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The Reading Room

a journal of special collections



an open-access scholarly publication focusing on special
collections in a variety of settings including libraries, museums,
historical societies and corporate environments.

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Volume 4, Issue 1

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The Reading Room: A Journal of Special Collections is a scholarly journal committed to providing current research and relevant discussion of practices in a special collections library setting. The Reading Room seeks submissions from practitioners and students involved with working in special collections in museums, historical societies, corporate environments, public libraries and academic libraries. Topics may include exhibits, outreach, mentorship, donor relations, teaching, reference, technical and metadata skills, social media, "Lone Arrangers," management and digital humanities. The journal features single-blind, peer-reviewed research articles and case studies related to all aspects of current special collections work.

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Cover photo: Lockwood Memorial Library at the University of Buffalo, circa 1935. Designed by noted architect E.B. Green, this was the first true library for the University of Buffalo. It was renamed Charles D. Abbott Hall in 1977 and currently houses the University's Health Sciences Library, History of Medicine Collection, and Architecture & Planning Library.

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Editors Note

Dear Readers,

Welcome to volume 4, issue 1 of *The Reading Room*. In this issue:

- » Meredith Knoff and Maureen Cech detail a collaboration between the Mary Kintz Bebevino Library and an emerging academic program at Misericordia University. This partnership paired special collections and primary sources with an inquiry-based activity to maximize student learning, demystify special collections, and promote critical thinking.
- » Alessandro Mereaglia and Gwyn Hervochon investigate the genre of “nonfiction western magazines,” a special collection in the Albertsons Library at Boise State University. The authors discuss the genre’s rise and decline, and the magazines’ usefulness as a source of western American history and as cultural artifacts.

Our readership is indebted to the efforts of our peer reviewers who generously contributed their time to the journal, as well as the expertise of the team at Scholastica and the UB Libraries, especially Kristopher Miller and Don Gramlich. We also extend our sincere thanks to all of the authors who submitted manuscripts and to you, our readers.

Whether as an author, reviewer, researcher, or reader, we hope you enjoy this issue of *The Reading Room*.

In appreciation,



Molly Poremski
Editor-in-chief



Amy Vilz
Editor-in-chief



Marie Elia
Editor-in-chief

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“It’s Like Holding History in Your Hands”: Using Inquiry-Based Learning in an Interdisciplinary Special Collections Instruction Session

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Abstract

As undergraduate curricula move toward an active, interdisciplinary model, librarians and archivists are able to implement new, more inquiry-based activities into library instruction sessions. This opportunity allows students to develop their information literacy skills in an engaging and personal learning laboratory environment while benefiting from a rich classroom experience. This article discusses a collaboration between the library and an emerging academic program at a small professional liberal arts school that paired special collections and primary sources with an inquiry-based activity to maximize student learning, demystify special collections, and promote critical thinking.

Keywords: library instruction, special collections and archives, active learning, inquiry-based learning, primary source research, interdisciplinary instruction.

“It’s Like Holding History in Your Hands”: Using Inquiry-Based Learning in an Interdisciplinary Special Collections Instruction Session

Meredith Knoff and Maureen Cech, Misericordia University

Introduction

Undergraduate curricula are changing to embrace interdisciplinarity, global thinking, and lifelong learning. Meanwhile, students are looking for degrees and educational programs that will help them develop skills for a demanding and competitive job market. Innovative methods of teaching have long involved a decentralized classroom, collaboration among students, and the expression of understanding and learning over rote memorization. “Tell me, and I’ll forget; show me, and I may remember; involve me, and I’ll understand”; this proverb eloquently summarizes and explains inquiry-based learning (Carothers, 2011, p. 75). Inquiry-based learning relies on learning how to learn, or learning through asking questions, rather than through the absorption of knowledge from an assumed authority (Rockenbach, 2011). This pedagogical theory has been practiced for decades and has been gaining traction in higher education within the last 20 years. An important part of inquiry-based learning pedagogy is allowing students to take on the role of researchers and authorities during the inquiry process, instilling a sense of responsibility for work that is their own. This student-centered learning empowers students toward real critical

thinking and decision-making. Research-based learning is not limited to the completion of specific projects, however; it can take place whenever faculty and students share the act of discovery.

With this pedagogical practice in mind, librarians at the Mary Kintz Bevevino Library sought to design an instruction session for an interdisciplinary course in the medical and health humanities at Misericordia University using the Center for Nursing History of Northeastern Pennsylvania's special collection materials. By combining practices used in material culture as well as information literacy, librarians aimed to provide students with the opportunity to think critically and engage in historical inquiry by using primary sources as an effective means of incorporating inquiry-based learning into the classroom. Using an inquiry-based approach to material objects, students in an interdisciplinary class can explore how a historian, who "relates to the objects of study as survivals of the past," seeks to use historical inquiry to "[reconstruct], [impose] order, and [re-assemble] the past, by use of the present surviving artifacts" (Vannatta, 2014, p. 57-58).

Misericordia's Healthcare Legacy

Misericordia University, located in Dallas, Pennsylvania, is a Catholic university with strong programs in the health sciences and a total enrollment of 2,879 students (Misericordia University, n.d.). It was founded in 1924 (then College Misericordia) to provide educational opportunities for the daughters of the region's coal miners. The Scranton/Wilkes-Barre area is an historic coal mining region that helped fuel the country's industrialization in the 19th and 20th centuries. The Mary Kintz Bevevino Library at Misericordia University uses a librarian liaison model to offer specialized information literacy instruction to individual academic departments and programs.

Housed in the Sister Mary Carmel McGarigle University Archives at the Mary Kintz Bevevino Library, the Center for Nursing History (CNH) of Northeastern Pennsylvania was founded in 2005 with funding from the Pennsylvania Historical and Museum Commission. As nursing schools and hospitals in the region merged and closed over the course of the 20th century, interested faculty and alumni took it upon themselves to save photographs and materials documenting school activities and student experiences. The Center was founded to address the need to preserve this rich—and quickly disappearing—local history. Since the first nursing school opened at the Wilkes-Barre City Hospital in 1887, thousands of nurses have been educated and trained in the Wyoming Valley. The mission of the Center for Nursing History stems from a strong desire to

preserve and share the stories of local nurses by giving these (mostly) women—lay and religious alike—a voice in a largely marginalized area in the history of medicine. The materials in the collection are acquired largely through donations of nurses, former nurses, and their families. Centralizing the collection at Misericordia University draws on the institution's core values of mercy, hospitality, service, and justice, and its role as a steward of place in the community as the first higher education institution in Luzerne County—that was also a women's Catholic college. Nursing and nursing education have long been staples of the curriculum at Misericordia University: Bachelors of Science degrees with a specialization in nursing education were conferred in 1943, and the first four-year Bachelors of Science in Nursing (BSN) degrees were conferred in 1965. Its nursing program remains one of the institution's most successful and popular among all the healthcare programs offered.

The Center for Nursing History collection comprises approximately 50 linear feet of correspondence, diaries, photographs, memorabilia, textiles, books, ephemera, medical instruments and equipment, oral histories, audio/visual material, and printed matter, dating approximately between 1897 and the mid-2000s. A portion of the Center's photographs is digitized and available on JSTOR Forum (formerly Shared Shelf Commons), an open access library of images, audio, and film. The analog collection is minimally processed and storage is divided between the Library and an adjacent facility.

