REVIEWS

The State Library and Archives of Texas: A History, 1835–1962

By David B. Gracy II. Austin: University of Texas Press, 2010.
xxv, 226 pp. Hardcover. $45.00. ISBN 978-0-292-72201-9.

No one could be better suited to write a history of the Texas State Library and Archives than David B. Gracy II, the dean of archival enterprise in the state, and a universally respected member of the national and international archival pantheon. Gracy began his archival career in Texas's state archives, where he held his first archival job as an assistant. He moved on from the state archives and up in the archival world, with stops at Texas Tech University and Georgia State University, where he launched the Southern Labor Archives. During this time, Gracy honed his writing craft serving as founding editor for the Society of Georgia Archivist's journal, *Provenance*, and writing the first basic manual on arrangement and description, *Archives and Manuscripts*, published by SAA in 1977. In 1977, when the opportunity arose to return home to Texas, Gracy left Georgia and headed west to where his career began, to the Texas State Library and Archives, only this time as the state archivist, a few rungs above the go-fer he said he once was.

Clearly, David Gracy knows archives. What may be overlooked in his lengthy and impressive CV are his credentials as a historian. In fact, Gracy earned his PhD in history at Texas Tech. One might argue that the historian and the archivist are intertwined and indistinct. One might also quibble about whether Gracy can write an objective history of an agency for which he served as head. I can alleviate those concerns and encourage readers to pick up the book with the assurance that this is no vanity publication. Nor is it a lighthearted, celebratory, feel-good, obligatory treatment. Gracy goes where the evidence and documentation take him and reports back in a writing style that reveals an obvious enjoyment of language and of the taxing process of getting a message across to readers who are scattered in many directions. Slow down and lend me your attention, Gracy seems to be saying, for this story is a good one, with relevance for today.

Published by the University of Texas Press in 2010, the book commemorates the centennial of the legislation (1909) that created a state agency for a library, archives, and history function. However, Gracy takes the reader back seventy years earlier than that, during the Republic of Texas era and the earliest

call for a state library. The Republic had begun collecting its archives a few years prior. The necessity of maintaining the archives of the Republic emerged in dramatic fashion, and Gracy delights in retelling the Archives War, a tense episode that featured a brave boarding house matron, Angelina Eberly, who warned the citizens of the young town of Austin that envoys of Republic president Sam Houston threatened to capture the archives and transport them back east to the bayou town that Houston had declared the Republic's new capitol (and had named for himself). Through Mrs. Eberly's swift actions, Austin citizens spurned the advances of Houston's representatives, the archives remained in Austin, and today a statue in Angelina Eberly's honor stands three blocks from the steps of the capitol in plain view of lawmakers, who continue to pay lip service to necessity but fall short of providing full support to maintain, enhance, and even expand services for the State Library and Archives.

This failure to support that which is acknowledged as necessary and even critical is a theme that Gracy identifies early in the state's history and a theme to which he returns as the narrative moves forward. If the State Library and Archives is a necessity, then resources must follow; only, as Gracy points out over and over, the resources—money for staff and supplies and much needed space—come in short supply or not at all, leaving those appointed or hired to head the agency adrift. In some instances, especially in the early years, directors dipped into their own pockets to carry out the most basic of functions.

Gracy identifies the functional structure of the State Library and Archives of Texas and illustrates how the functions were often at odds with one another, depending upon external champions, such as the Texas Library Association, the personal interests of the governing commission, the predilections of the state's governor and legislature, and the education and background of the agency head. Through the period Gracy covers, the agency never really outgrew the internal competition that divided the functions. With an assertive and often single-minded state library association promoting a public library agenda, the archives and history division often remained in the background. Gracy downplays the extent to which a state archival association might have altered the situation for archives and history within the state library context, but his role was not to speculate. However, the archival enthusiast could hardly help himself when he notes that the new state library building, dedicated in 1962, was erected through the efforts of a history-loving governor.

Gracy lingers on the governing structure of Texas's agency, a commission comprised of gubernatorial appointees, some of whom had little background or interest in their assignments, while others had strong ideas and determined mindsets for steering the agency in certain directions. Directors, when strong enough to espouse true visions, often found themselves at odds and in conflict with their commission; when those circumstances prevailed, Gracy notes,

naturally the agency suffered, or remained stagnant. On the other hand, when aspirations and interests came together and directors worked collaboratively with their governing board, the results proved to be true progress, such as with the creation of the records management function of the library and incorporation of the microfilming as a centralized activity.

This book would make an excellent text for lessons in leadership, managing change, advocacy, creating and articulating visions, and identifying and working with constituencies and governing boards. Additionally, students of gender studies could derive certain observations from this history, though perhaps just another example of traditional and fixed gender roles in the library and archives profession during the early twentieth century. Certainly, the book holds truths for today. It is an excellent addition to the history of archives and libraries, one which underscores the obvious: that our public institutions are subject to political whims that run counter to cultural necessities. The fights fought over the course of the agency's history remain fundamentally similar to contemporary challenges in Texas as well as in other states (the recent drastic cut in funds to Georgia's State Archives comes to mind). Reduction in staff, reduction in space, reduction in services. So, how do we get the attention of lawmakers, elected officials, and the public to get the resources archivists need? Firing a canon seems extreme, but then again, it worked for Angelina Eberly.

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Archivists, Collectors, Dealers, and Replevin: Case Studies on Private Ownership of Public Documents

By Elizabeth H. Dow. Lanham, Md.: Scarecrow Press, Inc., 2012.
xvii, 128 pp. Hardcover. $65.00. ISBN 978-0-8108-8377-2.

Archivists, Collectors, Dealers, and Replevin represents a signal contribution to the archival literature that deserves a very wide audience indeed. Beginning with the inspired cover illustration (a photograph of two massive bison whose heads are poised mere inches from colliding), Elizabeth Dow's engaging essay astutely explores the perennially dark and bloody ground of archival conflict arising from the presence of public documents in private hands.

A distinguished archival practitioner and director of the archives track at Louisiana State University's School of Library and Information Science, Dow is well equipped by training and experience to explore the archival aspects of this unceasingly contentious issue. At the same time, having developed close

personal ties through her husband, David R. Chesnutt, to the world of private collectors by way of their professional body, the Manuscript Society, she feels sufficiently informed about and sympathetic to their circumstances to represent their point of view effectively as well. Although she avoids the specific term, she presents herself to both parties and to the reader as an honest broker whose dispassionate understanding of each camp's viewpoint affords her an unusual opportunity to build bridges between two communities customarily separated by a chasm of unyielding animosity.

