

2016

## Reviews

Debra March  
*Young Harris College*

Michael Nagy  
*The Salvation Army Southern Historical Center*

Laura Starratt  
*Emory University*

Mandy L. Mastrovita  
*University of Georgia*

Carol Waggoner-Angleton  
*Augusta University*

*See next page for additional authors*

Follow this and additional works at: <https://digitalcommons.kennesaw.edu/provenance>

 Part of the [Archival Science Commons](#)

---

### Recommended Citation

March, Debra; Nagy, Michael; Starratt, Laura; Mastrovita, Mandy L.; Waggoner-Angleton, Carol; Maher, Grant; Oestreicher, Cheryl; Law, Michael K.; Nye, Pamela; Johnson, Mandi; and Pellerin, Amanda, "Reviews," *Provenance, Journal of the Society of Georgia Archivists* 33 no. 2 (2016).

Available at: <https://digitalcommons.kennesaw.edu/provenance/vol33/iss2/11>

This Book Review is brought to you for free and open access by DigitalCommons@Kennesaw State University. It has been accepted for inclusion in Provenance, Journal of the Society of Georgia Archivists by an authorized editor of DigitalCommons@Kennesaw State University. For more information, please contact [digitalcommons@kennesaw.edu](mailto:digitalcommons@kennesaw.edu).

---

## Reviews

### **Authors**

Debra March, Michael Nagy, Laura Starratt, Mandy L. Mastrovita, Carol Waggoner-Angleton, Grant Maher, Cheryl Oestreicher, Michael K. Law, Pamela Nye, Mandi Johnson, and Amanda Pellerin

## BOOK REVIEWS

*Our Enduring Values Revisited: Librarianship in an Ever-Changing World.* Michael Gorman (Chicago: ALA Editions, 2015. 256 pp.)

This book is valuable for everyone to read – the newly minted, the mid-career, the almost burned out, those close to retiring, and those who have left the field wondering if they did any good. What Mr. Gorman does best is remind us all – librarians and archivists alike – why what we do is important. One finishes the book with feelings of worth, satisfaction, and accomplishment; much needed solace in this time of budget cuts and the digital media hue and cry.

The values Gorman describes as a part of the library profession are an extensive list. As archivists we are more concerned with some more than others, but there are many parallels. His list of values include the library as place, stewardship, service, intellectual freedom, rationalism, literacy and learning, equity of access, privacy, democracy and what he terms "the greater good." When compared to the list of archival values on the Society of American Archivists website (<http://www2.archivists.org/statements/saa-core-values-statement-and-code-of-ethics>), there is a great deal of overlap of underlying precepts.

Gorman states he regards librarians and archivists as "members of the same church, if often in schism" (p. 76) pointing out that among all the professions of historical nature, only libraries and archives are dedicated to the stewardship of the artifacts that the others study, review, display, and interpret. This role in stewardship of the human record is unique and, he believes, undervalued. He points out that the idea of stewardship of the digital record is going unnoticed and unplanned for except for in the smallest of ways, and that archives are intentionally seeking their role in this sphere.

Gorman's approach pulls no punches in discussing the places he believes librarianship is failing. High on his list of failures is acceding to the digital whirlwind and not adequately training rising librarians in core skills such as cataloging and reference. This, too, has bearing for archivists in overreliance on metadata instead of personal knowledge of the collections.

He states one of his principal purposes of the book was "to

focus on the attributes and purposes of libraries that make them unique and valuable ... if our society is to prosper spiritually, intellectually, and materially, libraries must continue to acquire and give access to, arrange, make accessible, and preserve the human record in all its manifestations and formats, and provide assistance and instruction in its use" (p. 220). This statement echoes the core values of archival work as well.

As a librarian with archival training and duties and who is now involved in management of both, this book spoke volumes to me. I found it affirming in the day-to-day fight to prove intrinsic value in a world increasingly requiring a quick, low-cost fix and result. It reminds us that we are serving "the greater good" and that the professional decisions we make are those in which we should take pride and stand firm. I recommend reading it, and urge others to do the same.

