**Inspirational encounters: management and use of archives and special collections in the art and design library**

*Jess Crilly, Gustavo Grandal Montero and Sarah Mahurter*

**Introduction**

Archives and special collections are an essential element in the documentation of the history and practice of art and design. They play a major role in the collections of academic libraries, supporting teaching, learning and research. These collections have never been in more demand—in an age of superabundant information we are experiencing ‘a material turn,’ a return to the physical and the idea of the authentic and unique. Institutions value and promote them as strategic assets, and their academic use is both increasingly popular and wide-ranging. This chapter presents a general overview of current best practices in the development and management of archives and special collections within the specific context of art and design academic institutions, primarily in the UK and USA.

There is a general consensus in the professional literature about the definition of archives: ‘documents in any medium that have been created by an individual, family, business or organisation during its existence and have been chosen to be kept permanently because they are considered to be of continuing value. These documents are unique and irreplaceable’ (National Archives). Definitions for special collection(s) are more varied. An elastic term, it often comprises rare books and manuscripts and also a range of other formats (ephemera, rare periodicals, artists’ publications, zines, etc.). The Association of College and Research Libraries uses the following definition: ‘The entire range of textual, graphic and artefact primary source materials in analog and digital formats, including printed books, manuscripts, photographs, maps, artworks, audio-visual materials and realia’(ACRL Code of Ethics for Special Collections Librarians, 2003).

**Section 1: Policies, resources and acquisitions**

**1.1 Institutional context and strategies**

Archives and special collections play a particular role in distinguishing and characterising institutions, as well as being rich resources for teaching, learning and research internally and for engagement with communities beyond the institution. This differentiating role and relationship to institutional mission and identity was described in a recent report on unique and distinctive collections by Research Libraries UK: ‘a collection that, regardless of format or location within an institution, derives significance from its interest to research, teaching, or society through its association with a person, place or topic, such as to distinguish the consistent items from similar items which may exist elsewhere’ (RLUK, 2014).

In the UK, archives and special collections play an established role in supporting institutional submissions to the Research Excellence Framework (REF). Archives and special collections inspire research activity and research outputs, informing REF Impact Case Studies, and form an important element of the institutional research environment statement. In England, university librarians are now considering how special collections and archives can inform institutional submissions to the Teaching Excellence Framework (TEF). The institutional submission includes the contribution of libraries to excellent teaching and learning.

These assessment frameworks, along with other drivers such as the need to evidence progress against strategic statements and initiatives, to satisfy the requirements of any external funders as well as to inform internal business cases for expanded space, resources or facilities, have led to an increased requirement for quantitative and qualitative evidence of the use and impact of archives and special collections in teaching, learning and research. Therefore, evidence of use and impact needs to be systematically recorded for these multiple purposes so it can be retrieved and presented in a variety of contexts when needed.

1. **1.2 Acquisition and collection development policies**

Legacy collections may include the works/archives of significant alumni or historic institutional archives. Collecting in archives and special collections needs to be guided by a clear collection development and management policy that encompasses the selection, acquisition, maintenance, exploitation and preservation of the collections.

The decision to accept a donation requires an investigation, including fit to selection criteria, resource assessment, risk assessment and cost analysis. The following selection criteria might be considered adaptable to any institution:

* Underpin research activity; inform and enrich teaching and learning practice in response to institutional need
* Inform and inspire current and future developments within art and design education and practice.
* Build on and complement existing collecting strengths or address identified areas of current weakness, providing a key resource for researchers of creative practices in art and design.
* Celebrate the histories of the institution in its historic form and collect the work of current students, staff and alumni to articulate the development of education in the art and design practices.

The collection development and management policy will specify areas for collection, usually building on existing subject strengths. There is an element of opportunism in acquiring new collections; good networks with academics, artists and curators and relationships within and beyond the institution make it more likely that collections will be offered to an archive or library.