To achieve this goal, Dow begins by furnishing a series of concise but thoughtful and well-informed chapters describing the evolution of archival practice and the archival profession in the United States, the enduring problems of theft and neglect affecting efforts to manage and maintain public records in this country, the motivations and methods characteristic of individuals and institutions that collect original documents (including on occasion public records), and the nature of the legal principle of replevin as a tool by which public archives seek to reassert ownership of records created by but no longer in the hands of public agencies. Avoiding exhortatory or inflammatory rhetoric, Dow then carefully delineates the critical issues embedded in the differing perspectives of archivist and collector that have so frequently driven the two sides into conflict. With admirable clarity, she enunciates not only various legal theories upon which public agencies or private collectors have rested their cases but also the underlying rationales that have sustained the partisans of each side through their clashes. Finally, asserting that true comprehension of replevin's complications requires struggling with "real-world application of the theories involved, including all the messiness the real world usually entails" (p. 83), she concludes with an extensive series of hypothetical case studies. After defining her imaginary world of archives and archivists, collectors and dealers, she sets her machinery in motion with exercises designed to sharpen the reader's grasp of what is and isn't a public document. Thereafter, she presents an array of intricate scenarios that test each reader's familiarity with and preconceptions about the fate of public records.

In addressing a topic notable for generating far more heat than light during discussions among the varied stakeholders, Dow achieves commendable success in striking a dispassionate tone. Accepting, as one of her sources observes, that people of goodwill may engage in honest disagreement, she adeptly sidesteps the trap of privileging any one point of view as the moral high ground, even as she proclaims her own unwavering commitment to the archival enterprise. At the same time, the content of her chapters amply reflects her knowledge of an impressive body of professional literature that stretches well beyond the standard archival sources. As she probes the collecting impulse, for example, she illuminates the passions and purposes behind the pastime and highlights the

sober and the serious interests that propel many collectors into action. Reaching as she does beyond the caricature of the private collector as hoarder or mindless accumulator, she offers an insightful portrait of a complicated world unfamiliar to many archivists. Similarly, as she briskly outlines the maturation of archival theory and practice in the United States, Dow reminds archivists and collectors alike of their considerable, if usually unacknowledged, common ground, reflected in their respective efforts to preserve the documentary records of the past. Although never blind to the misdeeds or mistakes of dealers, collectors, or archivists, she emphasizes that thoughtful collaborations can foster commonalities of interests and goals. Blessed with command of a clear and straightforward prose style, she has also effectively absorbed the adage that brevity constitutes the soul of wit.

Even viewed with a critical eye, Dow's book presents few targets for a reviewer's slings and arrows. She could have enhanced her section on the individual collector's mindset using and referring to the writings of journalist Nicholas Basbanes, such as *A Gentle Madness: Bibliophiles, Bibliomanes and the Eternal Passion for Books*; even though Basbanes has chronicled the world of printed items rather than that of manuscripts, many of his insights about the collecting imperative would serve the inquisitive archivist well. Along related lines, a more detailed discussion of the current marketplace for documents, especially following its transmogrification in the age of eBay, would give archivists outside of collecting repositories a more solid grounding in the rapidly evolving circumstances that affect the trade in historical records. The author also could have shed greater light upon the interests, ambitions, and goals of the nongovernmental institutions whose particular missions and histories have involved them in the acquisition of public records by drawing upon scholarly studies such as Sally Griffith's *Serving History in a Changing World: The Historical Society of Pennsylvania in the Twentieth Century*. Most distressing, however, is how unevenly the author has been served by her publisher. Substituting "thrown" for "throne" (p. 2), "tenants" for "tenets" (p. 10), and "decedents" for "descendants" (p. 93) constitutes only the most obvious instances of a series of proofreading failures that distract and disappoint.

Despite such qualms, however, Dow's book contains much of value to a great many readers. For archival educators and students, her volume will provide welcome depth for this particular topic, especially in company with Gary and Trudy Peterson's path-breaking 1985 *Archives and Manuscripts: Law* and Menzi Behrnd-Klodt's indispensable 2008 compendium *Navigating Legal Issues in Archives.* Dow's imaginative assortment of case studies alone will provide engaging fodder for enlightening class discussions on subjects ranging from acquisitions and appraisal to ethics and the law. Beyond the classroom, while Dow's title, *Archivists, Collectors, Dealers, and Replevin*, might seem to prescribe its expected

audience, any curators, manuscript librarians, or special collections librarians responsible for the acquisition of rare original documents would benefit from careful and repeated reading of her work. If in its wake this book can encourage private and public institutions to open a conversation before an acquisition is finalized or mitigate hostility between private collector and government archivist, Dow will surely burnish her authorial halo in archival heaven.

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Tribal Libraries, Archives, and Museums: Preserving Our Language, Memory, and Lifeways

Edited by Loriene Roy, Anjali Bhasin, and Sarah K. Arriaga. Lanham, Md.: Scarecrow Press, Inc., 2011. 247 pages. Softcover. ISBN 978-0-8108-8194-5.

The Society of American Archivists (SAA) posits that "archivists are often subjected to competing claims and imperatives, and in certain situations particular values may pull in opposite directions."[1] For the archival profession to broaden its membership and purpose, it must be challenged to consider both converging and diverging perspectives on traditional concepts of provenance, arrangement and description, preservation, access, and use. After a thorough reading of this edited treatise, cautious readers will realize that the concepts presented within are less about rewriting archival theory and practice and more about working within the bounds of an established profession and its lexicon of terminology. In fact, many of the twenty-five articles read as appeals for tribal professionals and information paraprofessionals to seek guidance from and collaborate with trained librarians, archivists, and specialized museum staff. Loriene Roy, Anjali Bhasin, and Sarah K. Arriaga weave together stories from experienced authors who have faced—and are facing—significant challenges within their *information centers* (holistically used to refer to the centralization of libraries, archives, and museums located on tribal lands).

