

In 'History and Development of Information and Recordkeeping in Malawi', Paul Lihoma discusses three distinct periods of recordkeeping in Malawi, noting the impact of British colonial rule and the establishment of a one-party state after the British exit, and the effect these have had on the National Archives of Malawi today. Next, Magdalena Wiśniewska charts the history of community archiving in Poland, looking specifically at archives developed to record the history of Poland in WWII, and the activities of the anti-communist opposition in the Polish People's Republic.

Finally, Sian Vaughan closes the volume with 'Reflecting on Practice: Artists' Experiences in the Archives'. She highlights two ways artists are invited to engage with archives: one through an artist-in-residence or similar program, and the other where archives are consciously created and mediated by the artists themselves. Both methods show how artists' engagement with archives can produce new ways of seeing and experiencing archives.

It is unlikely that all readers will find each chapter equally useful or engaging to them; however, as a compilation it provides an excellent overview of the depth and breadth of the issues discussed at the I-CHORA conferences. The first half of the book provides the opportunity to reflect on large-scale ideas about engagement, and how archivists must change their practice and be willing to advocate and connect broadly or risk irrelevance. The case studies in the second half, particularly Delva and Adams', can be studied with a view to improve existing archives' policies and practices.

Overall, this volume provides opportunities to reflect on the different ways of both engaging with archives directly, and engaging with the history of the archival discipline more broadly.

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**The Handbook of Art and Design Librarianship**, 2nd edn, edited by Paul Glassman and Judy Dyki, Facet Publishing, London, 2017, 368 pp., £69.95 (paperback), ISBN 978 1 783302 00 0

*The Handbook of Art and Design Librarianship*, edited by Paul Glassman and Judy Dyki, provides an easy-to-read selection of essays on the workings of academic art and design libraries, both independent and attached to universities. The handbook synthesises information on roles and responsibilities, materials and collection management, teaching and learning, knowledge creation and physical environments, while delicately balancing general advice with specific examples. Despite being marketed to an audience of librarians, this book provides theoretical and practical advice to archivists and recordkeepers, as well as other professionals in the galleries, libraries, archives and museums sector.

The handbook is by no means a 'how to' text for beginners but may offer a starting point for those wanting to learn about the ideas most relevant to art and design libraries today. Experienced librarians and archivists caring for collections of art and design materials will certainly come away from this book with new ideas for programming

and promotion. The handbook may also act as a de facto ‘checklist’ to guide archival professionals through a review of best practice in relation to the management, maintenance and preservation of art and design items in digital and analogue collections. Archival professionals who are unfamiliar with resource types commonly found in the art and design library will find the handbook of particular use, as its points of greatest depth are in the definition and explanation of artists’ books, art documentation and description of visual information. In the section devoted to teaching, archivists and librarians alike will learn from the handbook’s discussion of the psychology of the art and design studio practitioner, and the ways in which mindsets may help or hinder the discovery of collections and their contents. A chapter by Crilly, Grandal Montero and Mahurter entitled ‘Inspirational Encounters: The Management and Use of Archives and Special Collections in the Art and Design Library’ considers the benefits of collaboration between archives and art libraries and offers a clear structure for the collection and management of archival collections within the library environment.

The major drawback of this text (at least for this Australian reader!) is its North American focus. The library profiles featured in the handbook’s appendix include art and design libraries from England and Qatar, yet many of the chapters presume at least some knowledge of the structure of North American libraries, and the various frameworks and strategies that have been adopted by the American Library Association. The omission of voices from art and design libraries in Africa and Australasia point to a need for further publications in this area. The chapter by Fawley, ‘Cultural Differences and Information Literacy Competencies’, was exceptionally well researched and will be useful to educators working with international students for whom English is an additional language. The handbook could have been made even more relevant to librarians and archivists by also including information, guidance and discussions relating to the collection and management of materials from Indigenous artists and designers.

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