

2015

Reviews

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Recommended Citation

Escamilla, Manuel J.; Handel, Dinah; Harris, Kylie; Jones, Jasmine; Locke, Brandon; Luster, Dominique; Padilla, Thomas G.; and Quirin, Katelyn, "Reviews," *Provenance, Journal of the Society of Georgia Archivists* 33 no. 1 (2015) .
Available at: <https://digitalcommons.kennesaw.edu/provenance/vol33/iss1/11>

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Reviews

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Manuel J. Escamilla, Dinah Handel, Kylie Harris, Jasmine Jones, Brandon Locke, Dominique Luster, Thomas G. Padilla, and Katelyn Quirin

Reviews

Awesome Supervisory Skills: Seven Lessons for Young, First-Time Managers. By Murray, Tamara (CreateSpace Independent Publishing, 2014. 46 pp.)

Though not strictly targeted at archival audiences, *Awesome Supervisory Skills* provides a quick and easily understandable guide for freshly minted managers looking for advice on the do and don'ts of management. This short work provides a service management philosophy that archival professionals in managerial roles with little to no management training can apply themselves. The author Tamara Murray provides an anecdote rich description of the seven lessons that she acquired as she worked her way into a senior position in a public relations firm at the age of 26. Murray provides these insights in a series of short tri-part chapters with descriptions of the lesson, personal examples from the author's life, and a follow-up section titled "Put Awesome Into Action."

The light-hearted nature of Murray's writing style does not take away from her key management insights into the importance of team building and a service minded approach towards subordinate staff members. Recent archival graduates transitioning into managerial positions will be wise to follow her emphasis that a manager's role is to enable others to do their work. This mental shift from 'doing' to 'enabling' is one of the biggest challenges for new managers used to measuring success by the completion of their to-do-lists. Rather, she found that managerial success is better measured by a different set of questions "Did I move things forward?...Did I do the right things?...Did I delegate, and did I delegate well?" (15) These complicated qualitative questions are more difficult to answer than tabulating linear feet, but they are vital to keep in mind. The importance of these questions will become more apparent as new archival managers become increasingly responsible for the strategic direction of their respective organization.

With only 46 pages, this work is far too short to fully provide a comprehensive overview of all of the pro's and cons of each lesson. The observations made throughout the work are reasonable assessments drawn from Murray's managerial experiences. However, the work only sparsely uses studies and data to support these claims with anything approaching scientific rigor. Despite these limitations, the work does a worthwhile job of providing an underlying Service-Manager philosophy to individuals in search of a managerial framework. The chapters for lessons one, three, and five do a particularly good job of translating this framework into actionable soft skills.

Archival managers are expected to work with a wide range of volunteers, interns, paraprofessional staff, and other trained professionals. It is important to note Murray's advice that each team member will bring something to the table. Lesson five. "You have a Team for Reason" is completely dedicated to the idea that working with staffers as partners is more effective than micromanaging all of their decisions. A successful manager will be able to spend time with their staff to learn how to motivate and enable them to do their best work. When delegating make sure to give enough guidance and to help the team when they get stuck. Murray consistently argues that being a manager is about removing barriers for people without needing to be the smartest person in the room. In the end, the advice of trusting one's team is vital to the long-term success of any manager both in and outside of the archive.

Each chapter gives practical exercises and approaches for becoming a more effective manager. Her "Zoro Circle" exercise emphasizes the need for managers to focus their energy on

their staff member's most troubling issue before moving on to less important tasks. Each chapter repeats this general approach to the importance of prioritization and delegation in a slightly different context. Murray's advice essentially boils down to developing a trusting relationship with team members to increase long-term productivity. By focusing a manager's energies onto only the most difficult of tasks the other team members will also gain the opportunity to master new skill sets.

It was refreshing to read lesson seven on the importance of self-care. Murray dispels the idea that increasing a potentially already stressed workload will result in long term gains. New archival managers should heed this final warning. Don't try to do everything yourself, personal days exist for a reason, and it pays to be well rested. Connecting this back to her service oriented management philosophy, she points to the impossibility of being of service to your team if overly stretched. Give yourself enough room to think, there will always be more collections to process tomorrow.

At the end of the day "[T]he number one reason people hate their jobs is because their boss sucks. And you don't want to suck as a manager—you want to be awesome" (9).

Manuel J. Escamilla
Santa Ana Public Library

Manuel "Manny" Escamilla is the archivist for the Santa Ana History Room at the Santa Ana Public Library. He received a BA in History from UC Berkeley in 2008, and his MLIS in 2014 from UCLA as an Inland Empire LEADS fellow. He was recently named a 2015 'Mover and Shaker' by Library Journal for his work with the Santa Ana Public Library's 'Teen Community Historian' program.

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Ephemeral Material: Queering the Archive. Alana Kumbier (Sacramento, California: Litwin Books, 2014. ix, 257 pp.)

Ephemeral Material: Queering the Archive, by Alana Kumbier, is a practical primer on how archivists and queer subcultural groups can feasibly and consciously adopt a queer archival practice. The book is also a theoretical investigation into what constitutes a queer archival practice. Through the use of theory, ethnography, and Kumbier's connections to and experiences with particular queer subcultures, *Queering the Archive* provides intriguing examples of grassroots queer archival practice across the United States.