Robert Sidney Martin's introduction to the book prepares the reader for the forthcoming blurring of terminology that would otherwise rattle the staunchest supporters of the SAA *Glossary of Archival and Records Terminology*. To enhance his common-sense approach to an integrated information center, Martin defines libraries, archives, and museums as one and the same with slight deviations:

- Libraries are ". . . a collection of documents that have been purposely selected and organized to support education, research, and/or

recreation. These documents may be unique, but usually they are one of many copies." (xv)

- Archives are ". . . a collection of documents that bear an organic relationship to an organization and contain evidence of transactions carried out by that organization. These documents may or may not be unique items." (xv)
- Museums are ". . . a collection of objects and artifacts that have been selected and organized for education, research, and/or recreation. Usually, but not always, these objects are unique items." (xv)

While trained professionals in any of the three disciplines would argue about the uniqueness of their profession and the mechanisms through which they physically and intellectually control their collections, Martin heuristically points out that—for the researcher accessing information in an online environment—these distinctions are increasingly moot because of shared databases and other retrieval tools that don't require separate primary/secondary resource and museum object search strategies. Rather, he focuses on the symbiotic collecting behavior of information repositories and how tribal information centers are emblematic of this symbiosis. As later chapter authors in the book discuss, this is reasoned through both practical and cultural perspectives on the management of tribal knowledge. For the reader, it is critical that the rigid definitions of library, archival, and museum materials are set aside so that the focus instead becomes the challenge of how to better integrate them under one roof.

The book is divided into four separate sections ("Context and Cases," "Service Functions," "Tribal Archives," and "Working Conditions"), but these categories ultimately distract from broader themes that are discretely woven throughout the work in its entirety. All of these themes are relatable and relevant to both tribal and nontribal archivists, which helps ground the discussion for those looking for familiar terminology.

Several authors discuss the importance of strategic planning as the basis of success. For some, this process begins in different ways. Bonnie Biggs uses a survey tool to identify common challenges among tribal information centers. Loriene Roy discusses creating a strategic plan that supports the vision, mission, goals, objectives, and output measures of the tribe, while she and Janice L. Kowemy later describe the importance of implementing ongoing training opportunities as part of the same strategic plan. Roy also emphasizes the important role that tribal elders play and how they should be part of planning process. Anne McCudden relays the experience the Seminole tribe of Florida's Ah-Tah-Thi-Ki Museum had when she helped create a strategic plan in anticipation of accreditation from the American Association of Museums. Other authors build on existing strategic plans and support specific goals and objectives. Amelia Flores, Susan Penfield, Gabriella Reznowski, and Norma A. Joseph advocate for the preservation of

language as an important goal, while Victoria Beatty describes the integration of a culturally relevant action research model at Diné College. Roy later focuses on time management skills, particularly in the wake of crushing budgets and the need for greater efficiency and productivity. Sam Olbekson, Victoria Beatty, and Kawika Makanani discuss the importance of architecture and the physical location of the library in a tribal setting.

Collaboration is also a recurring theme. Several authors (David Ongley, Loriene Roy, Kelly Webster, Mary Anne Hansen, James Thull) champion participation in professional organizations focused on Native issues to engage a broader audience. Ongley's work collaborating with others in the Alaska Library Association and the development of "Culturally Responsive Guidelines for Alaska Public Libraries" is championed in Makanani's later chapter on the goal of self-sufficient indigenous librarianship. In more direct language, self-titled "white antiracist ally" Kristen Hogan advocates for a decentralized approach to tribal librarianship rather than one that relies upon prescribed "Western" standards like the Library of Congress. Some authors (Roy, Reznowski, Joseph) talk about meaningful dialogue between Native and non-Native professionals to enhance collection development. Recent graduates Christina L. P. W. Johnson, Catherine H. Phan, and Omar Poler focus on a successful collaboration through their SLIS program at the University of Wisconsin–Madison with the adjacent Red Cliff community's struggling library.

Development and advocacy are described alongside one another. Cheryl A. Metoyer provides twenty-one steps to garnering effective support of the local community, while Sandra Littletree advocates for a public relations blitz that will improve the tribe's perception of what the library is and what its potential could be. Some authors (Karen Alexander, Loriene Roy, Daniel Alonzo) emphasize grant writing as a critical step to getting a program off the ground, while others (Kristen Hogan and Rhonda Harris Taylor) provide extensive lists of resources[2] that will help tribal information centers develop and enhance their programs. Makanani and Hogan provide examples of resources to help build an appropriate collection of materials for their communities. Shayne Del Cohen, Amy Ziegler, Loriene Roy, and Daniel Alonzo advocate for a robust records management/archives plan that will protect indigenous knowledge and have it available when a strong defense is needed for legal action and other negotiations.

A title such as this is long overdue. John Fleckner's 1984 manual, *Native American Archives*, is effectively outdated and offers little by way of case studies to support its recommendations. *Tribal Libraries, Archives, and Museums*, while not assembled as a manual for the establishment of a tribal information center, provides the reader with a broad understanding of the contextual environment in which tribal materials are preserved and made available. Through personal experiences and observations, tribal information professionals will be made

aware of potential pitfalls and how to avoid them through the voices of experts and colleagues who have experienced successes and challenges. A question that potential readers may ask is how many of the twenty-five chapters are authored by Native Americans. Approximately half of the writers are tribally affiliated, but the presence of non-Native authors demonstrates precisely the argument that many make throughout the book: that self-determination and independence has been greatly assisted through collaboration within and across geographic, linguistic, and cultural borders.

One of the most noteworthy aspects of this title is its timeliness. While it has been written for tribal information professionals, much of its language is pertinent to archivists, librarians, and museum professionals in a multitude of settings. Many organizations lack records management standards; most institutions face challenges vis-à-vis the economy and its impact on their budget; ill-prepared paraprofessionals look for assistance when faced with a voluminous backlog and don't know where to begin. As such, this title has the capacity to reach a much wider audience than strictly those tasked with maintaining tribal information centers.

It is difficult to find fault with a title that expresses such unequivocal passion for its topic's significance for tribal communities. Some readers may criticize its lack of cohesiveness and inability to spell out directly what steps to take and in which order, but ultimately this is a fruitless exercise. Much like the organic activity that precipitates the creation of a record, the boundaries in which the same record is captured and preserved will also naturally evolve. While tribal information center staff have access to additional resources to assist in bridging the gap between established professional standards and the unique needs of their communities, this title provides an intimate snapshot of current challenges and those that lie ahead. Hopefully, future shared stories continue to highlight more victories than defeats.

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Notes

[1] Society of American Archivists, "Society of American Archivists Statement and Code of Ethics," http://www2.archivists.org/statements/saa-core-values-statement-and-code-of-ethics.

[2] One notable absence from Taylor's impressive list is *Describing Archives: A Content Standard* (*DACS*).