Managing relationships with donors is a particular area of expertise and a critical aspect of managing archives and special collections. A donation agreement and legal support on a case-by-case basis are essential to make sure that both the donor and the institution clearly understand:

* The terms of ownership of the collection
* How the collection will be used in teaching, learning and research
* Intellectual property rights, including copyright

**1.3 Donation vs deposit**

The National Archives (UK) defines a loan (deposit) as when the archives are in the custody of the repository or its parent body but remain in the ownership of an external individual or organisation. A gift, bequest or purchase usually passes outright ownership of the archives to the repository or the organisation of which it is a part. The term ‘permanent loan’ can lead to misunderstandings between depositors and repositories. The term should be avoided in any acquisition agreements.

Gifts, bequests, or if necessary purchases, are preferable to loans as repositories will secure ownership of the archive collections in question and gain the freedom to manage them at their own discretion. Note, however, that certain reserved rights may apply to archives that pass into the repository’s ownership. Care should be taken in particular in respect to copyright, which will not automatically pass with ownership of the archives. It may be necessary, for example, to include in a loan agreement an indemnification from the depositor in respect of claims for breach of copyright. When considering the legal implications of a donation, the collection manager and legal advisor will consider in the UK the Data Protection Act 1998, the Freedom of Information Act 2000 and other relevant legislation.

**1.4 Funding and grants**

In academic libraries, archives and special collections typically will be funded on an ongoing basis as a part of the university library service. However, in some cases there may be an expectation that an archive service will also generate additional funding, which may be needed to develop the collections or service—for example, for additional digitisation, cataloguing, curation activity or for improved storage or access to the collections.

It is increasingly important to be able to demonstrate the status and value of collections by seeking accreditation status from national bodies (such as The National Archives) and designation status for collections (Arts Council England) to support applications for funding streams, as well as to enhance the institution’s reputation and to protect the national heritage. There may be additional sources of funding made available within the institution, and this is where an ability to demonstrate congruence with institutional goals is essential.

A strategic development plan is essential, along with an associated fundraising strategy with a clear of idea of where additional funding is needed and a systematic approach to securing it. This fundraising is likely to be achieved in liaison with other specialists within the university, including alumni relations and research and enterprise staff. Fundraising for archives and special collections may be carried out as part of broader institutional developments such as the building of a new university library.

Accessing funding outside of the institution is a broad and specialist subject, requiring up-to-date training, such as that provided by The National Archives. Large-scale funding applications are likely to include collection development activity (for example, digitisation as an activity that supports a larger research project) and to be institutional or multi-institutional in scale. There are numerous grant-giving trusts and foundations; it is essential that any application meets the stated goals of the trust or foundation, and that the institution is eligible to apply.

**1.4 Staffing; accreditation and standards; professional bodies**

Managing archives and special collections requires a range of professional skills and profiles. Qualified librarians and archivists, sometimes museum curators, are part of these teams, but also conservators, cataloguers and digitisation specialists. Subject expertise is important, particularly when working with collections being actively developed (e.g., artists’ books collections). Personal and institutional membership in relevant professional organizations should be encouraged.

**Section 2: Collection management**

The tension between preservation of and access to collections remains at the centre of our professional activity. It is our duty to ensure that archives and collections are preserved for the future, but without use and users, how can they contribute to inspirational encounters? The task of the collection manager is to preserve for access, both now and in the future. There are many tools available to aid in this venture. Developments in technology for the care and description of analogue and digital archives and collections continue to progress at a rapid pace.

**2.1 Cataloguing**

The purpose of cataloguing is to describe, locate and discover the material in the collection. Archival catalogues follow the ISAD(G): International Standard of Archival Description (General). This standard is hierarchical to reflect the creation and the nature of archive collections. It shows how items relate to each other and the collection as a whole.

In arranging collections archivists try to keep what is known as original order, meaning the arrangement/way that the papers were maintained by their originator/owner. Where this is not possible, a logical arrangement is applied. Even where some evidence of original order exists but is not logical, the archivist may still adapt it. If this is done, it must be noted in the catalogue.