The book is for readers who have different levels of knowledge about queer theory and archival practice, and Kumbier is careful to avoid alienating readers who might be unfamiliar with queers or archives. The introduction is spent defining what is meant by the terms "queer," "unruly," "oppositional," and "coalitional," as well as "archives," noting that she applies an expansive definition to the term. Kumbier uses the term queer as both an adjective and a verb, meaning that archives can be both queer in their content and practice. Archives can have content that the creators or archivists may consider queer, and the ways in which archives collect materials can disrupt normalized structures of archival practice. Kumbier utilizes Jack Halberstam's theories about queer subcultural practices and queer temporalities, as well as other queer theorists. Kumbier also builds on Ann Cvetkovich's *An Archive of Feelings*, about lesbian archives, but positions her own work to be more concerned with the ways in which archives may

be constructed as queer from their origins. Both Jack Halberstam and Ann Cvetkovich offer a helpful, expansive vision of what an archive can be, “a hybrid archive, one that incorporates material objects as well as social practices” (p. 15). The projects that Kumbier uses as examples adhere to this concept—a queer archival practice is not just about the archive’s contents, but also about the process by which they came to the archive and how they were organized by the queer community that created them. The book balances well the theoretical and logistical questions of how to make queer archives and a queer archival practice possible.

Kumbier explores these questions and provides examples of queer archiving action in two sections. Section One uses two films, *Watermelon Woman*, and *Liebe Perla*, to analyze representations of archives on film. These films illustrate the difficulties that users encounter when doing archival research and offer examples of how archivists might reimagine archival practice to be more inclusive to documenting queer histories. In Section Two, Kumbier theorizes the work of three queer archives: the New Orleans Drag King Archive, the queer zine archive project (QZAP), and artist Aliza Shapiro’s DATUM collaborative photographic archive project.

In the first section, Kumbier deals with the concepts of haunting and archival absence, the power structures inherent in libraries and archives, as well as the implications of these power structures on individuals seeking information. Kumbier uses the work of sociologist Avery Gordon to inform her analysis of archival absence, writing “archival absences can haunt us in productive ways” (p. 44). Archival material, or the lack thereof, haunts individuals in the films *Watermelon Woman* and *Liebe Perla*, and compels them to seek out or create materials to deal with this absence. In these chapters, Kumbier talks about issues of power and users seeking knowledge. Kumbier notes how inaccurate or misleading subject headings, classification systems, and other vocabularies erase queer experiences through their lack of inclusiveness and diversity. These issues show the importance of diversifying the content of archives, and the need for more inclusive subject headings. However, the utility of a queer archival practice is to resist the normalizing forces of traditional archival practice. The purpose is to encourage queers to participate in the documentation, archiving, and preservation of their lives. Queer archival practice devises strategies and processes that are relevant to the narratives they want to tell, and the items they want to collect.

The primary theme of section two is archiving from the ground up, and readers see this played out differently through three case studies of queer archival projects. Archiving from the ground up is a concept first coined by Christa Orth, a queer historian and friend of Kumbier’s. Archiving from the ground up “responds to archival exclusions - specifically the historic exclusion and under-documentation of queer cultures in archival collections - by working with members of those cultures to document the present and create a record for the future” (p. 124). Archiving from the ground up is a participatory and collaborative critical archival practice, and emphasizes the importance of building archival collections with communities, not on behalf of them.

In Chapter three, Kumbier uses her own experiences in attempting to build a Drag King Community Archive to discuss the importance of working directly with members of a community to solicit materials for a community archive. Chapter four is an analysis of DATUM, a collaborative photo exhibit and archive of artist and performer Aliza Shapiro. DATUM, Kumbier suggests, functions as a participatory archiving process, which disrupts archival notions of temporality and order imposed by the archivist, queering the normative archival processes of accessioning, appraisal, and organization. In the book’s final chapter, Kumbier discusses the Queer Zine Archive Project, in particular the notion of queer archival pedagogies. QZAP is a

group that facilitates documentation of queer communities through the teaching, making, and preserving of zines. Through zines about queer subcultures, or zines that provide useful information about personal archival practice, individuals can learn how to document their lives and communities on their own terms.

Kumbier's book is a highly engaging exploration into the processes of grassroots queer archival practices. Through articulately argued examples, *Queering the Archive* shows the importance of critically engaging with archival practice and theory, acknowledging the systems of power inherent within the creation of archives, and expanding both the definition and practices of archives to include documentation of queer subcultures and lives. The archives field would benefit from further types of analysis like Kumbier's, which balance theory with practical application, particularly in thinking about working with queer, community, and grassroots groups to develop an equitable archival practice. Archivists looking to assist in documenting queer lives will find the book provides possible frameworks of how to navigate partnerships between queer communities and institutional archives. Queer identified individuals may also find the book compelling, particularly in the way that it shows how queer individuals and groups have adopted archival practices to suit their documentation needs. For all audiences, the collections and processes discussed are an inspiring inquiry into queer archival practice and documentation of queer lives.

Dinah Handel

Dinah Handel is an MLIS student in Brooklyn, New York. She currently works as a graduate fellow at an archive in an academic library. Her interests include radical and feminist pedagogy in the library, community and grassroots archiving, and the intersections of race, gender, class, and sexuality in the LIS discipline.

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Los Angeles Aqueduct Digital Platform. University of California. (UCLA Library Special Collections, Lauren Bon and Metabolic Studio, digital.library.ucla.edu/aqueduct, 2013.)

The University of California, Los Angeles (UCLA) Library Special Collections (LSC), in partnership with Lauren Bon and Metabolic Studio, developed the Los Angeles Aqueduct Digital Platform (LAADP) to commemorate the centennial of the Aqueduct on November 5, 2013. The platform serves two primary purposes: to centralize access to archival resources documenting the aqueduct and to provide a platform for scholars to share research that contextualizes the aqueduct's history.