Make Your Own History: Documenting Feminist and Queer Activism in the 21st Century

Edited by Lyz Bly and Kelly Wooten. Los Angeles: Litwin Books, LLC, 2012. 191 pp. Softcover. $30.00. ISBN 978-1-936117-13-0.

One of the very few book-length studies on women's collections and the first exclusively about documenting feminist activism, *Make Your Own History: Documenting Feminist and Queer Activism in the 21st Century*, is an indispensable addition to the professional archival literature. Contributors to the volume offer a wide range of perspectives and include archivists, curators, librarians, scholars, donors, and activists. The editors, Lyz Bly and Kelly Wooten, are experienced in the topic of women's archives and have ties to the Sallie Bingham Center for Women's History and Culture at Duke University. Bly completed graduate research using the collections at the Bingham Center and is currently a professor of gender studies and history at Case Western Reserve and Cleveland State University. Wooten is the research services and collection development librarian for the Sallie Bingham Center.

Make Your Own History is divided into four sections: "Zines and Riot Grrrl," "LGBT Archives," "Electronic Records," and "Second Wave." The writing style varies throughout the work from academic prose to more personal, first-person narratives. Archival activism is the central focus, and all of the chapters argue for a greater theoretical and practical understanding that "documenting is activism" (p. ix). As is evident from the book's title, do-it-yourself (DIY) ethics are also a recurring theme relating not only to the creation of materials for the archives, but also for community-based archival projects and practices. *Make Your Own History* not only delivers a convincing argument for archival activism, but also makes a strong case for the continued importance of women's archives and documentation of women's lives as a distinct collecting area emphasis for archival institutions.

The preface by Allison Piepmeier, an academic expert on third-wave feminism, and introductions by editors Liz Bly and Kelly Wooten effectively set the stage for this volume. The editors acknowledge the challenges that archivists and others face in defining the term "third-wave feminism" in the first place, and the ingrained preference for archivists to use chronological relationships to define much of their work. Although there is a movement afoot to change the "wave" theory of feminist movements, archivists and others who try to classify information are still limited by this terminology for the moment. *Make Your Own History* looks at second-wave, third-wave, and interrelated social movements and does not attempt to redefine or even stay within the bounds of the feminist movement. Instead, the women's studies' concept of intersectionality is key, with importance given to overlapping time periods, voices, themes, and

strategies for documentation. Piepmeier notes that "it's a political decision to collect things that women, girls, and other underprivileged groups have produced" and also emphasizes the argument that the archive is (or should be) a concept that "triggers reactions" so that the archives is a dynamic part of the community and society (p. ix).

The first section of the volume, composed of five chapters, is devoted to "Zines and Riot Grrrl." The riot grrrl subculture and girl zine movement are just far enough in the past to garner more attention from archives, and the women involved have started to donate their papers and zine collections. Sarah Dyer's chapter "My Life in Zines" provides a personal perspective on zine collecting, while Jenna Freedman pertinently explains the vital differences between zines, self-published works, and vanity press books, including the DIY ethic and a complete refusal to participate in the corporate publishing world. Kate Eichorn discusses the Riot Grrrl Collection at Fales Library and Special Collections and the issues and challenges that arose with donors and publicity for the collections. Eichorn cleverly argues that the creation of the Riot Grrrl Collection legitimizes riot grrrl as a cultural, not subcultural, movement—one that has a definite place in the historical framework in "the artistic and literary avant-garde" (p. 26). As the first section continues, Kelly Wooten explores "Outreach and Instruction at the Sallie Bingham Center" by demonstrating how the use of instruction, community outreach, public programming, and social media converge to make archives more engaging to users and donors. In one example, Wooten effectively describes how the Bingham Center employed these tools to teach about feminist history and collections to young local girls during a summer program where they learned how to create their own zines. Finally, Jenna Brager and Jami Sailor present "Archiving the Underground," which is both the title of the chapter and of a zine that documents QZAP—the Queer Zine Archive Project. Brager, Sailor, and QZAP members successfully demonstrate how a community archives project encourages participation from zine creators, donors, and readers. While this section, a little over one-quarter of the book, unquestionably provides an important look into one aspect of archives and third-wave feminism, riot grrrl and zines seem all too often to be the focus of current studies of contemporary feminism, and it would have been beneficial to see less concentration on this topic and more branching out into other aspects of the "third wave." One great advantage of this first section, however, is that much of what is discussed—developing outreach programs around feminist collections—can be applied more generally in other types of feminist archives.

Influences from the field of women's studies are evident throughout *Make Your Own History*, and the reader will almost instantly observe a continued questioning of traditional archival and historical practice. This is especially true in the "LGBT Archives" section with contributions by Alexis Pauline Gumbs, Angela L. DiVeglia, and Alana Kumbier. Gumbs's essay, "The Eternal Summer of the

Black Feminist Mind," describes a community outreach program that encourages participants to discover black feminism through instruction and multimedia. This highly theoretical chapter demonstrates the perspective of the feminist activist striving to keep alive a legacy of black feminism, while also constructing new community practices. Gumbs focuses on activism and preserving published texts by authors such as Audre Lourde through wonderfully inventive and popular community education programs, but overlooks a discussion of how this work really translates to a practical approach for traditional archiving. In addition, Angela L. DiVeglia presents a case study based on interviews with donors to the Sallie Bingham Center that demonstrates that LGBT donors prefer increased privacy and often have an inherent distrust of established archival institutions. She notes that archivists need to be aware of the hierarchies and power structures that are typical in institutional archival settings that frequently make oppressed and marginalized communities feel unwelcome. She goes on to discuss how the community archives model can assist more formal archives to focus on the issues of visibility of collections, self-determination, accessibility, privacy, accountability, and trust. Alana Kumbier continues the discussion of marginalized communities in her chapter "Inventing History: *The Watermelon Woman* and Archive Activism." Kumbier examines *The Watermelon Woman* (1996), a fictional documentary film created by an African American lesbian filmmaker in her search to document an early-twentieth-century African American lesbian film actress. Both the film and the chapter scrutinize the meaning of the absence of documentation for a marginalized group—in this case black lesbians—and the limitations of the archive in documenting historical narratives. Overall, the film (and the chapter) succeeds to some extent "to encourage its viewers to imagine reasons and strategies for documenting contemporary black lesbian communities" (p. 103). However, the film and the chapter deliver negative and stereotypical views of libraries, archives, and traditional historical research. Kumbier does not appear to argue very strongly against these views and neither she, nor the film, provides concrete examples or more positive, creative models of how to perform fruitful historical research in formal archives or of more effective archival descriptive practices. DiVeglia's and Kumbier's chapters demonstrate that archivists need to be more sensitive to LGBT and other marginalized communities that they seek to document and serve. However, some archivists will disagree that current archival practices are so exclusionary and may also still question the community archives model. (Community archives may not have the resources to guarantee long-term housing and proper storage of materials. Also, many of the practices identified as unwelcoming are in fact typically in place to preserve materials, not to limit access or exclude individuals.) A continued, open dialogue that Gumbs, DiVeglia, and Kumbier have successfully started here between communities, community archives, and more formal archives will assist in promoting a greater understanding of the rationales behind archival practices and community needs.