Archival cataloguing is hierarchical, i.e., from top down, and the top level is known as the fonds level. Typical fields of information at this level include Arrangement, Administrative History, Custodial History, Appraisal and Accruals. These are then broken into sub-fonds or series. This is done to show relationships between records and to give them a contextual structure. For example, financial records are given meaning by being placed in context rather than having a set of accounts without purpose.

A hierarchical archival catalogue has these levels:

* Collections / fonds
* Sub fonds
* Series
* File
* Item

It is not necessary to include all possible levels in a catalogue. If there is only one item and it does not fit in a series, there is no need for a series level description.

Library collections, including many special collections, are catalogued using library cataloguing standards:

* Resource Description and Access (RDA) can be applied to physical and digital resources and provides a unified cataloguing standard. RDA incorporates elements from FRBR (Functional Requirements of Bibliographic Data), a model that has great potential to enrich the functionality of catalogues, including for special collections.
* DCRM(B): Descriptive Cataloguing of Rare Materials (Books) provides guidelines for cataloguing printed monographs of any age or type of production receiving special treatment within a repository.

Museum collections use Spectrum, the UK Museum Documentation Standard. It describes 21 collections management procedures, along with the policies and minimum standard required to meet each procedure (Collections Trust).

Some standards can be applied generically across all three sectors:

* Library of Congress Authorities
* ISAAR: International Standards of Archival Authority Record for Corporate Bodies, Persons and Families.
* Getty Thesaurus of Geographic Names

These standards require management systems to store and give access to the data generated to describe the collections. Both proprietary and open source systems are available. When considering which management system to select, it is advisable to adopt a programme to explore the marketplace, consider and define the organisational requirements and apply a project management approach to the selection and implementation of an appropriate system, in liaison with the organisation’s IT department.

Integrating access to information for library, archives, and museum collections using a single interface (discovery layer) is now possible, and this presents major advantages but also some disadvantages, such as loss of some links between data and searching options. New integrated collection management systems that cater to all of these resources within the same database are also in development.

Discovery of archives and special collections is further facilitated and enhanced via participation in cooperative catalogues, portals and online directories, such as the Art Discovery Group Catalogue and Archives Hub.

**2.2 Preservation**

The skills of professional conservators can add immense value to the understanding of the collection’s conservation and preservation needs, and advice can be sought from specialists on the Institute of Conservation’s Register (UK) and AIC's Find a Conservator (USA). Collection managers can make a self-assessment of their conditions by using the Benchmarks in Collection Care 2.0.

Carrying out a survey of the conditions of collections enables strategic planning and resource allocation. From a checklist such as Benchmarks, the collection manager can identify the achievements of good practice—the priority actions to secure the well-being of the collection and the resource requirements for reaching realistic targets. These can be presented to governance bodies and funders when strategic financial decisions are under consideration.

**2.3 Emergency planning**

Museum and archive accreditation standards require institutions to have a clear and workable emergency plan that applies to the workforce, to visitors and to collections. A pre-incident plan can be drawn up with reference to templates which are available from Collections Trust, CILIP and The National Archives.

Key components of a successful emergency plan include:

* Building a successful relationship with facilities teams
* Creating an effective incident management team
* Key content such as business continuity and health and safety

**2.4 Digitisation and digital archives**

The purposes for digitising archives and special collections can be multiple, and again, relate to the perennial debate over preservation and access. ‘We have moved on considerably from the position of needing to just get stuff into digital form, to thinking much more carefully about what the reader/viewer might want to do with the resulting content in terms of identifying, selecting and utilising it for teaching, learning and research’ (Findlay, 2016). Digitisation for preservation has become legal for all not-for-profit libraries and archives libraries in the UK since the changes to Copyright Law in 2014. These changes help the sector to serve users more effectively.