LAADP provides access to digitized archival resources from UCLA Library Special Collections, including photographs, documents, maps, and pamphlets. Scholars in the Center for Primary Research and Training (CFPRT), a program within LSC, managed the digitization elements of the project. Their primary responsibilities were to survey comprehensively materials potentially relevant to the aqueduct, develop a digitization workflow for the project, digitize and create basic metadata for priority materials, and establish protocols for quality control. Graduate students also augmented the metadata, so users can easily search and browse. The thousands of archival resources are now available online and can be searched by subject, people, place, year, kinds of content, institution, and copyright.

The site also hosts more than 2,000 archival resource descriptions from six other California institutions: Braun Research Library at the Autry National Center; Special Collections, Honnold/Mudd Library, the Claremont Colleges and the Claremont Colleges Digital Library; Eastern California Museum; Oviatt Library at Cal State Northridge; William H. Hannon Library at Loyola Marymount University; and UC Riverside Libraries, Water Resources Collections and Archives; and the Eastern California Museum.²⁷¹ The centralization of resources and descriptions from these California institutions is an incredible feat of coordination that provides users a more comprehensive picture of the available primary source materials on the topic.

In a departure from typical digitization projects, UCLA took an innovative approach. LAADP provides a space for scholars, writers, and students to gather and share research on the aqueduct's historical, environmental, social, and political impact and water issues in California at-large. LAADP enlisted scholars in the CFPRT to create original scholarship contextualizing the Los Angeles Aqueduct through their particular academic lenses.

Sara Torres, a Ph.D. candidate in English, created projects based on her academic interests using archival resources from the collections at UCLA LSC. Her work includes photo essays on construction and American history, civic resistance to the aqueduct, and the role archives play in illuminating the aqueduct's context and making context accessible for scholars to begin new dialogues and create new research on the aqueduct's social and environmental impact.²⁷² Sara Torres also enlisted the UCLA service-learning students of her 'Documenting Urban Ecologies' course to create an "Aquazine," in which they wrote poetry about the Los Angeles River.²⁷³ Torres' course was particularly relevant to LAADP because students had to consider how media, film, and literature depict how urban development impacts the environment. "Aquazine" is a visually stunning and moving project that recruited young students to discuss the environmental impact of the aqueduct. They share those thoughts and artistic visions with the broader public by hosting the zine on LAADP.

Another unique aspect of LAADP is the development of various digital humanities projects showcased on the platform. The project inspired scholars and students to explore the wealth of information about the aqueduct held by these institutions, and many explored perspectives largely unseen or ignored. One digital humanities team (Andrew Gomez, Alex Gonzalez, Tessa Nath, and Jasmine Rodriguez) wrote biographies of four members of the Owens Valley Paiute. They framed it in a well-designed slide show with relevant images and materials gathered using the platform.²⁷⁴ The creators researched their chosen topics within the available primary source materials across the institutions, and inspired by what they found, created original scholarship and shared it with the general public in a meaningful and interactive way.

One minor critique is the lack of information about the process by which students created the abundance of unique scholarship on the platform. Users may like to see more contextual information about the creation of the various fascinating digital humanities projects that sprang from the development of LAADP. More background on the genesis and execution of the projects would be helpful for users trying to grasp the underlying research processes.

²⁷¹ UCLA Library Special Collections, "About the Project," <http://digital.library.ucla.edu/aqueduct/about>.

²⁷² Sara Torres, "Sara V. Torres's Scholarship Posts," <http://digital.library.ucla.edu/aqueduct/scholarship/Torres/posts>.

²⁷³ Sara Torres, "Aquazine," March 17, 2014, <http://digital.library.ucla.edu/aqueduct/aquazine>.

²⁷⁴ Andrew Gomez et al., "Owens Valley Paiute: Four Biographies," October 1, 2014, <http://digital.library.ucla.edu/aqueduct/owens-valley-paiute-four-biographies>.

The third tier of LAADP includes tertiary sources in the form of bibliographies and maps. The bibliographies list the various films, digital media, oral histories and government publications relevant to the aqueduct. Not only does LAADP provide access to primary source materials it also provides users with avenues for further research in the form of bibliographies that compile additional valuable resources.

The inclusion of public voices would have made the platform better. An idea in the early development stages of the platform was to create a fourth tier, a place where users could participate in the discussion and contribute in some way. This tier was never developed. However, even without this feature, the Los Angeles Aqueduct Digital Platform cannot be considered anything but an overwhelming success. Future projects could explore this untapped potential of a community portal that includes voices of the broader public.

The inclusion of primary, secondary and tertiary materials in the LAADP is an incredibly unique and valuable characteristic of what seems to be a revolutionary platform. Scholarly research created from the rich primary sources available looks at the aqueduct from a range of varied perspectives and shares them with the broader public. LAADP serves as an inspiration to current and future students, scholars and writers to explore the original archival sources and new research available about the staggeringly influential Los Angeles Aqueduct.

Kylie Harris

San Francisco Maritime National Historical Park

Kylie Harris is an Archives Specialist at the San Francisco Maritime National Historical Park. Previously, she managed LAADP digitization efforts at UCLA Library Special Collections prior to the platform's launch and worked as the Assistant Information Management Officer at the United Nations Conference on Trade and Development in Geneva. Kylie has a Masters of Library and Information Science Degree from UCLA.

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Slack. Founded by Steward Butterfield, Eric Costello, Cal Henderson, and Serguei Mourachov (United States: Slack Technologies, 2013.)