"Electronic Records" is the only section that specifically addresses the issue of formats of feminist archival materials as opposed to a particular subject. Erin O'Meara explains a case study on how to approach born-digital materials in lesbian activists' papers. The discussion includes some of the same issues encountered with paper-based materials: privacy concerns, ownership, and the visibility of the collections. O'Meara provides her observations of the characteristics of feminist activists' electronic records management strategies, which typically consist of one or a few core members who manage email or discussion groups. O'Meara makes a convincing argument that archivists have closer relationships with and greater understanding of electronic records creators to gain crucial first-hand knowledge of creators' lives, the subject area, and how the creators fit into the history of feminism. Amy Benson and Kathryn Allmong Jacob expand on O'Meara's work by detailing a project at the Schlesinger Library to capture blogs and web pages of feminist activists. They provide an excellent description of how older formats such as diaries, letters, and printed materials map to new electronic formats such as blogs, email, and websites; they also discuss strategies and the difficulties in capturing these elusive electronic sources. While some issues identified in these two chapters relate specifically to feminist materials, much of this section can be applied to archival collections more generally.

The final section of *Make Your Own History* focuses on archival issues related to "Second Wave" feminist sources with chapters by Elizabeth A. Myers and Barbara Sjoholm. Although already a standard collecting area in some archival repositories, archivists are beginning to seek second-wave sources more widely as this group of feminist activists advances and needs secure storage space to preserve their materials. Myers's work raises important questions about women's archives and women's collections in general: "Do women's collections need to be in women's archives? Are women's collections undervalued in mixed-gender archives?" (p. 144). Her work focuses on how to respond to some of these overwhelming questions by using cooperative models to collect women's archival materials. She concentrates on the Chicago Area Women's History Council project to survey existing collections documenting the women's movement, conduct oral histories, and discover new collections for potential placement in various archives. Barbara Sjoholm looks at the Women in Print Movement of the 1970s from the perspective of a special collections donor. She gives a useful first-hand account of her experiences in the movement combined with a history of the movement and ultimately describes how she came to donate the Seal Press archives to Oberlin College.

Make Your Own History is an outstanding and essential work investigating all too often unacknowledged issues relating to women, feminism, LGBT activism, and marginalization within the archival literature. This volume unifies a

variety of new perspectives on archives and special collections, theories from other disciplines, and concrete strategies for documenting underrepresented groups. *Make Your Own History* clearly demonstrates that archives are not, nor should they be, static repositories, but must thrive on community dialogue and engagement. This is the second volume in a series on Gender and Sexuality in Information Studies from Litwin Books, an independent academic publisher associated with Library Juice Press. Additional related works for further reading include *Contesting Archives: Finding Women in the Sources* (2010), *Traveling Heritages: New Perspectives on Collecting, Preserving, and Sharing Women's History* (2008), and the forthcoming Society of American Archivists' *Women's Archives Reader* (2013).

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Preserving Local Writers, Genealogy, Photographs, Newspapers, and Related Materials

Edited by Carol Smallwood and Elaine Williams. Lanham, Md.: Scarecrow Press, Inc., 2012. 344 pp. Softcover $55.00, ISBN 978-0-8108-8358-1; e-book $54.99, ISBN 978-0-8180-8359-8.

How does one save resources that tell the collective story of individuals and institutions in our communities? The challenges, especially for smaller institutions, or for custodians without professional training, can seem insurmountable. In the current economic climate, the future can seem bleak. In an era when the majority of institutions are underfunded, how do responsible custodians balance "the conflict between the need to preserve their collections and the reality of dwindling resources" (p. iii)?

Fortunately archivists, librarians, curators, and preservation professionals have never been a group to step away from a challenge. They are also a group that takes the responsibility to both "preserve" and "make accessible" cultural materials and to share their best practices with those with the task of preservation but without specific training. *Preserving Local Writers, Genealogy, Photographs, Newspapers, and Related Materials*, edited by Carol Smallwood and Elaine Williams, is one tool that can help in that effort.

The editors recruited thirty-three practicing professionals to write thirty-one independent but related chapters and added a foreword, introduction, and afterword to provide context. Carol Smallwood, a consultant with experience in public library systems as well as school, academic, and special

libraries, has written extensively about the practical issues of librarianship. Elaine Williams has a particular interest in forging community partnerships, the area of her research and writing. She has a background in local and regional public library systems.

The thirty-one individual authors include practitioners "with training in preservation, archiving and conservation" (p. 325). Their collective academic backgrounds include history, literature, fine arts, and information technology, and they work at large and small institutions in the United States and overseas. The individual essays reflect this diversity of backgrounds, and the practical perspective of the overall volume "offers advice rooted in the realities of individual libraries and the author's experiences and expertise" (p. 325).

While Aline Soules writes in the afterword that "both novices and experienced preservationists will find information of value," it is really the layperson or those responsible for preserving cultural heritage collections but who have had limited opportunities for training who will most benefit from the essays. The introduction clearly states: "The purpose . . . is to help public, academic, special and school librarians, LIS faculty, library board members, historical societies and others who are not professional archivists to preserve their local culture" (p. xi). In her foreword, Barbara Eden sets out the current broad stroke institutional preservation perspective, which sees "collection care as a holistic continuum" (p. vii) with preventive maintenance on the top of virtually every list. In fact, "All preservation starts locally" could be the tag line for the volume (p. 116, from Nancy Richey's essay "Keeping a Past: Preservation Issues in Local History").