The medical and health humanities represent a growing field of “interdisciplinary and interprofessional collaboration that focuses on the human mind and body, the human experience, and human dignity as related to medicine and healthcare” (Misericordia University, n.d.). The Medical and Health Humanities Program at Misericordia University, launched in 2016, seeks to offer a “broad educational experience that challenges students to view healthcare through the lens of cultural, familial, philosophical, spiritual, mental, and social conditions.” The program's goals include: “Understand[ing] how cultural perspectives impact the concept of wellness”; and “Develop[ing] strong writing skills across multiple disciplines and addressed to varied audiences.” The introductory course to the major, MHH 201: Introduction to Medical and Health Humanities, was taught for the first time during the spring 2017 semester and continues to be offered once per academic year. The class “introduces students to primary concepts and issues” within the field by examining health and illness through the “lens of humanistic study including history, philosophy, religion, art, music, and literature” (Misericordia University n.d.).

Literature Review

As academic libraries focus on information literacy instruction, special collections librarians and archivists will likely spend more time in the classroom. Despite this shift, as Krause (2010) has noted, archivists have generally received little-to-no formal training in instruction and thus can find it challenging to communicate their contributions in the classroom to administrators and other stakeholders. Higher education has also begun to adopt active learning principles within the curriculum. Inquiry-focused learning embodies this dynamic learning approach and engages students to actively discover and pursue information while incorporating information literacy skills to problem solve (Coffman, 2017). Hess (2015) explored the importance that motivation plays in learning and instruction and argues that using self-directed research impacts a student's motivation to "learn and connect the skills they possess for personal research to their academic search process" (p. 52). Hess (2015) also noted that students should have time in the classroom to practice the skills and concepts they are actively learning in class, either independently or in small groups (p. 52).

Archivists and special collections librarians, instruction librarians, and teaching faculty stand to gain much from collaboration. Hensley, Murphy, and Swain (2014) studied the impact of a collaboration between archivists and instruction librarians on learning outcomes in an introductory rhetoric course. Through the use of online surveys and post-instruction interviews, they found that six themes emerged around the idea of archival intelligence: confusion between archives and the library; analyzing argument/perspective of documents; availability of digital primary sources; understanding of archival use policies; transferable skills; and genuine interest in history. They argued that these themes can form the basis for collaboration between instruction librarians and archivists in order to implement learning outcomes and assessment practices for archival instruction sessions (Hensley, Murphy, and Swain, 2014, p. 105-09). Similarly, Mazella and Grob (2011) found that collaboration between a special collections librarian and teaching faculty developed students' advanced information literacy skills that model the process scholars employ. Through the development of a Guided Resource Inquiry tool to promote the integration of online primary source material into course assignments, Jarosz and Kutay (2017) observed that students who "used the tool also showed improvement in understanding the research process" (p. 216).

Students benefit holistically by interacting with primary source and archival materials. By using inquiry-based learning to investigate

objects, Silver (2014) has argued that students can become more proficient observers and that “critically examining everyday items can lead to discoveries about [...] what cultures care about, what they take for granted, or how they communicate status or identity” (p. 21). Through her pilot-assessment project, Horowitz (2016) found that when students noticed and commented on the physical nature of different types of materials, they began to consider the value of non-textual evidence in their research (p. 225). Students in her study also scored higher on communicating, organizing, and synthesizing information after working with primary sources (Horowitz, 2016).

Professional organizations and librarians alike have identified the importance of primary source literacy and the benefits students gain from interacting with archival materials in the classroom. The Association of College and Research Libraries (ACRL) and the Society of American Archivists (SAA) have developed the Guidelines for Primary Source Literacy (approved March 2018). Prior to the adoption of these guidelines, librarians and archivists created their own standards and frameworks to better understand the impact of primary source instruction on student learning (Carini, 2016).

MHH 201: Introduction to Medical and Health Humanities

As part of regular academic outreach during the spring 2017 semester, the special collections librarian emailed the professor teaching MHH 201 to offer both her services and the CNH collection as a valuable teaching tool. Having used the collection in a previous course, the professor was interested in adapting and refining an assignment to better fit the outcomes for the MHH 201 course while also benefiting from the special collections librarian’s material culture knowledge. By partnering with the instruction librarian, the special collections librarian was able to use an instructional design process to formalize outcomes and assess student learning during the session.

Before the start of the spring 2017 semester, the special collections librarian, instruction librarian, and professor met to discuss the types of collection materials suitable for the level of the assignment and timeframe given for research. The professor wanted to give students a general introduction to the CNH collection as well as time to interact with the items about which they would write their essays. At this stage of planning, the special collections librarian adapted an in-class activity that incorporated material culture approaches to support the assignment (Appendix A). The librarians next selected material for students to research and interact with during the in-person session, identifying ten items from

the CNH collection that would best suit the parameters of the assignment and in-class activity (Appendix B). During this process, they utilized existing description from the collection, including identification of objects and their provenance, such as previous owner(s) and name of nursing school or hospital from which the object came and/or was used.

The final assignment asked students to create a three-page “biography” of their object (using three questions: what is it?; who used the object and how?; and what does the object tell us about healthcare at the time of its use?). The assignment addressed two of the course’s disciplinary objectives: evaluate concepts of health and illness from an interdisciplinary perspective; and analyze cultural ideas of health and illness. Anticipating that students would struggle with the more conceptual form of research needed for this assignment, librarians created a course guide using LibGuides and placed relevant book titles (mostly covering nursing history) on reserve for student use.

Both librarians cite active learning as an essential part of their teaching philosophies and thus made a conscious effort to include this principle into the instructional design of the 75-minute session. The session was structured to: (1) introduce students to special collections; (2) model historical inquiry as a process; (3) use an in-class group activity to allow students to practice historical inquiry; and (4) allow students to choose and interact with the item they would study for their assignment. The session took place in a multi-purpose room of the library, with different stations for items from the CNH collection. Each station provided handling instructions for the different types of materials (photographs,



Figure 1: MHH 201 students interact with items from the CNH collection. Image courtesy of Misericordia University.



Figure 2: Students in the foreground interact with items while students in the background use research stations. Image courtesy of Misericordia University.

textiles, bound volumes, documents, etc.) as well as information about the nursing schools from which these items originated. The instruction librarian also set up a research station with three laptops and a selection of the reserve books so students might take advantage of immediate research assistance in order to begin identifying secondary and contextual sources.

The librarians employed a flipped classroom model in which students watched two instructional videos that introduced special collections and material culture, reviewed a handling procedures handout, and read a short chapter on nursing history in order to orient them to some of the social, cultural, and economic aspects of nursing as a profession prior to the in-person session. Informal assessment techniques (e.g., questioning and observation) at the outset of the in-person session measured student comprehension of these concepts. Before students interacted with the materials on their own for the in-class activity, the librarians modeled the historical inquiry in which students would engage by demonstrating a sample approach to the assignment and activity. Highlighting their own lack of medical expertise, the librarians interrogated an object they had learned was an atomizer by using the activity handout and searched library resources and digital repositories to identify sample secondary sources. The modeling showed students different approaches that, based on individual interests and curiosity, could result in very different projects.

