In 1913, the National Gallery was incorporated by an act of Parliament and placed under the administration of a board of trustees appointed by the Governor-in-Council; its function was to encourage public interest in the arts and to promote the interests of art throughout the country. Under this management, the gallery increased its collections and developed into an internationally recognized art institution. Today, a board of trustees reporting to the secretary of state administers all the National Museums of Canada, including the National Gallery, under the National Museums Act (RSC 1970, c.N-12).

The gallery's collections have been built up along international lines and give the people of Canada an indication of the origins from which their own traditions are developing. The collection of Canadian art, the most extensive and important in existence, is continually being augmented. Over 60% of all acquisitions since 1966 have been Canadian. There are now more than 13,000 works of art in the collections, excluding photographs. Included are many old masters, 12 having been acquired from the famous Liechtenstein collection. The Massey collection was presented to the gallery during 1946-50 by the Massey Foundation. The Vincent Massey Bequest of 100 works was received in 1968. In 1974 an important gift of drawings was donated by Mrs. Samuel Bronfman of Montreal in memory of her husband. There is a growing collection of contemporary art, prints and drawings, and diploma works of the Royal Canadian Academy. The gallery's collection of photographs, built up since 1967, contains 6,000 works. The services of the gallery include the operation of a reference library open to the public containing more than 50,000 volumes and periodicals on the history of art and other related subjects.

A program of exhibitions, lectures, films and guided tours is maintained for visitors to the gallery in Ottawa. The interests of the country as a whole are served by circulating exhibitions, lecture tours, publications, reproductions and films prepared by the gallery staff. Promotion of and information on art films are distributed by the Canadian Film Institute. The gallery promotes interest in Canadian art abroad by participating in