The volume is organized into nine sections with component essays, reflecting what the editors believe is a "logical trajectory for the subject of preservation" (p. 325): Basics (four essays); Newspapers (three essays); Scrapbooks (three essays); Local History (five essays); Genealogy (two essays); Photographs (three essays); Digital (four essays); Oral Histories (three essays); and Approaches to Preservation (four essays). Topics include the nuts and bolts of developing policies and planning documents; establishing and managing safe environmental conditions; basic care and handling tips for common materials; establishing community partnerships; access and preservation of specific material types; and the digital world and interactive media of the future. Space prohibits a comprehensive discussion of all thirty-one essays; a sampling can illustrate the breadth of the anthology and raise issues that should be addressed. The essays address issues of physical preservation, collections management, community cooperation, digitization, and new technology and media. Most are written for the layperson, though some describe specific institutional projects.

Chad Leinaweaver's humorously titled essay, "Band-Aids and Superglue for the Cash-Strapped Local History Preservation Librarian," is first in the anthology. Despite the humor, he offers simplified and cost-saving collection

and environmental recommendations based on his philosophy, "certainly some preservation is better than none at all" (p. 9). Karen E. K. Brown's chapter, "Basic In-House Book and Paper Repair," focuses on "responsible custodianship" (p. 12) and stresses the importance of training to prevent inappropriate material and treatment choices that will damage materials of historic value. She lays out "simple, effective, and efficient processes that can be sustained with minimal resources" (p. 11).

Additional essays address the issues of news clippings and newspapers and scrapbooks, formats that are ubiquitous in local historical collections, and includes discussion of physical handling and consideration of scanning. Essays in the Local History section consider establishing guidelines and policies, including privacy and copyright issues. Nancy Richey's "Keeping a Past: Issues in Local History" provides a serviceable basic approach, acknowledging two sides of the dilemma. First, "everything cannot be saved and preserved" (p. 117). Yet small local institutions are also the "places for the underrepresented" (p. 116). All the recommendations stem from the question, how does one choose?

The two chapters in the Genealogy section stress the importance of partnerships, including local public libraries and genealogical societies and even offer a vision of a patron/institution scanning partnership. Rebekah Tabah's essay, "Photograph Selection, Access and Preservation for the Public Librarian," offers a practical approach for physical care and handling, and creating access to the rich but sometimes overwhelming photographic resources held in local libraries. She includes a good list of dos and don'ts and useful "observations" on digitization that address the pitfalls as well as the positive outcomes of such undertakings. She succeeds in providing a tool that will help to overcome the library staff's biggest challenge: "lack of confidence and knowledge."

The Digital section offers several accounts of digital projects, the most unusual being Cyndi Harbeson's "Promoting Local History through the Catablog." This is an interesting assessment and step-by-step guide for a tool that harnesses blog technology to provide information about holdings that the author says even volunteers could use. Creating, preserving, and ultimately making oral histories available is a real challenge for small places. Several essays in this section point to the need for seeking technical as well as archival advice, as media and access tools change.

Approaches to Preservation seems to be a catch-all section; its essays could have been integrated into other areas. Tomaro Taylor's "Affiliation Agreements" makes a case for just such alliances between cultural institutions, but does not discuss the possible pitfalls in detail. Jessica Phillips advocates educating the community, stating the obvious—that increasing awareness in the community can empower others to help preserve their own history.

Karl Madden, in "Historical Sheet Music Collections: Practical Wisdom, Racial Sensitivity," does not shy away from tackling a sensitive and difficult topic. He recommends that collections be approached from a sociohistorical standpoint and says that archivists should "take responsibility for sound ethical decisions" (p. 312). Emily Griffin's "Tracing History through Nontraditional Methods" takes on the challenges of the new and evolving media.

Overall, the essays are short, focused, and clearly written, the information is logically presented, the notes include both printed and electronic resources for gathering further information, and the volume index is reasonable. Some inconsistencies are almost inevitable in a collection of thirty-one essays. There is repetition in sections. Some of the essays are just interesting stories of specific institutional projects and drawing a lesson or practical tips from them is a stretch. Occasionally two essays in a section give conflicting advice; a small example: what is the appropriate number of photographs to put in a folder—one or many?

As William Helling, in the chapter "Creating Local History Collection Development Guidelines," warns, "without active management, your local history collection can quickly become . . . more of a burden. . . ." and counsels not to let the "responsibility become overwhelming," a real problem for those charged with preserving local historical and community collections in small, local libraries, archives, and historical and genealogical societies. This anthology is timely, as more resources are now being created for custodians of underserved collections. The information presented here as "practical and relevant" (p. xi) is collectively intended by the editors to be a "roadmap" (p. 326) and guide, but it is not the last word. This is not a book archivists will often use in their own professional work. Rather, it is something an archivist can suggest as a resource when helping someone without professional training who has responsibility for preserving archival and library collections. It can be a start for the targeted audience and for those floundering. It is not a substitute for the more comprehensive works available in the paper and electronic professional archival and preservation literature or from an information broker such as the NEDCC, which should be consulted as institutions large and small address custodial and access concerns. No single volume can serve every need; however, this anthology is a useful tool and a place to start for small institutions facing very real preservation challenges.

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How to Manage Processing in Archives and Special Collections

By Pam Hackbart-Dean and Elizabeth Slomba. Chicago: Society of American Archivists, 2012. 160 pp. Softcover. $49.95 members, $69.95 nonmembers. ISBN 1-931666-43-1.

The theme of *How To Manage Processing in Archives and Special Collections* is a refreshing focus on systematically building a comprehensive, responsible processing program, a nice change from the typical "how to process a collection" work. The tone is set early in the preface: "Planning and management decisions are the essential building blocks for making collections accessible to patrons." The work covers the wide-ranging functions of archival processing and offers guidance on building or revitalizing your program. The intended audience is new archivists, nonprofessional staff, and lone-arrangers or anyone who has an understanding of archival principles, practices, and arrangement and description. The text is geared toward those working within a historical records context with personal papers and institutional records. While government archivists may be able to gain some benefits from discussion of workflow or planning techniques, this volume would be more helpful to those working in academic libraries, historical societies, and similar environments.

Pam Hackbart-Dean and Elizabeth Slomba are also the authors of *Processing Decisions for Manuscripts and Archives SPEC Kit 314*.[1] Hackbart-Dean has held positions as a processing archivist and director of academic special collections departments, as well as writing and teaching on arrangement and description. Slomba is a university archivist responsible for acquisition, description, preservation, and reference.