After this demonstration, students broke into groups to complete the in-class activity. Each group had an item from the CNH collection and worked together in order to complete the worksheet. Once students

began interacting with objects, librarians and the professor circulated throughout the room. When groups posed questions, the librarians tried to coach them on how to identify resources that could help them answer these questions themselves, or countered with probing questions meant to help students reframe their initial inquiry. At the end of the in-class activity, librarians led students through a class discussion so everyone could see the lines of inquiry each group applied to their object. Before the final portion of the class, students completed a minute-paper which the instruction librarian subsequently reviewed. The final 30 minutes of the session were reserved for students to interact with the objects available for their assignment. In order to facilitate and allow for an iterative research process, librarians held an hour-long open lab two weeks after the classroom session for students to interact with their objects a second time and seek librarian assistance in their secondary research. The librarians encouraged students to begin their secondary research early in order to best take advantage of the open lab session, should they need to interact with the object again.

Discussion

Through their partnership, the special collections librarian and instruction librarian were able to create a formal instruction plan that included student learning outcomes and an assessment plan. One benefit of this partnership was the ability to measure and report on the student learning taking place in the classroom. Not only does assessing student learning articulate the library's ability to demonstrate value and contributions to the classroom, but it also helps solidify partnerships between the library and academic departments. In order to effectively measure and assess student learning, librarians used ACRL's Framework for Information Literacy for Higher Education (2016), ACRL and SAA's Guidelines for Primary Source Literacy (2018), and a set of standards Dartmouth College Archivist Peter Carini (2016) created to write learning outcomes for their session.

Librarians identified two of the six frames in the Framework for Information Literacy (2016) relevant to the session's content: research as inquiry, which articulates how the "spectrum of inquiry ranges from asking simple questions [...] to increasingly sophisticated abilities [that] [...] explore more diverse disciplinary perspectives" (p. 7); and searching as strategic exploration, which illustrates that "experts select from various search strategies, depending on the sources, scope, and context of the information need" (p. 9). Three of the five learning objectives from the Guidelines for Primary Source Literacy (2018) were incorporated into writing outcomes: interpret, analyze, and evaluate, which asks students to "situate a primary source in context by applying knowledge about the time

and culture in which it was created” and “factor physical and material elements into the interpretation of primary sources including the relationship between container [...] and informational content” (p. 5-6); read, understand, and summarize, which expects students to “identify and communicate information found in primary sources, including summarizing the content of the sources and identifying and reporting key components such as how it was created, by whom, when, and what it is” (p. 5); and conceptualize, in which students “distinguish primary from secondary sources” and “draw on primary sources to generate and refine research questions” (p. 4). Additionally, three of Carini’s (2016) standards were considered: know, which introduces students to primary sources and how to distinguish them from secondary sources (p. 198); interpret, which stresses the importance of using “observation as a tool to understanding and analyzing documents” (p. 198); and use, which details the proper method of handling primary source materials (p. 199). Because the initial iteration of the MHH collaboration took place in the spring 2017 semester, the Guidelines for Primary Source Literacy had yet to be formally adopted, hence the use of Carini’s standards in addition to the ACRL/SAA guidelines.

The instruction session had three learning outcomes tied to it:

1. students will be able to interrogate primary source objects in order to discover how objects are imbued with cultural significance;
2. students will be able to formulate research questions about their object in order to find secondary sources that fill in information gaps;
3. students will be able to determine relevant disciplines that produce secondary sources in order to measure the cultural or historical significance of their object.

Additionally, the two instructional videos each had one learning outcome tied to it:

1. students will be able to recognize objects as primary sources in order to understand that objects have informational value (*What kinds of information can we get from everyday objects?*);
2. students will be able to appreciate special collections and archival repositories in order to respect the informational, intrinsic, and monetary value of items in their care (*What can I do in a special collections or archives?*).

While not identified implicitly in the learning outcomes, thing theory featured prominently in the structure and planning of the assignment and activity. Before the in-class group activity began, the special collections librarian stressed the

importance of thing theory in separating an object from its explicit use or purpose and to instead consider the economic, social, cultural, and religious context of these items. Because the assignment asked students to first interact with an historical artifact and then use secondary research in order to compose an essay that explored that artifact's role in healthcare, librarians sought to provide students with an example of how to interrogate an object's "thingness." The librarians wanted to convey thing theory as described by Bill Brown (2001):

We begin to confront the thingness of objects when they stop working for us [...] The story of objects asserting themselves as things, then, is the story of a changed relationship to the human subject and thus the story of how the thing really names less an object than a particular subject-object relation. (p. 4)

Applying a constructivist theory of learning to their instructional design, the librarians believed that the in-class group activity would allow students to work cooperatively to test how thing theory can create knowledge and engage information in a new way. Because the Medical and Health Humanities Program is interdisciplinary, the library session also included a few nursing students who may have been familiar with some of the objects. Recognizing that each student would bring their own experience and understanding to the project, the group activity allowed students to test this new approach to interacting with objects with viewpoints different from their own, taking advantage of the class's range of expertise. In order to provide a mental model for this approach, however, the librarians thought it beneficial to model their own sensemaking process. By modeling the behavior of historical inquiry, librarians hoped to simultaneously demystify special collections materials as well as introduce a material culture approach to items and provide students with an explicit example that highlighted the questions, setbacks, and successes that two librarians (i.e., research "experts") experienced. They demonstrated how they: documented their observations of the physical object, posed a variety of questions they wanted to answer about the object, and sought primary and secondary sources to help answer these questions. The librarians' different avenues of research allowed them to present students with an amalgam of resources and strategies that let their curiosity lead them through the history of the equipment, its role in caregiving, its inventor, and the company that produced the item.

Multiple measures were utilized to assess how these learning outcomes were being achieved. Given the variety of topics covered in the instruction session, both formal and informal as well as summative and formative assessment strategies were utilized. The assessment plan was informed by

numerous considerations. Not many instructors at Misericordia have used primary source objects in their classrooms, and the MHH collaboration presented the special collections librarian the opportunity to show the added value that these kinds of instruction sessions can have for students across disciplines. Still in its infancy, the MHH program also benefited from being able to succinctly report the impact of pedagogical strategies like the inquiry-based session in the MHH 201 course. Similarly, the library was able to demonstrate how its collections and librarians were teaching new kinds of literacies to the student body. The core curriculum at Misericordia University includes an information literacy requirement, and sessions like MHH 201 showcase the measurable benefit that library instruction has on student learning.

A formative assessment took place at the beginning of the in-person session via informal questions during a class discussion. This questioning allowed librarians to gauge student comprehension of handling procedures and the video learning outcomes. Two formal assessment measures were planned. After the in-class group activity, students completed a minute-paper that asked: (1) do you feel comfortable working with primary source objects? if not, why?; (2) what are you confused about? After finishing the minute-paper, students moved on to choosing the object for their assignment, during which the instruction librarian reviewed responses while the special collections librarian facilitated student interactions with collection items. As a formative classroom assessment technique, the minute-paper allowed librarians to address student confusion immediately during the session. It also served as a reflective practice for students to consider the concepts introduced during the demonstration and group activity. A survey released through the course's learning management system after the assignment was submitted served as a summative assessment measure (Appendix C). The results of this survey directly informed future iterations of this activity. Librarians also assessed student use of resources. While views of the course guide were high (particularly the week prior to the assignment's due date), use of book reserves was low, leading librarians to discontinue placing materials on reserve. As the collaboration has matured, the MHH 201 professor has commented on the improved quality of object biographies.