The generation of born digital material requires us to consider how to manage this media, which contains content of equal significance to the analogue of 20 or 400 years ago but challenges our traditional ways of preserving and providing access to it. It is essential for the art and design librarian or collection manager to find systems to fulfil the specific needs of digital assets.

Digital asset management is key to success in this area. Analogue items to be digitised require description, using the standards referenced. Digital asset management provides the ecosystem that will deliver storage, management, preservation, discovery, access and interaction with digitised or born digital materials.

For the highly visually literate audience that is served by the art and design librarian, archivist or collection manager, the quality of the digital representation and the ease of viewing it are critical. Users place a high value on the objects and archives, either analogue or digital, so the user experience is paramount.

The International Image Interoperability Framework (IIIF) has emerged as a viewing standard. A growing community of the world’s leading research libraries and image repositories have embarked on an effort to collaboratively produce an interoperable technology and community framework for image delivery. IIIF has the following goals:

* To give scholars an unprecedented level of uniform and rich access to image-based resources hosted around the world
* To define a set of common application programming interfaces that support interoperability between image repositories
* To develop, cultivate and document shared technologies, such as image servers and web clients, providing a world-class user experience in viewing, comparing, manipulating and annotating images

**Section 3: Access and use**

As primary resources, archives and special collections often have specific physical locations, conditions of access, and description and discovery pathways. Invigilated areas or reading rooms as well as use rules are common with these materials in order to protect them. The use of ink is often prohibited, as are food and beverages. Protective gloves are sometimes required when consulting specific types of materials, such as photographic prints. Very large or damaged books are read in special cradles or on pillows. It is good practice to explain these to all new users and to provide them in written form as well. Library users need to have an understanding of any restrictions on access and handing, why these restrictions are in place and the significance and vulnerability of unique primary resources.

**3.1 Academic use and users: learning, teaching and research**

Many special collections in art and design libraries originated as teaching or study collections. In an art and design environment, archives and special collections support both academic and creative work, integrating practice and research. They can be used from foundation to PhD level and beyond, in course inductions, themed workshops integrated with course briefs and projects. These resources are key to supporting a comprehensive information literacy programme, where object literacy should be included alongside other literacies. The growing importance of information literacy in academic libraries, and the proliferation of the ‘teacher-librarian' embedded within courses and academic programmes, is replicated within archives and special collections.

Collections can be used in a range of innovative pedagogies, including object-based learning (OBL). OBL is based on the idea of havingdirect access to an object to learn about it, including its relationships with other objects, people and ideas. By interacting with objects, learning becomes a richer and more active experience for the mind and the body (via different senses), integrating cognitive and affective elements. In addition to inspiration and enjoyment, direct involvement with archives and special collection items increases the quality and richness of a learning or teaching activity, making it more memorable, and complex or difficult concepts easier to comprehend (Chatterjee and Hannan, 2015).

Artists’ books collections, a type of special collection common to many art and design libraries, are a good example of the benefits that can be gained from the use of these materials in teaching and learning. They can offer opportunities for enhancing and increasing the acquisition of subject-specific knowledge and skills, be used as a source of material, technical and historical knowledge, and serve as inspiration. Cross-subject and multidisciplinary subject knowledge can also be gained as well as transferable skills, including listening and verbal communication, discussion, presentation, organisation and team work, time management, independent thinking and lateral thinking (Grandal Montero, 2012).

The use of archives and special collections in research is well established. In addition to their traditional use as primary source materials, in an art and design environment they are also used to support practice-based research— for example in an exhibition context. Significant collections or groups of collections can also support the creation of research groups and centres and are central to many funded, large-scale research projects. Close collaboration and even integration between specialist library staff and research teams is a growing trend, where in addition to their traditional supporting role, librarians contribute their specific expertise to the development and production of new research. This is an area rich with strategic opportunities for libraries and library professionals as ‘researcher-librarians.’