Two years ago Slack, a tool that facilitates and documents communication for group collaboration, was released. Slack already has a strong community of followers, from BuzzFeed and Blue Bottle Coffee to Apple and Twitter. The platform is not a new concept—applications like Hipchat, Lua, and Flock also offering the same or similar features. However, Slack has been touted for enhancing how communication happens, particularly with the integration of outside tools. This integration is primarily with tools used to help with software or product development, but also includes general ones, such as Google Drive, Dropbox, JIRA, Github, Trello, Twitter, and others that can be easily assimilated into workflows and projects for managing collections and their access. Slack also allows for group and private chat, the ability to share images and video in messages, file-sharing, and video conferencing, with Google Hangouts and Screenhero integrations.

Program and project management is integral to many of the activities in which archivists partake: from processing and digital projects to the administration of the collection management lifecycle. The skills of a project and program manager (strategic thinking, team building, negotiation, problem solving, and change management) are important to a successful and

efficient project/program. However, the implementation of procedures and tools for effective communication and the documentation can be even more important.

Project and program management tools run the gamut of experiences. There are tools for time management, task and issue tracking, documentation, and internal communication. These are tools that can easily be integrated and implemented into the work of archivists, who use these tools at many repositories across the country. Confluence is used to create, organize, and foster discussions about archival project and program planning and development. JIRA is used to track activities and issues related to migration from one collection management system to another. Tom's Planner, a web-based Gantt chart application, is used to develop and share timelines for digital project development. And Trello has been used to track digital reproductions from request to delivery. There are almost too many tools that could support activities that archivists and repositories undertake. With so many tools at one's fingertips, it could be difficult to decide which to implement. For successful project/program management, however, one should first start with a tool that facilitates communication and documentation of decisions.

Slack was built to minimize reliance on email and enhance the transparency of practice, particularly when bringing new people into an organization. Slack's CEO, Stewart Butterfield, explains, "Whether you're the CEO or an intern, on your first day at an email-based organization, you can't see into anything—it's all locked up in people's inboxes. You literally have no access to anything that happened in the past."²⁷⁵ Particularly with the proliferation of archival project positions, Slack provides an organization's newcomers the opportunity to gain institutional knowledge that lives in people's minds and e-mail accounts. Slack encourages teams to streamline messages through the creation of different *channels* specific to projects, groups, or topics. This messaging feature goes beyond internal use. Current users of Slack have also invited their customers and external stakeholders to participate in public chat channels. Slack also has a nuanced search functionality, which allows users to search through whole conversations, "archived" content, across channels, and in the files added to it. The platform provides the option of filtering search results through search modifiers, in the same way that Google and journal databases provide search operators to narrow down search results.

As archivists, the question of retention and preservation of the team's channels and messages is an important one to ask. Slack team owners or those with administrative permissions can access and request data exports. These exports, which are provided as a .zip file from Slack, comprise of "a series of JSON files: one per channel per day with activity, plus a file containing information on all members of your team."²⁷⁶ However, according to Slack, the export would not include private group history and files, direct message history and files, and edit and deletion logs. So, though Slack's mission encourages transparency of institutional knowledge, there may be information lost from private channels that you cannot preserve.

Because Slack brands itself as a team collaboration tool, it cannot reach its full potential without one. However, if you have a small team, you can benefit from the services Slack offers. If you intend to use Slack to its full potential, Slack has a somewhat steep learning curve. On the surface, Slack is fairly accessible; yet one can spend a lot of time learning Slack hacks and

²⁷⁵ Scott Rosenberg, "Shut Down Your Office. You Now Work in Slack," *Medium*, May 8, 2015, <https://medium.com/backchannel/shut-down-your-office-you-now-work-in-slack-fa83cb7cce6c>.

²⁷⁶ "Export Data." *Slack*. Note that this is cited from an internal team page. General information on data exporting may be found here: <https://slack.zendesk.com/hc/en-us/articles/201658943-Exporting-your-team-s-Slack-history>.

shortcuts to enhance one's work because the platform is capable of doing so much.²⁷⁷ However, Slack is worth learning if time is taken to think through how to integrate the platform into projects, workflows, and everyday communication. Slack is especially beneficial to repositories or teams that are retooling their workflows or are undertaking collaborative projects—activities that require lots of feedback and necessitate documentation of workflow/project evolution for assessment and project iteration. As with any project/program management tool, time is needed to get buy-in and implement it. Also needed is time to pair and integrate the tool's functionalities with the workflow or project it is meant to facilitate. If there is serious interest in utilizing Slack, take the time to pilot it with a small subset of your team, use it on a real project or workflow, and leverage the integrations.²⁷⁸

Jasmine Jones
Smith College Special Collections

Jasmine Jones is currently the Metadata and Technical Services Archivist at Smith College Special Collections. She recently served as the project manager for the Los Angeles Aqueduct Digital Platform at UCLA Library Special Collections (digital.library.ucla.edu/aqueduct). She graduated in May 2013 with a dual-degree in Archives Management and History at Simmons College. Her research and professional interests include access and social justice, equity in digital humanities, and intellectual property. In 2012, with her colleagues, Jasmine helped to establish Archivists without Borders, US Chapter, for which she currently serves on its Core Working Group, and chairs the Database Committee of the Displaced Archives Project.

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The Speeches and Articles of Margaret Sanger. Division of Libraries at New York University. (Margaret Sanger Papers Project, www.nyu.edu/projects/sanger/webedition/app, 2014.)

The Speeches and Articles of Margaret Sanger is a large, web-based collection of transcriptions of speeches, interviews, articles, pamphlets, speeches, and other public writing by Margaret Sanger. The edition spans the majority of her career in the birth control movement from 1911-1959. Editors of four previously published volumes of Sanger's most prominent works are working with the Division of Libraries at New York University to edit and digitally publish the project. According to the editors, *The Speeches and Articles of Margaret Sanger* distinguishes itself from much of the historical material on the web by being "...a completely vetted, historically accurate digital version of her documents..."²⁷⁹ Though the project is still in beta, many of the papers, newsletters, and other information are currently available as TEI-encoded transcriptions, and can be mined through an impressive search interface.