Future Plans

As the collaboration between the library and the Medical and Health Humanities Program enters its third year, the inquiry-based primary source object session was included as part of the 2018 National Endowment for the Humanities grant awarded to the program to revise

its curriculum (Misericordia University, 2018). The special collections librarian will continue to work with the director of the program to implement the session in the MHH 201 course.

Conclusion

Archives or special collections can be considered a learning laboratory that encourages curiosity and allows students to practice information literacy skills. Students can learn the power archives hold for shaping public memory and the role that archival professionals have in collecting, maintaining, interpreting, and providing access to the materials in their care. Archival materials allow students to test hypotheses and ideas touted in secondary sources, and to understand through a variety of types of materials, that no single story tells the full story. An inquiry-based user education session with special collections like the one used in MHH 201 allows librarians to interact with students and introduce them to an area of the library with which they may be entirely unacquainted (Cech and Margalotti, 2013). These sessions provide exposure to special collections material, allow students to interact with information sources in ways they previously have not, and promote an interdisciplinary learning environment that encourages students to relate in a personal way to materials from the past.

The collaboration that took place between the medical and health humanities class, itself an interdisciplinary field, and librarians, allowed this instruction session to focus on multiple contexts and provided students with an opportunity to explore how a single item, divorced from its practical purpose, holds tremendous social and cultural significance. This session also let librarians offer access to a collection that is still only semi-processed. Current archival practice does not always prohibit access to and use of semi- or minimally-processed collections; the CNH collection is a valuable and worthwhile endeavor that has many multi- and interdisciplinary applications. If the library had waited until the CNH collection was fully processed, given staffing and resource limitations, it would take far too long for such a rich collaboration to occur.

Students in the session experienced the thrill of discovery through a small, curated set of items that allowed them to engage with and develop their information literacy skills in a learning laboratory. This inquiry-based activity gives students the responsibility for assigning meaning to an item without a perceived authority impressing significance onto that item. Instead, they actively join the scholarly conversation as they develop their sense of authority and define their voices as budding scholars, as they, as one student observed, held history in their hands.

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Appendix A

In-Class Activity

MHH 201: Introduction to Medical and Health Humanities Material Culture Object Activity

Objects are imbued with cultural significance. Thinking about an object's creation and use(s) gives you an insight into the time and place in which it was made and potentially used. But remember cultural norms, language, and social conventions change over time. Think about the way(s) in which the object fits into other social conventions of the time. Asking questions of an object allows you to evaluate it for audience, bias, context and historicity—very similar to how you analyze a piece of writing to figure out its argument and rhetorical devices used to make that argument. You ask question of an object as to its purpose(s), past and present. You can use your senses as a way to ascertain information from the object.

Answer the following 4 questions below. Included are some ideas of questions to help you think about your item as an object and then consider its wider context(s).

» What do you observe?

What is it? Why was it created? Whom was it created for? By whom? What is its size? What is it made out of? Did that make it easy or difficult to have on one's person? Does it come in a package? When was it made? Is it still made? Is it a unique item?

» What do you think you know?

Based on your observations of the object's thingness, what conclusions do you draw about it? Was it meant to be carried around? Why would that be useful/meaningful? Do the materials it's made of mean it was expensive or not very? What are the social, historical, economic, medical, etc. aspects of having made/used such an item? In what context might such an item be used? Was it meant to be thrown away? Is this comparable to anything you've encountered before? What kinds of emotions does this item evoke and how do you come to that conclusion?

- » What do you want to find out?

Does the item suggest anything to you that you're curious about? Does it create more questions than answers? Through what lens or lenses can you then interpret your object?

- » What do you need to be able to find out more information?

What kinds of resources would you need to find out more about the item?

Appendix B

Items Included in In-Class Session from the CNH

- » [Nurse 1] US Army Cadet Nurse Corps uniform and accessories group (multiple items available)
- » [Nurse 2] US Army Cadet Nurse Corps photographs, clippings and other documents group (multiple items available)
- » Medical equipment
 - » Medicine warming spoon with burner (Nanticoke State Hospital School of Nursing)
 - » Bausch and Lomb otoscope (Nanticoke State Hospital School of Nursing)
 - » Baumanometer sphygmomanometer (unidentified school/hospital)
 - » Porcelain Lenox bedpan & cloth (Pittston State Hospital School of Nursing)
 - » Plasma Lyte & IV tubing (Pittston State Hospital School of Nursing)
- » Other items
 - » Priest's last rites kit

Appendix C

Survey

1. Did you feel adequately prepared to interact with items from the Center for Nursing History?
2. Upon completion of the library session, did you feel prepared to locate secondary sources about your item?
3. Did you use the Course Guide or course reserves to complete your assignment?
4. What is one thing you wish you would have known before the library session?
5. What were you most surprised about when working with primary sources and special collections objects?

“All Stories TRUE!”: The Nonfiction Western Magazine Collection at Boise State University

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Abstract

This article describes the genre of specialized magazines known as “nonfiction western magazines.” These magazines focused on telling stories about the “Old West”—the nineteenth-century western United States. Joe Small founded the genre’s first magazine, *True West*, in 1953. Over the next thirty years, the magazine’s popularity increased and dozens of imitators were published. This article discusses the rise and decline of these magazines and also explores the magazines’ usefulness both as a source of western American history and as cultural artifacts themselves to study how the “Old West” was perceived during the period in which they were published.

Keywords: western American history, western Americana, magazines, print culture, publishing history