**3.2 Widening access and collaborations**

Lack of awareness and discoverability by library users and the ‘hidden gem’ syndrome are traditional problems with these collections, and embedding these materials into the induction or the curriculum of as many courses as possible is an ideal way to facilitate access. The importance of close collaboration with courses and programmes and the development of professional partnerships with faculty are crucial to developing projects using collections. A precondition for this is awareness of these resources, and collection inductions should be included in the induction programme for all new faculty.

It is also essential to consider diversity and inclusivity throughout the lifecycle of collections management of archives and special collections. Collections must support and inspire all students, so inclusivity must be considered in the acquisition of collections, in prioritising collections for cataloguing and digitisation, and in the ways that collections are described, promoted and used in teaching, learning and research. Collaborations and partnerships with students should be supported and facilitated in recognition of the changing student profile, increased numbers of international students and the diverse student population. In addition, voluntary or paid work placements for students and alumni are beneficial in peer-to-peer sharing of experience of using collections or peer-led introductions to them, as well as for employability.

Third-party or external collaborations, when there is a good fit between organisations and projects, offer opportunities to develop projects that would not otherwise be possible to realize and to open the collections to new audiences. The range of potential partners is enormous: other collections and academic collections, galleries and museums, publishers, magazines, professional bodies and more. Clear objectives and analysis of costs and benefits are important to avoid potential problems at a later stage.

**3.3 Advocacy and marketing**

Increasing awareness and discoverability of archives and special collections, internally and externally, has always been a major preoccupation for those responsible for their management. A large range of tools are used for this purpose: print and online guides (e.g., LibGuides), displays in the library and other spaces, use of websites and social media (blog, Twitter, Instagram), publications, films, conferences, talks and events, residencies and exhibition loans. Social media has become particularly popular in recent years as a means to directly engage internal and external users in two-way conversation and to facilitate the creation of communities around these collections.

Many art and design libraries have dedicated exhibition spaces or facilities. An integrated programme that includes material from the collections—curated or co-curated by library staff, faculty and students— is an excellent way to promote it. Exhibition loans are common for larger, well-established collections and an important way of raising their profile and knowledge about them. Compliance with national and international standards of best practice and comprehensive procedures are essential to avoid risks.

Publications also raise the profile of collections, and supporting publishing by both users and staff within the institutional framework of research and scholarly communication should be part of the core activity for all libraries. Some libraries will also be able to develop their own publishing programme, or one-off publishing projects, alone or in partnership with others, internally or externally.

Conferences, talks and other events are also proven ways of promoting and encouraging further exploration of collections. Other excellent methods include reading groups, groups of friends, bursaries and prizes, and artists' residencies. All these activities should be systematically recorded and documented and archived.

**Conclusion**

Like the library and information sector as a whole, archives and special collections are undergoing rapid and large-scale changes, from the fundamental impact of digital technologies to the transformation of higher education—many discussed in detail elsewhere in this handbook. Change creates challenges but also many opportunities for developing and delivering innovative collections and services that support a rich and diverse culture of engagement and creative use. These materials are central to the mission of art and design libraries as well as their parent institutions—their future is essential to our future.

**References and resources**

AIC Find a Conservator, <http://www.conservation-us.org/membership/find-a-conservator#.WKnMeH-WGtE>

Archives and Records Association, <http://www.archives.org.uk/>

Archives and Records Association (UK) (2016) *Code of Ethics,* <http://www.archives.org.uk/images/ARA_Board/ARA_Code_of_Ethics_final_2016.pdf>

*Archives and Records: The Journal of the Archives and Records Association,* <http://www.archives.org.uk/publications/archives-and-records-ara-journal.html>

Archives Hub, https://archiveshub.jisc.ac.uk/

ARLIS/NA (USA) (2010) *Artists Files Revealed: Documentation and access,* <https://www.arlisna.org/images/researchreports/artist_files_revealed.pdf>