²⁷⁷ Here are a few resources created to help you get the most out of Slack: <http://www.guidingtech.com/37388/top-slack-shortcuts/>; <https://medium.com/@slackhq/11-useful-tips-for-getting-the-most-of-slack-5dfb3d1af77>; <http://www.buzzfeed.com/nicolenguyen/slack-attack#.peAko6jgX>.

²⁷⁸ If there is a tool that you use that would benefit from a Slack integration or plugin, Slack encourages you to send in suggestions or develop your own. Here is a list of community-built integrations: <https://api.slack.com/community>.

²⁷⁹ Margaret Sanger Papers Project "Digital Edition (In Production)," <http://www.nyu.edu/projects/sanger/documents/electroniced.php>.

The Speeches and Articles of Margaret Sanger offers a fair amount of contextual information and interpretive framing. The project includes a brief, detailed biographical sketch, as well as short essays on the genesis of early birth control organizations, Sanger's writing, and the background of the birth control movement. The web archive includes digital copies of the project's newsletters, where the scholars involved write at some length about particular aspects of Sanger's life and work, quoting and citing heavily from the project materials.

The strength of *The Speeches and Articles of Margaret Sanger* comes from the close, detailed markup editing of the contents of the papers. TEI P5 encoding allows for an extraordinary advanced search interface that can locate people, places, and organizations mentioned in the text, as well as precise subject headings. Each of these search fields comes complete with an exhaustive dropdown/autocomplete for each field, powered by the content-based markup. Multiple fields can be used to find all instances of a word used in a particular publication, or in writing about a particular topic. For example, the *Project* notes that users will find that although Sanger used the word "abortion" often, there are few texts about abortion. Rather, in most instances, Sanger often argued that access to birth control would reduce the frequency of abortion.²⁸⁰

At the moment, the project does not offer extensive browsability. The web archive could offer users improved browsability through mapping, visualization, and topic clustering of the extensive metadata created through markup. Based on a project description located elsewhere, it appears that there is a mapping project in the works, likely allowing users to browse visually by location, a step up from the current location dropdown option.²⁸¹ For now, the suggested advanced search options do provide usable browsing. The suggestions give users a glimpse into the content of the archive, and allow them to move from one document to another with the same metadata field content.

It would be impossible to discuss this project without addressing the subject of the online archive. Margaret Sanger remains a prominent and quite a controversial figure even now, one hundred years after her birth control advocacy career began, and nearly fifty years after her death. Sanger's legacy is heralded, debated, and attacked in spaces ranging from the privacy of doctor's offices to the public realm of street corner protests, and even in the Supreme Court.

The project has a great deal of value not only for scholars of Sanger and the birth control movement, but also for journalists, activists, and other members of the public. In recent years, much of the public discourse on Sanger has focused on Sanger's work with birth control in relation to her views on race and genetics. Opponents of birth control and reproductive rights often attempt to dismiss the pro-rights movement by tying it directly to Sanger's racism, ableism, and alleged eugenicism, publishing short snippets of Sanger's work to support their cause. While Sanger's thoughts on race and genetics have nothing to do with the modern movement, public debate is nonetheless tied to Sanger's legacy and writing.

A brief exploration of the collection does reveal writing that is astonishingly racist, as well as pieces that show her commitment to working with African American leaders to provide services to their communities. Because of the complexity of Sanger's views and actions, and the frequency of her work being presented and discussed without the full context, a large, accessible web archive is especially valuable. Conflicting words and actions regarding racial and ethnic

²⁸⁰ Ibid.

²⁸¹ DH Commons Project Profile: The Speeches and Articles of Margaret Sanger, <http://dhcommons.org/projects/speeches-and-articles-margaret-sanger>.

minorities and disabled persons are a critical component to the study of Sanger and, in a larger context, the intellectual foundation of the Progressives.

The Speeches and Articles of Margaret Sanger features key material on all aspects of Sanger's views and work on race, both in the archives and in essays and contextual information. One shortcoming of this project is that only selected papers are available. While I do not believe that the editors are hiding anything, it may be beneficial to strive for greater transparency, and make available online the complete papers. Given the quality of markup on the collection, there is a significant labor barrier to publishing all available papers. However, even a separate, unedited collection would go a long way to assuage any potential concerns of ideologically based selection while also allowing for wider usage among both scholars and the public.

One other weakness of the project as it currently stands is the inability to interact with the texts in different ways. At the present, the only interface for most of the documents is through a transcription on an HTML page. Page scans are not available, and markup is only discernable by viewing the HTML source. The documents in "Margaret Sanger and *The Woman Rebel*," another project linked from *The Margaret Sanger Papers Project* page images of the original documents alongside transcriptions.²⁸² The visual presentation of the writing, especially for published sources, is of great value to scholars. I would argue that both a page image and a transcription are the bare minimum for quality digital access to historical papers collections. The papers are also meticulously encoded in TEI. An option to view or download the XML version would be beneficial to users who wish to understand better the editorial decisions, or who wish to work with the papers through analysis of the marked-up text. A bulk plain text or TEI-XML download option would also be tremendously useful for scholars interested text mining or other types of computational analysis upon the contents of the texts. Although many of the documents are still under copyright, liberal terms of use and licensing would allow for the non-consumptive analysis that could be quite productive for scholars. Any number of barriers that can prevent this type of access to particular collections of papers, but more points of access and interfaces will always better facilitate their use.

