Curatorial Crossover: Building Library, Archives, and Museum Collections

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Abstract

I tend to associate the word “crossover” with popular music. I think of crossovers as being those artists whose music has successfully crossed over from a smaller market to a bigger one, like Mexican musicians making it big in the United States, or black musicians making it big with white audiences. And I frankly love the idea that, as a librarian, might be able to make a curatorial crossover into a bigger market, much as Ricky Martin or Otis Redding made a musical crossover.

Of course, I would have to address the two most common criticisms that are made . . .

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