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## Appendix 1

**List of collections, portals and projects**

*About Art Spaces* [http://www.as-ap.org/about.cfm/](http://www.as-ap.org/about.cfm/).

*Archiving the avant-garde: preserving digital / media art (and CIAO)*
http://www.bampfa.berkeley.edu/about/avantgarde


Art-Ephemera (discussion group), *‘Archives of Art-Ephemera’*
http://www.jiscmail.ac.uk/art-ephemera


Baltic Library and Archive. [http://archive.balticmill.com](http://archive.balticmill.com)

Basis Wien. [http://www.basis-wien.at](http://www.basis-wien.at)


Chelsea Library, University of the Arts, London.
http://www.arts.ac.uk/library/3671.htm

http://www.goldsmiths.ac.uk/constance-howard/ and [http://vads.ahds.ac.uk/](http://vads.ahds.ac.uk/)


*Diversity Archive* (formerly AAVAA. African & Asian Visual Arts Archive (AAVAA)). [http://www.uel.ac.uk/aavaa/index.htm](http://www.uel.ac.uk/aavaa/index.htm)


*GENESIS*. [http://www.londonmet.ac.uk/genesis/](http://www.londonmet.ac.uk/genesis/)

Glasgow School of Art Archives
http://www.gsa.ac.uk/library/archives/

inIVA, the Institute of International Visual Arts
http://www.iniva.org/


National Gallery of Canada Library. *Artists in Canada database*,

National Irish Visual Arts Library, National College of Art and Design, Dublin
http://www.ncad.ie/library/library.html

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Appendix 3

Model collection policy for an art ephemera collection

• Identify your subject and limit the scope of your collection to that, this will include identifying what can make your collection unique

• Establish routines for accessioning and making material available.

• Identify your audience and their interests, analyse use

• Identify sources and allocate time to liaising with them

• Add essential information, such as date, at acquisition

• Provide access in a form that is integrated with existing catalogues

• Consider showcasing parts of the collection, or themes

• Join collaborative projects