Though *The Speeches and Articles of Margaret Sanger* is still in development and use is hampered by broken links and unpublished features, the value of the project is already apparent. Few features can contribute as much value to textual collections as highly detailed encoding of content. The project's search feature currently highlights this value, but the TEI metadata can be easily mapped to any number of access and browsing features. Because this project builds upon the foundation of historically important, well-encoded texts, there is clear promise for the future. The continued development of this project is something that scholars, activists, and journalists should be watching with excitement.

Brandon Locke
Michigan State University

Brandon Locke is Director of LEADR, a student-focused digital humanities and social science research lab at Michigan State University. Brandon joined the MSU History Department after earning a Master of Science in Library and Information Science degree at the University of Illinois at Urbana-Champaign, specializing in Digital Humanities and Data Curation. Prior to Illinois, Brandon earned a Master of Arts in History and Women's

²⁸² Margaret Sanger and *The Woman Rebel*, <http://wyatt.elasticbeanstalk.com/mep/MS/docs/ms-table.html>.

and Gender Studies at the University of Nebraska-Lincoln in 2013, where he also received a Graduate Certificate in Digital Humanities.

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Midwest Archives Conference 2015 Annual Meeting. Lexington, KY. (Local Arrangements: Deirdre Scaggs, Heather Fox, Ruth Bryan, Jaime Marie Burton, Jennie Cole, Vicki Cooper, Sarah Dorpinghaus, Megan Mummey, Elizabeth Reilly, Aaron L. Rosenblum, and Stacie Williams. May 6-9, 2015.)

The 2015 Spring Midwest Archives Conference was in Lexington, KY from May 6th through May 9th. The annual meeting serves as a grounding point for its members to engage with one another and stay abreast of current or emerging trends, archival technologies, and research relevant to the field of archival librarianship. The committee achieved a vibrant and inclusive environment that stimulated great conversation over even greater bourbon.

The meeting included a variety of workshops, besides sessions, tours, and other opportunities for networking and education. Though not officially deemed by the committee, the assortment of sessions and events thematically focused on ideas of change and growth. The first sessions were a small selection of practitioner-driven workshops on the Accession and Ingest of Electronic Records, Archivemata, Electronic Records Management, and Collection Arrangement and Description. Surrounding these paid workshops were six sets of concurrent sessions and one pairing of open forums approaching a variety of topics in an even greater variety of programming styles. The programming committee placed approximately half of all sessions in traditional small panel or lightning-round formats. However, those that proved to be more interesting were sessions presented in alternative settings such as World Cafe, Pecha Kucha, Open Mic, Fishbowl, and Speed Geeking. These alternative presentation styles proved to be pedagogically informative and often required attendees to be more actively participatory. Attendees appeared to enjoy the ‘shake up’ and were able to adapt to style relatively seamlessly. The necessary session housekeeping regarding the how to conduct each session was not detrimental to the allotted session time.

On Thursday afternoon, a traditional panel session was given titled “Assessment in Action: Using Assessment to Improve the Archival Experience.” Sarah Dorpinghaus of the University of Kentucky moderated this session. The panel consisted of Martha O’Hara Conway (Director of the Special Collections Library at the University of Michigan), Tracy Popp (Digital Preservation Coordinator at the University of Illinois at Urbana-Champaign), and Tanya Zanish-Belcher (Director of Special Collections and Archives at Wake Forest University). Popp’s approach to the topic compounded on her colleagues’ examples of assessment at the collection level and her presentation discussed the use of assessment at the level of institutional relevance. We all can relate to Popp’s premise of “fighting the good fight,” or asking ourselves what else we can do to make our case about why special collections and archives are so important.

If there were a “companion session” to the Assessment in Action panel, it would be “Making the Case for Change.” Cheri Thies moderated this panel, which consisted of Anne Cox (State Historical Society of Missouri), Bethany Fletcher (Indiana State Library), Rebecca Goldman (LaSalle University), and Samantha Norling (Indianapolis Museum of Art). The session gave presenters and attendees the platform to address changes they have made within their institution at varying degrees of complexity and integration overhaul. Panelists were not merely presenting changes they made in their institutions; rather, they provided MAC attendees

with tips and tricks related to *how* they were able to enact such changes. Fletcher gave the advice of creating a “case for change document” that communicates with employees who were not directly involved or affected by new changes and message those who may be more resistant. Cox suggested documenting the rationale for making changes as a means of providing confidence in these new changes. To add a splash of welcome flavor to the mix, Norling spoke from her experiences as an archivist within an Art Museum halfway through a three-year National Endowments for the Humanities grant. Finally, Goldman reminded us that we can prepare as much as possible to make all the changes in the world, and we can fail without changing how our community or institution perceives us. Goldman argued, “Changing what we do [as archivists] is a lot easier than changing the perception of what we do.”

One of the most interesting sessions was an open mic lightning round titled “New Perspectives on Internship and Practicum Requirements in Archival Education.” Gavin Strassel moderated the session. Presenters included April Anderson (University Archivist at Illinois State University), Meghan Courtney (AFSCME Archivist at the Walter P. Reuther Library, Wayne State University), and Dallas Pillen (Archives Technician at Wayne State University). Panelists outlined a current survey on the efficacy of traditional experiential learning programs as outlined by the SAA Best Practices for Internships. One highlight of the panel’s presentation was information on a unique internship program currently in place at the Illinois State University Archives, under the leadership of April Anderson. Anderson, the on-site program supervisor, begins each student’s experience with an introductory syllabus and creates a contractual agreement between herself and the interested student. As students make progress, Anderson provides them with a small practice collection of less than one linear foot so students’ confidence in processing primary sources can grow. Anderson then prepares students to venture into more sophisticated projects. This style of internship allows students to gain a more comprehensive command of the archival profession as more than merely sifting through dusty old things. The panel also demonstrated that this method helps encourage students to continue in the profession by raising them above that of simply the student-worker and forcing them to participate actively in their learning outcomes.