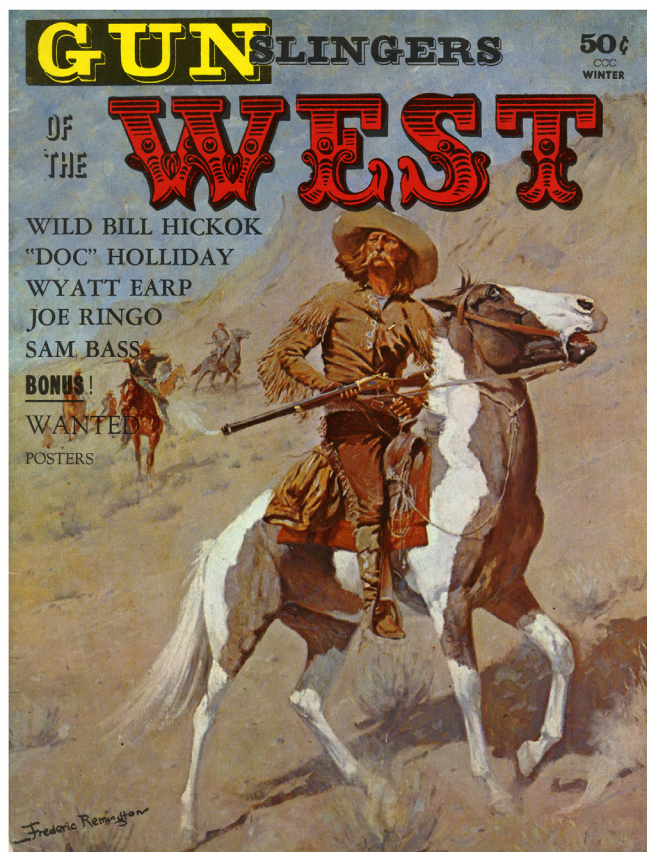
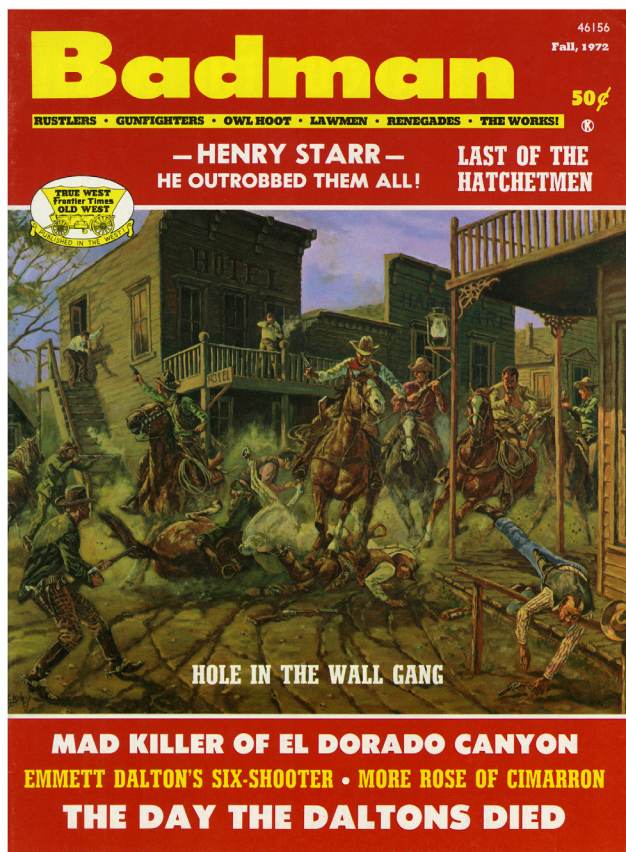
“All Stories TRUE!”: The Nonfiction Western Magazine Collection at Boise State University

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Introduction

Founded in 1973, Special Collections and Archives (SCA) in Boise State University's Albertsons Library holds nearly 9,000 linear feet of manuscript collections, university records, rare books, and periodicals. Materials relate primarily to the Boise metropolitan area, Idaho, or the Pacific Northwest. The creation of the Warren E. McCain Collection for Western Life endowment in the early 1990s supported a period of rapid active development for the library's general collection, and for SCA as appropriate for rare and fragile materials. Named after a local benefactor and focused explicitly on collecting materials related to the Western United States, the endowment allowed the library's Acquisitions and Collections unit to purchase books, journals, maps, government documents and other media. Dealers contacted the Acquisitions unit frequently, and through these connections the library began building a collection of vintage western magazines. Purchased in multiple orders throughout the decade, the scarcity of many of these titles dictated housing them in SCA, and by 1999 most of our current collection was acquired. Now comprising 60 boxes, the collection continues to grow when more difficult to find issues are located or are offered to SCA.

When current SCA staff (comprised of three archivists) joined Albertsons Library after 2012, our curiosity was piqued by these colorful magazines with titles like *Gunslingers of the West* and *Badman* (see Figure 1). We noted researcher interest in the magazines including approximately a half-dozen interlibrary loan requests per year for articles, as well as a visit from a local chapter of the Wild West History Association, specifically to view the magazines. Further investigation revealed that the magazines offer more than the attention-grabbing covers might initially



suggest. Indeed, we discovered that within our western magazine collection are 30 titles that form a genre of their own as defined by Larry J. Walker in 1990—a collection of “nonfiction western magazines.”

Walker, a magazine collector living in Oregon, published a definitive guide to the genre in his *Catalog of Western Magazines Based on Years Since 1950* (abbreviated COWBOYS) in 1990. Five years later he updated and re-titled the catalog *Western Magazine Price Guide and Collector's Handbook*. In addition to Walker's price guide, there is only one other book published about this genre: James A. Browning's *The Western Reader's Guide: A Selected Bibliography of Nonfiction Magazines, 1953-1991* (1992), an index of names to these nonfiction western magazines.

Since the 1990s Walker has promoted these 30 nonfiction western magazines to readers of his collectors' newsletter as valuable historical resources. An exploration of the genre in the scholarly literature while promoting awareness of their usefulness as historical resources is a next step for bringing the magazines to the attention of additional researchers.

Figure 1. Covers of *Badman*, Fall 1972 and *Gunslingers of the West*, Fall 1966. Image courtesy of Boise State University Special Collections and Archives.

Definition of Nonfiction Western Magazines

The magazines Walker describes were all published in the second half of the 20th century, and deal solely with topics of the Old West and cowboy culture. Titles span from the established and well-known (*True West*) to the obscure and short-lived (*Man's Western*). Walker defines the genre using seven criteria that all the titles possess: a focus on general western history; nonfiction; written in a popular style; published after World War II (this excluded “pulp” magazines published on low quality paper); published in a magazine format (versus newspaper or larger format); exclusively about the American West; and national circulation (via newsstand or subscription).

Using this criteria, Walker finds the following titles qualify for inclusion, which are organized in chronological order of their founding:

Magazine Title	First Year of Publication	Last Year of Publication	Original Publication Location	Total Issues
<i>True West</i>	1953	on-going	Texas	602+
<i>Frontier Times</i>	1957	1985	Texas	138
<i>Real West</i>	1957	1988	Connecticut	266
<i>True Western Adventures</i>	1957	1961	Connecticut	21
<i>Man's Western</i>	1959	1960	New York	2
<i>Western Action</i>	1960	1960	New York	2
<i>Western Tales</i>	1960	1960	New York	2
<i>Golden West</i>	1964	1974	New York	76
<i>Old West</i>	1964	1999	Texas	141
<i>The West</i>	1964	1974	New York	135
<i>Gunslingers of the West</i>	1966	1966	Connecticut	1
<i>America's Frontier West</i>	1967	1967	New York	1
<i>Big West</i>	1967	1970	California	12
<i>Great West</i>	1967	1974	Missouri	36
<i>Pioneer West</i>	1967	1980	California	57
<i>True Frontier</i>	1967	1978	Illinois	76
<i>Western Digest</i>	1969	1969	Connecticut	5
<i>Westerner</i>	1969	1976	California	45
<i>Wild West</i>	1969	1972	California	17
<i>Real Frontier</i>	1970	1971	Illinois	11
<i>Western Round-Up</i>	1970	1970	California	3
<i>Badman</i>	1971	1972	Texas	3
<i>Frontier West</i>	1971	1976	New York	28
<i>Western True Story</i>	1971	1971	Arizona	1
<i>Oldtimers Wild West</i>	1973	1980	Arizona	33
<i>Western Frontier</i>	1976	1986	New York	73
<i>Old Trails</i>	1977	1978	California	3
<i>Authentic West</i>	1981	1981	New Jersey	3
<i>Great West</i>	1981	1981	New Jersey	3
<i>Wild West</i>	1988	on-going	Virginia	175+

Birth of a Genre: Joe Small and *True West*

The earliest publication date on Walker's nonfiction western magazine list is 1953, and all but six of the 30 titles on the list were out of print by 1985. The proliferation of the genre in the decades in between these years can be traced back to the inaugural issue of *True West* in 1953, and the vision and business savvy of the magazine's founder, Joe Small.