The first chapter, "Processing Program," is dedicated to the big picture, including mission, planning, assessment, and the importance of decision making and accountability. While encouraging the reader to develop a model that fits his or her institution, Hackbart-Dean and Slomba dictate that a program must be result-oriented and patron-based with clear goals and objectives. The focus is on all collections in your purview, not just the ones that spark your interest.

Chapter two, "Processing Priorities," details the tools archivists can use to create priorities responsibly, including sample worksheets to assist in ranking collections. The authors stress the importance of prioritization in cases where resources are sparse and of making decisions regarding the level of access needed for collections. Priorities should be flexible to accommodate a changing

environment and demands. The authors focus on user-driven decisions and priorities with the encouragement to get input from reference staff and users.

Chapter three, "Managing Processing," broadly covers workflow for individual collections, management strategies and techniques, and special considerations. The discussions of workflow for processing a collection and the basics of processing will benefit those new to the profession, and the accompanying diagrams provide a good overview of the steps, processes, and decisions encountered while processing a collection.

A distillation of MPLP ("More Product, Less Process") techniques focuses on the broader aspects of the approach (it's not about the staples), not just for individual collections, but as a programmatic approach in planning and management. The authors highlight the need for balance between work required for access versus ideal work desired for a collection, and they advocate for different levels of processing for different collections and parts of a specific collection. The authors provide suggestions for adding detailed information to finding aids regarding the level of processing performed on a collection and discuss the tactic of patron-driven "reprocessing" to help prioritize which collections should receive more in-depth processing in part or whole.

While Hackbart-Dean and Slomba advocate an MPLP approach to implement responsible processing decisions, at times they do not follow their own advice. For example, placing all collections in acid-free folders and boxes is a minimal requirement for the authors. While this is obviously ideal, they missed an opportunity to show that refoldering materials into acid-free folders may not be necessary depending on an institution's priorities and the specific collection. I was disappointed that a discussion of accessioning as a processing technique is widely absent, and the authors treat accessioning and processing as two distinct functions. (They do refer to accessioning as "processing literature," but do not incorporate the planning and workflow into their framework).

Similarly, while the authors include a discussion of the importance of planning for accruals, they do not present enough information on how to handle accruals in a systematic, efficient way. Options mentioned tend to more traditional approaches. One section explains the problems with legacy collections, but offers no suggestions or tactics for dealing with these materials. This portion of the book could have been largely expanded to include sample workflows from institutions that handle accruals and legacy collections efficiently and integrate them into their larger processing plans and priorities.

The last section of the chapter discusses nonpaper media and electronic files. The authors do not go into great detail about workflow and procedures, but they do review issues, suggest tools available, and make basic storage recommendations. This work does not advance knowledge on how to manage a robust processing program of electronic records.

In chapter 4, "Preservation Administration," the authors rightfully state that the basic preservation tactic and first priority is reliable storage and environmental controls. They stress the need for basic preservation during every function from accessioning to reading room handling procedures. The section on incorporating MPLP into preservation focuses on not conducting preservation at the item level, but ignores that archivists may (and sometimes should) choose not to perform tasks at the folder, series, or collection level as well. The benefit of this chapter is its reference to resources to assist in preservation activities, including those for audiovisual materials, as well as the caveat that preservation assessments are only meaningful if prioritization, planning, and action follow.

Chapter 5, "Impact of Description, Standards, and Innovation," provides an overview with concise, meaningful definitions and explanations. Those new to the field or managing processing without previous experience will find basic details useful in providing access to materials through online finding aids, digitization programs, and outreach methods.

The overall approach provides a framework for those wishing to revitalize or move their programs forward. The authors echo advice in previous articles, highlighting the need for every collection to be described online before detailed work on a few collections occurs; explaining that all internal descriptive tools should be made available to the public; and inciting archivists to create clear workflows, instructions, and standards for all descriptive practices. The authors stress the importance of continually updating procedures to integrate and take advantage of new standards; reviewing work to correct bad habits, mistakes, and provide quality control of descriptive output; and taking a user-centered approach in selecting a content management system.

I appreciated the inclusion of outreach activities as the authors rightly note: ". . . processing is not done in isolation but is part of a continuum with outreach activities." The authors contend that this can assist processors in connecting with their users and their larger purpose. I would add that in some repositories, processors drive and improve outreach activities.

Chapter 6, "Training and Managing Processing Staff," was the chapter I most looked forward to but found somewhat disappointing. The chapter is largely organized by "type" of employee. While some specific information may be more applicable to student processors, for example, most of the information presented in a category could apply to other categories as well. The authors devote a section on how to assign work to different employees and suggest matching people to projects by a variety of factors. I hoped to see less emphasis on subject matter expertise and more emphasis on skills such as a person's ability to prioritize tasks, identify the minimal level of work required for access, carry out plans efficiently and well, and be flexible.

As a manager of processing, I had hoped to see several other topics covered. First, no citations pertain to nonarchives or library management. Most of the information presented deals specifically with managing archives programs and projects or managing students. I was left wanting "practical manager" tips not specific to archives, but to the management field.

Second, the book lacks management advice on how to deal with employees who are presented with a new processing policy, procedures, or philosophy. As acknowledged early in the volume, many programs are significantly departing from past practices, making change management an important part of continually improving an operation. For example, in managing a program now focused on collection-level records (as opposed to item-level processing), how can you deal with a processor or curator who is hostile to this approach? This book could have benefited from a knowledge base outside of the archives field.

This chapter does contain helpful aspects, particularly for those new to managing others, including using different approaches for projects, generating job descriptions and clear expectations, providing training with a mix of training approaches, and reviewing and revising procedures. The authors advocate for goal setting, performance evaluations, and professional development plans for employees. Managers must adjust goals to fit with current mission, budget, strategic directions, and local conditions.

Chapter 7, "Evaluation and Assessment," focuses on accountability and the use of tools to create plans to improve your program. The authors highlight the advantage of statistics to plan your work and to effectively advocate within your organization. Processing costs and rates are briefly addressed, but the discussion focuses on determining grant budgets to eliminate your backlog instead of planning.

The bibliographic essays provide an overview of archival literature on various topics related to processing. Appendix 1 of sample processing forms does not provide enough variety of approaches. The examples are adequate for detailed levels of work, but no samples from programs that implement different levels of arrangement, description, and preservation across a collection are included. Further, the only sample of processing rates estimates the lowest level of work at ten hours per linear foot "for collections that have no significant organizational problems." I wanted samples to highlight repositories taking a more flexible and access-driven approach estimating one to two hours per linear foot in similar circumstances.