The MAC conference maintained two distinct poster sessions: one for graduate students and another for early professionals. The number of posters from LIS students at the University of Wisconsin, both UW-Madison and UW-Milwaukee, was impressive. UW students received the majority of poster awards given out during the MAC Members Meeting. Poster topics ranged from professional best practices and Spotlight Collection presentations to the use of social media for collections and institutions. The conference also consisted of a poster session for research contributions at the professional level. The research at the poster session for early professionals featured current concerns such as professional salaries, digitization projects, and socially conscious collection development, including the Documenting Ferguson Project.

Besides to the other dozen or so conference sessions not covered here, the Local Arrangements Committee provided conference attendees with ample social engagements with each other and the city of Lexington. The conference opened Thursday morning with local tours. Attendees choose between the Special Collections and Archives of Berea College, Buffalo Trace Distillery and the Lexington Horse Farm Countryside, a walking tour of African American history from 1779 to 1901 in Downtown Lexington, and the Special Collections of Transylvania University and Monroe Moosnick Medical and Science Museum. That evening many were introduced to classic Kentucky favorites such as hot browns, ALE8, and square dancing in the beautiful and historic Carrick House. The following evening saw a bourbon-inspired happy hour

at a local art gallery which featured sample tastings of dozens of different bourbons, and a screening of *Kentucky Bourbon Tales: Distilling the Family Business, An Oral History of Kentucky's Signature Bourbon*.

The conference proved to be an excellent time to gather with colleagues, make new friends, and find new ideas. At MAC, you could feel the invigorating excitement of like-minded in the air, hear it in the constant buzz of the crowd, and see it plainly in the smiles on faces.

Dominique Luster
University of Pittsburgh

Dominique Luster is a proud Kentuckian, transplanted to Pittsburgh for work and school. Currently Luster serves as the University of Pittsburgh University Library System Diversity Resident and Fellow, rotating around a variety of different departments part-time while completing MLIS coursework full-time. After graduation in August 2015, Luster will assume a full-time visiting librarian position in the ULS. Prior to PITT, Luster worked for the University of Kentucky Special Collections Library and the Smithsonian Archives of American Art.

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From Dust to Digital: Ten Years of the Endangered Archives Programme. Edited by Maja Kominko. (Cambridge: Open Book Publishers, 2015. 654 pp.)

Factors like social instability, shifts in political currents, and limited economic resources have long walked hand in hand with degradation and destruction of archival resources. In light of these challenges to cultural memory, the Arcadia charitable fund created the Endangered Archives Program (EAP) in 2004 to support the long-term accessibility of research collections under duress wherever they may exist. During ten years of EAP administration by the British Library more than £6,000,000 have been disbursed in support of 244 newspaper, periodical, audio, audiovisual, photograph, rare book, and manuscript digitization projects. Projects are scoped by relationship to a pre-modern period of a society, which in practice has tended to mean a focus on pre-industrial collections. In a somewhat post-custodial vein, physical collections are retained by host communities, with digital copies deposited and made freely accessible online through the British Library—to date more than 4,000,000 images. Admirably, EAP goes steps further than digitization by building capacity for collections care that endure past the life of the project by training host country staff and providing digitization equipment. *From Dust to Digital: Ten Years of the Endangered Archives Programme* succinctly describes the EAP approach to preserving archival materials. The bulk of the volume is dedicated to 19 articles, organized by material type, geared toward demonstrating the research value of collections safeguarded through EAP efforts. For the archival community, it is likely that the succinct portion of the volume will have the most immediate relevance for archival practice.

From Dust to Digital does an excellent job of positioning EAP relative to a pre-existing tradition of Western countries utilizing questionable means to remove rare cultural resources from countries of origin. Editor Maja Kominko illustrates this history rather deftly, beginning with Vatican acquisitions in the early eighteenth century. Kominko notes that this process was often interrupted by the unwillingness of communities to sell works under their care. Rather than consider the rationale for why communities would want to keep their collections, book buyers

often employed guile, working discreetly to keep acquisitions quiet from communities that would be opposed. Book buyers often emphasized in their records the poor conditions in which collections were held, perhaps to salve their conscience for the subterfuge they engaged in to relocate the objects they desired. Kominko provides the *Codex Sinaiticus* acquisition by Constantine Tischendorf as a well-known example of this type of engagement. Any argument that these collections saw more research use than they would have in their original context must consider the resulting loss of relationship to a larger collection and damage inflicted on the host community. With this brief historical sketch in hand, it becomes all the clearer the considerations that have been made to establish distance between community engagement of the past and EAP community engagement in the present. On the theme of more ethical community engagement, it is worth noting the choice to publish EAP activities through Open Book Publishers. In doing so, *From Dust to Digital* remains freely accessible online as a series of HTML pages or a single PDF file.

The 19 articles that follow discussion of a EAP process and motivation fall into five sections organized by material type: inscriptions, manuscripts, documentary archives, photographic archives, and sound archives. Readers are exposed to a wide array of projects, including but not limited to an inscription digitization project in the Tadrart Acacus Mountains of the Central Sahara, monastic manuscripts in Ethiopia, ecclesiastical and notarial archives in Colombia and Brazil, the archive of a Cameroonian photographic studio, and Iranian *Golha* radio. Taken as a whole the articles evidence EAP activity on a global level and the research dividends that archivists and librarians can realize when working on more equitable grounds of engagement. While it is unlikely that most archives will reach EAP levels of funding and staffing support, the model employed by EAP is worthy of study and emulation.