Born in Texas in 1914, Small aspired to be a writer by the age of 12 and began collecting magazines as a teenager (see Figure 2). After briefly studying journalism at the University of Texas, he dropped out to start his own magazine, *Southern Sportsman*. This \$67 start-up venture didn't last, but by 1946 Small purchased the struggling Denver-based *Western Sportsman* magazine and revived its publication.

Although *Western Sportsman* was a fishing and gaming magazine, Joe wrote a regular column featuring factual stories of the Old West. He recognized the popularity of his column at the same time as he was becoming increasingly frustrated with the sensationalized stories of the West that Hollywood and pulp magazines were circulating at the time. From conversations with friends and associates, he knew he wasn't alone in his complaint against these fictional accounts. In reaction, and "to bring back 'dignity' to what was called the 'typical western'" (Small, 1963), Small began publishing *True West* magazine in 1953. The foundational concept of the publication was based in his belief that "the truth does not necessarily have to be dull" and that magazines featuring stories of the Old West "could be educational, respected, and enjoyed by not only our country but the world as a whole" (Small, 1963).

Small distinguished his publication from the beginning, stating on the cover of the first issue that *True West* was, "Something new in Western Magazines—All stories TRUE!" (see Figure 3). A similar concept of historical accuracy guided an earlier effort by J. Marvin Hunter in his Hunter's *Frontier Times*, originally published from 1923 to 1954. Larry Walker, however, does not count this among his 30 nonfiction western magazine titles because of its format—low quality pulp paper. While inspired by Hunter's work, Small built upon that mission with an emphasis on popular appeal. In an attempt to make nonfiction western magazines as commercially viable as their fictionalized counterparts, Small encouraged engaging writing styles with ample illustrations and colorful covers, making *True West* the "only slick paper, true western magazine in the world" (1953).

Utilizing a grassroots strategy on a limited budget, Small gathered support to ensure his magazine's success. Professional associates and friends such as Fred Gipson (author of *Old Yeller*) and J. Frank Dobie (folklorist and newspaper columnist) wrote for the magazine. University



Figure 2. Joe Small founded *True West*, the first nonfiction western magazine title, in Austin, Texas, in 1953. Image courtesy of *True West* Magazine.



Figure 3. The cover of the inaugural issue of *True West*, 1953. Image courtesy of Boise State University Special Collections and Archives.

of Texas History Professor Dr. Walter Prescott Webb served as Historical Consultant to help maintain *True West*'s historical integrity. Initially Small was his own editor, advertising manager, and distributor (*Real West*, 1964). He used his editorial notes to establish a connection with his readers asking for help with fact-checking, content contributions, and spreading the word. Western writers and fans willingly worked for little pay to be a part of the effort; some were regular contributors while others provided a single story (*Tells Tall Tales but True*, 1973).

As Hart Stilwell noted in an article reprinted in the *Congressional Record*, Joe Small grew *True West* "while such giants in the magazine field as *Collier's*, *Woman's Home Companion*, and the American magazine were fading out of the picture" (1959, p. A2763). Small bucked this trend not only by tapping into the widespread interest in the Old West at the time, but by cultivating a sense of personal investment for his readers. In a direct appeal in the first issue of *True West*, he encouraged readers to participate in the fate of the publication, telling them that "...what TRUE WEST is going to be depends on YOU" (1953, p. 47). He later described his magazines as "primarily 'reader' publications," prioritizing his readership because, "if we can't make it on subscriptions and newsstands sales, then we just don't make it" (Small, 1964, p. 1).

Within months of the first print run of *True West*, Joe Small was praised in *Newsweek* for selling nearly all 50,000 copies of the issue (*True West*, 1953). The follow-up was distributed throughout the West with double the print run. In 1959 *True West* became the first magazine published in Texas with a national circulation when its distribution increased to include states east of the Mississippi. Senator Lyndon B. Johnson brought this accomplishment to the attention of Congress and President Eisenhower. On the Senate floor, Johnson stated, "... there has never been anything like *True West*. . . . [The magazine] is successful even in the East. . . . A friend has remarked that while many publishers start with a million dollars, and go broke, Joe Small started broke, and hopes to wind up with a million dollars" (Johnson, 1959, p. A2763).

True West's national circulation required an expanded print run of 240,000 and featured 16 additional pages and a four-color cover (*Austenite Brain Child*, 1959). The magazine was published bi-monthly, and although there was demand for more frequent publication, Small decided to retain the publication schedule while focusing on expanding his magazine empire more broadly throughout the 1960s and 1970s.

By 1972, Joe Small's publishing company, Western Publications, had eight titles and a circulation of over one million (*It's a Small World*, 1972). Four of Small's Western Publications titles are included in Walker's guide to the genre: *True West*, *Old West*, *Badman*, and *Frontier Times*. Small

purchased Hunter's *Frontier Times* in 1954 and changed its pulp format to be similar in design and scope to his other publications. Initially, Small's *Old West* simply reprinted articles from early issues of *True West*, though they eventually started publishing completely new material. (Riley & Selnow, 1991). The remaining four magazines: *Relics*, *Wanderlust*, *Gold!*, and *Horse Tales* do not meet Walker's criteria for inclusion due to an emphasis on specialized topics.

Growth and Decline of Nonfiction Western Magazines

Although Joe Small was reacting against western pulp magazines and Hollywood sensationalism when he started *True West*, the popularity of these forms of entertainment in the decades following World War II helped spark and sustain the success of nonfiction western magazines (Browning & McCravy, 2000). Small's successful niche within the broader cultural phenomenon caught the attention of publishers from coast to coast. These publishers then brought out their own versions of magazines featuring true stories of the West, some of which only lasted two or three issues. The publications varied in the quality of their material, but all copied Small's formula of a magazine format with glossy color covers that prominently advertised the authenticity of their content (see Figure 4).

Analysis of the publications on Walker's list reveals a distinct growth of the genre following Joe Small's initial success in 1953. In 1957 three new nonfiction western magazines entered the scene—one of which was Small's own *Frontier Times*, but the other two were published by companies based in Connecticut. *Man's Western* began publication in New York in 1959 and was soon followed by the introduction of 22 new titles throughout the 1960s and 1970s (see Figure 5). Twelve of these were published east of the Mississippi. Of the remaining three magazines on Walker's list, two began production in New Jersey in 1981, and *Wild West's* appearance in 1988 marked the last new title of the genre.