ARLIS/NA (USA) (2016) *Artists' Studio Archives: Managing Personal Collections & Creative Legacies*, <https://www.arlisna.org/images/researchreports/asaworkbook.pdf>

ARLIS UK & Ireland Committee for Art & Design Archives, <http://www.arlis.net/about/committees-groups/art-design-archives>

Art Discovery Group Catalogue, <http://artdiscovery.net/>

*Art Documentation,* <https://www.arlisna.org/publications/art-documentation>

*Art Libraries Journal,* <http://www.arlis.net/content/art-libraries-journal>

*Art Libraries Journal,* **42** (2) (2017) Special Issue: Information literacy in UK and US art libraries.

Arts Council England (UK) *Designation Scheme*, [http://www. artscouncil.org.uk/supporting-collections-and-archives/designation-scheme](http://www.artscouncil.org.uk/supporting-collections-and-archives/designation-scheme)

Association of College and Research Libraries (USA) (2003) *Code of Ethics for Special Collections Librarians,* <https://rbms.info/standards/code_of_ethics/>

Association of College and Research Libraries / RBMS (USA) (2012) *Guidelines For Interlibrary And Exhibition Loan Of Special Collections Materials,* <http://www.ala.org/acrl/standards/specialcollections>

Association of College and Research Libraries (USA) (2017) *Guidelines: Competencies for Special Collections Professionals,* <http://www.ala.org/acrl/standards/comp4specollect>

Association of College and Research Libraries: Rare Books and Manuscripts Section, <https://rbms.info/>

Association of Research Libraries (USA) (2003) *Special Collections: Statement of principles*, <http://www.arl.org/storage/documents/publications/special-collections-statement-of-principles-2003.pdf>

Association of Research Libraries (USA) (2009) *Special Collections in ARL Libraries: A Discussion Report from the ARL Working Group on Special Collections*,<http://www.arl.org/storage/documents/publications/scwg-report-mar09.pdf>

Berger, S. E. (2014) *Rare Books and Special Collections,* Neal-Schuman.

Chatterjee, H.J. and Hannan, L. (eds.) (2015) *Engaging the senses: object-based learning in higher education*, Ashgate.

CILIP Rare books and Special Collections Group, <https://www.cilip.org.uk/about/special-interest-groups/rare-books-special-collections-group>

CILIP Rare books and Special Collections Group (UK) *Bibliographic standards advice and guidance*, <http://www.cilip.org.uk/rare-books-and-special-collections-group/bibliographic-standards/advice-and-guidance>

Collections Trust (UK) (2014) *Benchmarks in Collection Care 2.0,* <http://www.collectionstrust.org.uk/collections-link/collections-management/benchmarks-in-collections-care>

Collections Trust (UK) *Spectrum 4.0: Valuation control,* <http://collectionstrust.org.uk/spectrum/spectrum-4/valuation-control/>

College Art Association (USA) (2015) *Code of Best Practices in Fair Use for the Visual Arts*, <http://www.collegeart.org/fair-use/>

College Art Association (USA) *Resource directory for diversity practices,* <http://www.collegeart.org/diversity/>

Cornish, G.P. (2015) *Copyright: Interpreting the law for libraries, archives and information services*, 6th edn, Facet.

Cullingford, A. (2016) *The Special Collections Handbook*, 2nd edn, Facet.

Findlay, P. (2016) Continued thinking about using archives for teaching, learning and research, *JISC Content and Digitisation*, <https://digitisation.jiscinvolve.org/wp/2016/12/20/3466/>

Foundation Directory Online, <https://fconline.foundationcenter.org/>

Galbraith, S.K. and Smith, G.D. (eds.) (2012) *Rare Book Librarianship: An Introduction and Guide*, Libraries Unlimited.

Grandal Montero, G. (2012) Artists' books in HE teaching and learning, *The Blue Notebook*, **7** (1), 36-43.