Thomas G. Padilla
Michigan State University

Thomas Padilla is Digital Scholarship Librarian at Michigan State University Libraries. Prior to his move to Michigan, he was at the University of Illinois at Urbana-Champaign working at the Scholarly Commons and the Preservation Unit of the University Library. Prior to that, he was at the Library of Congress doing digital preservation outreach and education. Thomas maintains diverse interests in digital humanities, digital preservation, data curation, archives, history, and interdisciplinary. His work and projects often map to these areas of interest.

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The Last Campaign: How the Presidents Rewrite History, Run for Posterity & Enshrine Their Legacies. CreativeSpace Independent Publishing Platform (Anthony Clark, 2015. 223 pp.)

The Last Campaign: How the Presidents Rewrite History, Run for Posterity & Enshrine Their Legacies examines archival actions and failures of the National Archives and Records Administration (NARA), Presidential Library Foundations, and Presidents themselves. The book details Anthony Clark's struggle to uncover the recorded history of these institutions, the records access problems in both NARA and the libraries, and the secrets Clark discovered through his research. The book argues that the Presidential Libraries and Museums are failing to fulfill their

duty to make available presidential records as outlined in the President Libraries Act of 1955. Clark says this is largely due to the influence of private the foundations that run the museums.

The first chapter provides a history of Presidential Libraries, how presidents use the libraries to ensure positive legacies and issues with records access. Clark claims that the libraries are not processing the records fully; their lack of staff and foundation focus on museums results in the libraries only answering Freedom of Information Act (FOIA) requests. The libraries are even behind on this type of access, with researchers being told their requests will be unanswered for up to 12 years. This backlog of FOIA requests and lack of processed records means that it will take 100 years to release all records currently in Presidential Libraries.

Clark describes the foundations' emphasis on patrons, and their biases in creating exhibits that draw in the most amount of people and money as possible, regardless of their relevance and historical accuracy. Next, Clark spends much of the third chapter critiquing NARA's endorsement of the foundations. According to Clark, the issue is that the National Archives is allowing a private political organization to decide which government records to put on display. Also, the foundations use government, supposedly non-political places as sites of political events. Lastly, Clark demonstrates NARA's support of the foundations.

Clark then returns to the issue of presidential records, examining the political influence at NARA. Clark pays particular attention to Don Wilson, the Archivist of the United States chosen by President Reagan. Wilson illegally granted President George H.W. Bush possession of his presidential e-mail tapes and became the Director of President Bush's library.

Next Clark focuses on the museums, focusing primarily on biased exhibits and the ways they handle the negative aspects of a presidency: fairly, with a heavy bias, or simply not at all. Again, Clark examines the biases of the foundations, such as the Nixon Foundation and NARA officials' attempts to thwart an accurate exhibit of Watergate at the Nixon Library. The next chapter, "The Secret Nixon Library," provides never before revealed information about Nixon's attempts to illegally acquire federal land, specifically a Marine base in California, for the creation of his library.

The Last Campaign concludes with suggestions for fixing what Clark sees as a broken system. He provides an outline for a potential Presidential Records and Libraries Reform Act, with the primary objective being to remove the private money and organizations from the Presidential Library system and make the libraries federally funded institutions.

One of the book's clearest strengths is uncovering Nixon's illegal acts in preparation of his library and the blatant attempts by NARA officials to prevent Clark from accessing records. These two topics illustrate a significant flaw in the way federal records are handled. Nixon's plans for his library reveal important illegal actions taken by a president, and also demonstrate how power was used to influence access to records. These actions continue today through the foundations' biased exhibits and events and minimal focus on records access. NARA's attempts to hide records and support of the foundations demonstrates that some archivists at the National Archives may be more concerned with the image of the Presidential Libraries than their duty to make records available. This stance calls into question how NARA handles all other federal records.

This book would be more useful to archivists if someone with archival training collaborated to provide additional insight into the functionality of the record keeping. For example, Clark states that presidential records currently in libraries will not be accessible for 100 years, but does not explain how he made this estimate. An explanation the volume of records at each library, human resources, the FOIA waitlist, and the current processing stage of each

library's records would strengthen Clark's 100-year claim. Though Clark puts considerable effort into emphasizing the issues facing records access at the libraries, but archivists may be left needing to know more specifics to understand the state of presidential records fully.

Beyond this flaw, Clark's argument and evidence are primarily sound. However, the organization of *The Last Campaign* hinders overall cohesion of the book. While the topics do blend, the almost chapter-by-chapter switching between records and museums causes the book to be sometimes disjointed and repetitive. The book would flow better if Clark examined "the last campaign," the role of NARA and presidential records first before moving to libraries and museums.

Overall, *The Last Campaign* presents the dramatic failure of Presidential Libraries and National Archives to place records first, a duty at the core of all archival work. Though Clark addresses the way forward as necessary congressional action, archivists play a critical role in correcting these problems. Change must start with us, and we must complete additional research into these failures to address them.

Katelyn Quirin

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Katelyn Quirin is a recent graduate of the University of Pittsburgh's School of Information Sciences with a focus in Archives and Information Science. Quirin is also a 2014 graduate of Gettysburg College. Katie is interested primarily in reference, instruction, educational and social media outreach, and advancing online accessibility, specifically through updating finding aids. She looks forward to working with the larger archival community as a member of the Mid-Atlantic Regional Archives Conference and the Society of American Archivist. Eventually, she hopes to work with collections related to her primary historical interests, gender and conflict, specifically during World War I.