As Browning observed, the popularity of the nonfiction western magazine genre logically declined as "the western craze of the sixties and seventies waned" (1992, p. vii). When four of Joe Small's early East Coast imitators went out of print in 1960 and 1961, he blamed the failure on the fact that they were "New Yorkers" rather than a shift in audience preference (*Real West*, 1964). Whether a sign of the times or a reflection of geographic inauthenticity, all seven of the titles that were discontinued in the 1960s were published in New York or Connecticut. Many of the magazines had short-lived runs; even as new titles were appearing, others were calling it quits. Most of the magazines that caused the genre to

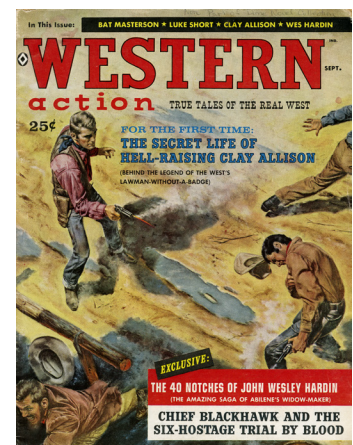
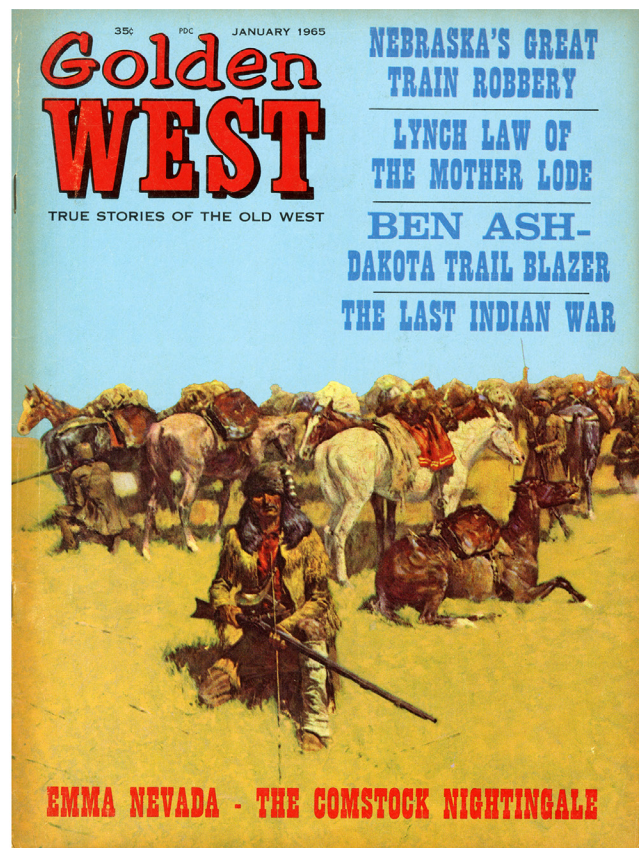
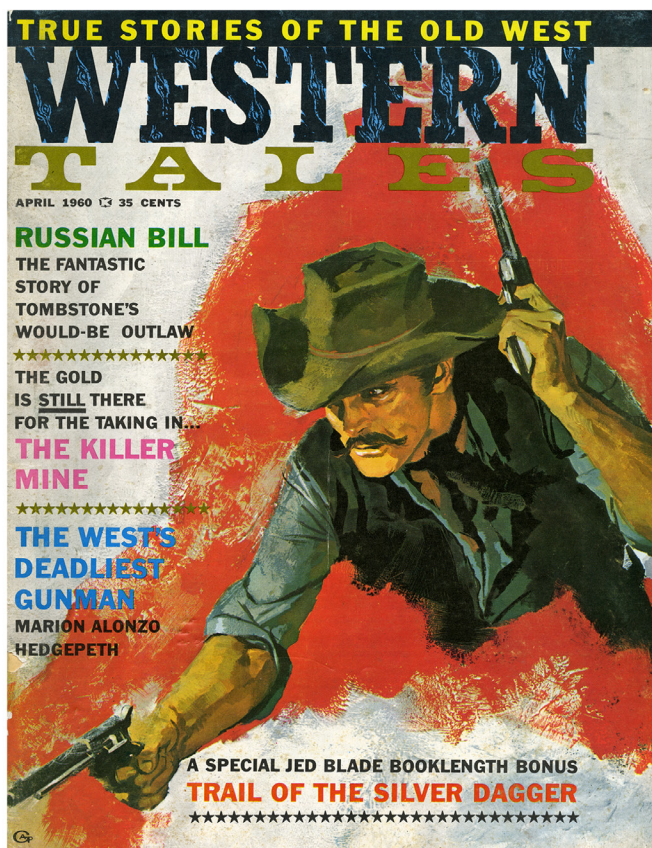


Figure 4. The first of only two issues published of *Western Action*. Image courtesy of Boise State University Special Collections and Archives.



flourish in the 1960s and 1970s, also ceased publication in the 1960s and 1970s.

By 1980, only 10 magazines on Walker's list were still in print, five of which were published on the East Coast. *Real West*, an eastern western, ceased publication in 1988. Western enthusiasts saw the magazine as the least authentic of the genre—"prone to accepting manuscripts of doubtful accuracy, and often publishing pictures of dubious pedigree" (Rickards, 1989, p. 32). The last editor explained that "falling circulation and rising paper costs" were the primary cause of ending the magazine's 31-year run (Rickards, 1989, p. 32).

As an example of the genre's decline in the 1980s, Joe Small's *Old West* had a circulation of 68,000 in 1985, but four years later circulation was down by more than half: to only 30,000. According to the editor at the time, the magazine did the best in Texas, California, and Washington (Riley & Selnow, 1991). By 1990, three titles from Walker's list were still in print—two of which were started by Joe Small, including the magazine that began it all, *True West*.

Yet by this time, Joe Small had been out of the business for 11 years. In 1979 he sold Western Publications to Krause Publications in Wisconsin. Five years later Bob Evans of Perkins, Oklahoma,

Figure 5. *Western Tales*, 1960, and *Golden West*, 1965, are two of the New York "eastern westerns." Images courtesy of Boise State University Special Collections and Archives.

bought Western Publications from Krause in 1984 and announced, “We’re bringing it back to the West” (Etter, 1984). At that time Western Publications produced three of Joe Small’s titles: *True West* (120,000 copies printed monthly); *Old West* (116,000 subscribers, quarterly publication); and *Frontier Times* (5,000 subscribers, reprints of old issues only, quarterly publication).

A fan of *True West* as a child in the 1950s, Bob “Boze” Bell bought the magazine in 1999 with two friends and moved its headquarters to their home state of Arizona. As the current CEO and editor of *True West*, Bell reported in 2007 that although *Old West* and *Frontier Times* were out of print, *True West* was being published 11 times a year and was available at bookstores for \$5.99 per issue. He acknowledged increasing pressure on his magazine stating, “My biggest challenge is circulation, because we have a tsunami on our hands here with the internet. Magazines across the board are suffering. Newsstand [sales] decline because people are spending more and more time online” (Black, 2009. p. 98-99). *True West* joined the online world when its website went live in 2007, and according to the site, print issues of *True West* continue to be published monthly.