Overall, *How to Manage Processing* is a welcome resource for those new to processing, revamping a program, or introducing access-driven efficiencies, or who have processing activities under their purview (directly or indirectly). Those looking for management practices to eliminate a backlog, process electronic records, or sample workflows for an entire program will need to look elsewhere.

All archivists and users will gain from the book's message (which I hope sets a standard) that successful processing programs are access driven, user centered, and responsible.

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Notes

[1] *Processing Decisions for Manuscripts and Archives SPEC Kit 314,* Washington, D.C.: Association of Research Libraries, 2009. See http://www.arl.org/news/pr/spec314.shtml.

The Special Collections Handbook

By Alison Cullingford. London: Facet, 2011. Distributed in the United States by Neal-Schuman Publishers. xiv, 210 pp. Bibliography, index. Softcover. $125.00. ISBN 978-1-85604-757-9.

Alison Cullingford is special collections librarian at the University of Bradford (U.K.), where she is responsible for over a hundred collections of modern archives and rare books. She is also the unique and distinctive collections project manager for Research Libraries U.K. The subjects of the ten chapters of her handbook are mirrored in the list of responsibilities under "What I Do at Bradford" on Cullingford's page in the "About Us" section on the website of the Special Collections division of the university library.[1] The author has written a very clear and concise introduction to the handbook that includes specifics as to what the handbook does *not* do. Although she considers the handbook to be for professional librarians working with special collections, Cullingford adds the qualification "especially library school students and new professionals." Since the book covers a wide variety of topics but avoids in-depth discussion of many of them, that distinction should be kept in mind.

One of the aspects of special collections given much attention is the use of digital technologies in preservation, outreach, exhibits, and more. A blog has been created as a companion resource for the handbook.[2] This is extremely useful since each of the chapters contains a lengthy list of websites, and such a companion blog saves having to type the many URLs, some of them quite long. Additionally, some sections of the blog include a link to posts that deal with updated materials on the particular subject. Throughout the handbook, Cullingford makes an effort to connect the practice of special collections librarianship with the use of cutting-edge technology.

Although the author includes archives and mentions them throughout the text, it is clear that she writes from the perspective of an academic librarian with some archival responsibilities. Archivists are frequently responsible for special collections materials and, particularly in large academic libraries, there is often one department titled "Archives and Special Collections." A Google search for "archives and special collections" returned over twelve thousand results, the majority of them links to university libraries with departments of that name. It may be that in larger institutions, the special collections and archives staffs are separate, but that is certainly not always the case. The use of the word "modern" to describe the archival component of the collections for which Cullingford is responsible is important to keep in mind when reading the recommendations she makes. Throughout the work, Cullingford uses the term "librarian" to describe the person to whom she is making her recommendations. Her mention of archives is mostly general, and the references to standards regarding archives limited to "further reading" and bibliographic sources.

Cullingford's handbook is unique among current publications in its attempt to provide a detailed overview of the technical skills, knowledge, and diplomatic acumen necessary for the special collections librarian that can serve as both a textbook and a reference. One of the consistent characteristics of the handbook is the lack of any but the most cursory nod to standards not promulgated in the United Kingdom. The bibliography includes many publications from sources outside the United Kingdom (ACRL publications, NEDCC leaflets), but the standards quoted are those from the British Standards Institution or The National Archives. It is only to be expected that someone working in the United Kingdom would be most familiar with the standards used there; however, since the book has been published in North America, the author should perhaps have included references to those standards as well.

The chapter "Cataloguing, Description and Metadata in Special Collections" is very detailed and defines the "alphabet soup" of descriptive tools in a way that manages to convey their complexity without making them seem incomprehensible to a beginner. Cullingford here describes the cataloging of archival materials as "a distinct discipline," touching on some of the basic concepts underpinning it. She includes all the various standards and describes the difference between the U.K. standards and those more common to Canada and the United States. She recommends the reader seek a closer introduction to EAD via the Archives Hub data creation pages,[3] which link to the SAA EAD Roundtable. I wondered why Cullingford acknowledged the reason behind the creation of EAD without mentioning the creators. Perhaps the author reasoned that, having explored the Archives Hub data creation pages, the reader would naturally discover the Library of Congress EAD site.

Case studies included in many chapters are brief and clearly recounted with an eye to the point the author wishes to exemplify. The reader can easily find more detail on most of these specific cases by following up using the URLs provided at each chapter's end. I found Cullingford's use of case studies to be refreshing because she has avoided recounting every detail behind a particular example in favor of a pared down retelling geared especially to the point she is making. Each of her succinct case studies is easily read, and few of them are longer than half a page. She has chosen them carefully to illustrate her text so that the reader will want to research more detail.

As I mentioned previously, Cullingford's *Handbook* is unique in that it covers all areas of knowledge crucial to the special collections librarian. Each chapter is dedicated to one of those areas and contains such things as definitions of terms and bulleted lists of "action items." Because the publication is, at this time, unique, it is difficult to find single works with which to compare it. Additionally, the thoroughness and breadth of the bibliography Cullingford provides speak to the effort she made on being appointed the "first ever Special Collections Librarian at the University of Bradford" to self-educate in the details of her field.

The book has some deficits. As noted, it is somewhat location centric, something that might be corrected in a later edition. It also lacks a broad perspective on the situational differences between an academic research library and other, smaller institutions that might benefit from much of the procedural, cataloging, and outreach advice, but do not have the supporting infrastructure of a university library. That can make the suggestions regarding implementation of digital technology, fund-raising, and exhibits seem daunting rather than helpful. Many of her case study examples come from university libraries or other large institutions.

Nevertheless, myriad publications cover in greater depth the various subjects summarized in the chapters of the *Handbook*, but none covers the entire field of special collections librarianship. Alison Cullingford has managed to create a book that pulls together basic principles and practical considerations of the profession, as well as extensive resources and references for further study or daily support. She writes in a straightforward style with clarity and organization without extraneous theoretical discourse. In short, *The Special Collections Handbook* is exactly that, a useful manual, a reference created by a hands-on practitioner in the field. It can also serve as an unusually useful textbook for introducing library students to special collections.

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Notes

[1] See the website at University of Bradford, "Alison Cullingford," http://www.brad.ac.uk/library/libraries-and-collections/special-collections/about-us/alison-cullingford/.

[2] See the *Special Collections Handbook* blog at http://specialcollectionshandbook.com/.

[3] See http://archiveshub.ac.uk/datacreation/.