ICA (1996) *Code of Ethics*, <http://www.ica.org/sites/default/files/ICA_1996-09-06_code%20of%20ethics_EN.pdf>

ICON Register, [http://www.conservationregister.com](http://www.conservationregister.com/)

IFLA (2015) *Guidelines for exhibition loans,* <http://www.ifla.org/publications/ifla-guidelines-for-exhibition-loans>

IFLA Rare books and Special Collections Section, <http://www.ifla.org/rare-books-and-special-collections>

International Image Interoperability Framework, <http://iiif.io/>

JISC (UK) (2016) *Digitising your collections sustainably,*

<https://www.jisc.ac.uk/guides/digitising-your-collections-sustainably>

JISC (UK) (2017) *Make your digital resources easier to discover,*

<https://www.jisc.ac.uk/guides/making-your-digital-collections-easier-to-discover>

JISC (UK) (2017) *Using social media to promote your digital collections,* https://www.jisc.ac.uk/guides/using-social-media-to-promote-your-digital-collections

John Rylands Research Institute,<http://www.jrri.manchester.ac.uk/>

Libguides Community, https://community.libguides.com/

MacNeil, H. and Eastwood, T. (eds) (2017) *Currents of Archival Thinking*, 2nd edn, Libraries Unlimited.

Matassa, F. (2014) *Organizing Exhibitions: A handbook for museums, libraries and archives,* Facet.

Millar, L. (2017) *Archives: principles and practices*, 2nd edn, Neal-Schuman.

Milne, C. and McKie, A. (eds.) (2009) *Displays and Exhibitions in Art Libraries,* ARLIS UK & Ireland.

National Archives (UK) (2006) *Loan (deposit) agreements for privately-owned archives*, <http://www.nationalarchives.gov.uk/documents/archives/loanagreement.pdf>

National Archives (UK) (2016) Archiving the Arts,<http://www.nationalarchives.gov.uk/archives-sector/projects-and-programmes/archiving-the-arts/>

National Archives (UK) *Archive Service Accreditation,* <http://www.nationalarchives.gov.uk/archives-sector/archive-service-accreditation/>

National Archives (UK) *Finding funding*, <http://www.nationalarchives.gov.uk/archives-sector/finding-funding/>

National Archives (UK) *Legislation*, http://www.nationalarchives.gov.uk/information-management/legislation/

National Archives (UK) *Trusts and foundations,* <http://www.nationalarchives.gov.uk/archives-sector/finding-funding/funding-programmes/trusts-and-foundations/>

NYARC Web Archiving, <http://www.nyarc.org/content/web-archiving>

OCLC (USA) *Demystifying Born Digital*, <http://www.oclc.org/research/themes/research-collections/borndigital.html>

OCLC (USA) *FRBR projects,* <http://www.oclc.org/research/activities/frbr.html>

Padfield, T. (2015) *Copyright for Archivists and Records Managers*, 5th edn, Facet.

Pedley, P. (2012) *Essential law for information professionals*, 3rd edn, Facet.

Research Libraries UK (2014) *Unique and Distinctive Collections: opportunities for research libraries*, <http://www.rluk.ac.uk/wp-content/uploads/2014/12/RLUK-UDC-Report.pdf>

*RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage,* <http://rbm.acrl.org/>

# RBMS (USA) *Bibliographic Standards Committee,* <https://rbms.info/committees/bibliographic_standards/>

# Society of American Archivists, <http://www2.archivists.org/>

Society of American Archivists (2012) *Core Values Statement and Code of Ethics,* <http://www2.archivists.org/statements/saa-core-values-statement-and-code-of-ethics>

Theimer, K. (ed.) (2014) *Outreach: Innovative Practices for Archives and Special Collections,* Rowman & Littlefield.

Thomas, L.M. and Whittaker, B.M. (eds.) (2016) *New Directions for Special Collections: an anthology of practice,* Praeger.

White, M., Perratt, P. and Lawes, L. (2006) *Artists' books: a cataloguers' manual*, ARLIS/UK & Ireland.