While *True West* is still in demand and has loyal followers, its current circulation of 23,540 (2016) pales in comparison to its circulation at its height. To understand the popularity of these magazines during their prime, it is most useful to look at this representative sample of subscription statistics, all of which were taken from *N. W. Ayers & Son’s Directory of Newspapers and Periodicals* for the respective years:

Magazine Title	1957	1964	1974	1984	1994
<i>True West</i>	79,841	167,925	164,200	100,100	24,735
<i>Frontier Times</i>	n/a	156,532	145,100	n/a	n/a
<i>Old West</i>	n/a	n/a	126,150	90,000	26,935
<i>Real West</i>	n/a	unknown	117,196	130,162	n/a

Despite diminishing subscription numbers, collectors like Larry Walker have helped the genre survive. From the outset, Joe Small designed his magazines to be collectors’ items that would be sought after by his readership. He was aware of the value of the magazines, and acknowledged in the first issue of *Old West* in 1964: “If we were to reprint the old issues of *True West* exactly like they were, it would de-value the old copies and we’d get lynched before nightfall.” Although he did not reprint facsimiles of original issues of *True West*, he did reuse articles and printed them again



Figure 6. The first issue *Old West* with the words “FIRST EDITION!” prominently appearing on the cover shows that Small was aware of the value of his magazines while also using it as a marketing tool. Image courtesy of Boise State University Special Collections and Archives.

under a different magazine name. For example, the second issue of *Old West* (1964) consisted of the entirety of the first issue of *True West*, which he promotes on the cover as “that valuable first edition” (see Figure 6). He justified the reprinting by noting that there are a “great number of new readers who want to read those stories and are unable to buy the original copies, or . . . cannot afford, to pay what is being asked for them” (Small, 1964, p. 49). Small’s actions proved prescient given that 50 years later the magazines are still being collected. In 1995 Walker noted that the collectability of the magazines and the “eye-catching appeal of these colorful publications undoubtedly saved many back issues from the trash can” (Walker, 1995, p. vii). This fact has helped preserve these titles, not just by private collectors, but in public collections, which allows ongoing wide access.

Continuing Research Relevance

Beginning with the first editorial note in *True West*, Joe Small promoted the value of his publications as both collector's items and as educational resources (Small, 1953). Sixty-five years after that first issue, nonfiction western magazines continue to offer valuable informational content and provide historical evidence of the rise of special interest magazines in the 20th century.

As Larry Walker has argued for the past 20 years, nonfiction western magazines, despite their underutilization, are a source of quality content about western history (1994). Though featuring glossy covers and having for-profit status, most of the magazines had historical consultants to ensure accuracy. Free-lanced articles included personal recollections and journalistic pieces, often written by historians (Riley & Selnow, 1991). *True West* frequently published articles by Walter Prescott Webb, a leading American historian who served as president of the Texas State Historical Association as well as the American Historical Association. Newspaper columnist J. Frank Dobie also frequently appeared in the magazine's pages. Some publications benefitted from the support of professional historical organizations: *American West*, was initially sponsored by the Western History Association (WHA), but came to be considered a "lightweight publication" after the WHA dropped sponsorship in the late 1980s (Slatta, 1994, p. 419).

Today's *True West* upholds Joe Small's dedication to historically accurate articles while continuing to distinguish itself from other historical resources. In a 2007 interview, editor Bob Bell maintained Small's position on the magazine's role within the world of historical information. In response to a question about potentially indexing *True West* in library databases, Bell answered, "That was a question Joe Small wrestled with early on. But he finally made a distinction, and I agree with him. We're popular history. . . . We want this to be accessible to everyone, as many people as possible, and there are plenty of places where people can get indexing and footnoting, but we're not one of them" (Black, 2009, p. 96). While remaining independent from the "footnote crowd" (Black, 2009, p. 96), *True West* and the other nonfiction western magazines are nevertheless worthy of scholarly examination for their informational content.

Moreover, as Browning points out, nonfiction western magazines provide access to lesser known stories of the West. He argues that many details surrounding the lives of famous figures remain "available exclusively in article form" and that "thousands of lesser-known individuals whose lives for one reason or another do not merit book-length biographies appear only in magazines" (Browning & McGravy, 2000, p. viii). Similarly,

publishers of nonfiction western magazines printed stories that were controversial or ignored by glamorized versions of the West. In 1989, *Old West* published an article about the relatively unknown Mountain Meadows massacre and the alleged cover-up by leaders of the Mormon Church. Those articles anticipated growing interest in that topic; in the ensuing two decades, the massacre has been the subject of more than five new scholarly books. Articles in *True West* have also spawned books based on their topics. (See, for example, Patterson, 1985, p. v.)

In addition to the magazines' valuable historical content, these western magazines are also a useful source for revealing cultural history during the second half of the 20th century. Their popularity increased at the same time that special-interest magazines were gaining popularity generally across the country (Abrahamson, 1996). "Specialized magazines" are differentiated from "general magazines" in that they "address their articles and their ads" to a specific, specialized audience (Ford, 1969, p. 4). Nonfiction western magazines reflect how people perceived the "Old West" and its mythology. Designed to sell at newsstands and grab attention, these magazines suggest what publishers at the time thought the public wanted to know about the Old West. Indeed, the format, writing style, and photographs are a useful source to understand how the Old West was understood at that time. Studying the genre through the lens of its special interest appeal offers significant research value because this aspect was integral to the success of *True West* and the nonfiction western magazines it inspired.

Continuing Collection Use at Boise State

As a result of our investigation into the research potential of these magazines, we aim to turn that potential into reality by taking steps to increase use of the collection at Boise State. In the immediate future, we are installing an exhibit to draw attention to the collection and to highlight its broad appeal to a variety of audiences—from western enthusiasts to historical researchers and scholars of popular culture. The exhibit cases will be located on the first floor of Albertsons Library, near the entrance and circulation desk, the area which receives the most foot traffic in the library. We are also working with our cataloging department to find out how to make the magazines more visible to patrons searching our catalog records. And although we have previously featured a selection of our western magazines during the "show-and-tell" portion of instruction sessions based on their engaging visual appeal, we can now more explicitly promote the collection as a viable research topic and informational resource. Finally, we hope this open access article itself serves as an introduction to the magazines by allowing audiences, both regular readers and those who may stumble across the publication, to learn about Boise State's collection.

Conclusion

Our seemingly random assortment of western magazines with flashy covers and intriguing titles turned out to be something more historically valuable and insightful than initially assumed. Joe Small's reaction against cheap-thrill western pulps in 1953 unintentionally started a genre that Larry Walker defined 40 years later. Walker's defining criteria are consistent with the guiding principles Small used to establish his magazines. Therefore, the 30 titles Walker included in the genre adhere to a commitment to historical accuracy in popular magazine format. Featuring articles about a variety of lesser known stories of the West, these magazines fill in gaps in the more traditional scholarly literature and are evidence of trends in 20th century American culture.

Although Small saw himself as separate from the "footnote crowd" (i.e., scholarly research) and designed his magazines primarily to entertain, he believed in the rightful place of his magazines on library shelves and in classrooms (Black, 2009, p. 96). Taken as a whole, the collection of nonfiction magazines at Boise State's Special Collections and Archives offers historically valuable insight from the 20th century that turns out to be an under-collected and under-researched collection of western American history.

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