Debra Branson March  
Young Harris College

\*\*\*\*\*

***Extensible Processing for Archives and Special Collections: Reducing Processing Backlogs.*** Daniel A. Santamaria (Chicago: Neal-Schuman, 2015. 235 pp.)

The preface to Dan Santamaria's *Extensible Processing* begins "(a)rchives exist to be used," so informing the reader that his concern with backlogs is one of access. The goal of the book is to provide archivists with a strategic model to ensure greater access to archival collections by eliminating and preventing the creation of processing backlogs. In order to achieve this goal, Santamaria attempts to provide tools and strategies for gaining a base level of intellectual control over all a repositories' collections. And at the same time accomplishing this in such a way to refine and revise to a greater level of detail based on users' and the collections' needs. Built upon his experience at Princeton's Mudd Library and development of an SAA processing workshop, Santamaria seeks to

redefine processing principles around an approach that is extensible, iterative, and holistic.

The book begins with a review of the past twenty years of recognizing the hidden collections problem in archives and special collections. Surveys and reports by academic libraries gave way to further research culminating in the watershed NHPRC funded research article by Mark Greene and Dennis Meissner in 2005, "More Processing, Less Process" that has become ubiquitous in the field in the last ten years. Processing (or lack thereof) was identified as the cause or impediment to the backlog problem. Chapter 2, "Beyond MPLP: Principles of Extensible Processing," is the core of the book and outlines the authors six principles of extensible processing including "create a baseline level of access to all collections" (p. 16), "create standardized structured description" (p. 18), "manage archival materials in the aggregate" (p. 19), "limit physical handling and processing" (p. 20), "conduct further processing in a systematic but flexible way" (p. 22), and "manage processing holistically" (p. 25).

In the next several chapters Santamaria applies these extensible processing principles to the creation of a standard but flexible workflow which can be used to process backlogged materials. The principles can be applied to new accessions, in the effort to not create new backlogs. Further chapters discuss the need for descriptive standards, digitization, and management issues in applying the processing principals. In the ten years since the MPLP article, several challenges or concerns about methodology have arisen in articles and conference presentations. Many of these, such as security, privacy, and born-digital materials are addressed specifically in the chapter titled, "But What About . . ." This question and answer chapter, along with the appendices of case studies are some of the most helpful parts of the book. Additionally, in the bibliography Santamaria includes references to MPLP and extensible processing related conference presentations, which is where much of the application of these methods have been shared with the profession over the prior decade.

The book is very well organized with helpful chapter and section headings leading to easy reference use. My only criticism of the book is in the use of graphical figures and its overall visual appeal. The charts are fine and useful, but the graphics generated

from computer screenshots of collections databases and webpages are very small and difficult to follow. The book has no archival visual images as illustrative material which would enhance the text. Even on the cover only stock tech images were used. Altogether this is a minor issue. I would recommend this book highly for those managing or carrying out regular processing duties in archives and special collections. It succeeds in its mission of reframing processing for twenty-first century access.

Michael Nagy, CA, Director and Archivist  
The Salvation Army Southern Historical Center  
Evangeline Booth College

\*\*\*\*\*

***Through the Archival Looking Glass: A Reader on Diversity and Inclusion.*** Edited by Mary A. Caldera and Kathryn M. Neal  
(Chicago: Society of American Archivists, 2014. 320 pp.)

Often the lens of the historical record is focused keenly on the European heritage, and even then, only on a small subset through a hazy lens. Thankfully, those in the profession are acknowledging the responsibility of documenting diverse experiences, and recognizing how to prevent such gaps in the future. *Through the Archival Looking Glass: A Reader on Diversity and Inclusion*, edited by Mary A. Caldera and Kathryn M. Neal, examines and questions the nature of documenting not only the traditional historical record, but also encompassing a diverse historical record. In addition, this book looks for new ways to create a diverse workforce as well as understand the concepts of representation, neutrality, objectivity, and authority. This work challenges the reader to think critically about archival practice and education, evaluate the current levels of diversity in the profession, and actively engage the process that creates gaps in history.

*Through the Archival Looking Glass* tackles three main sections including issues of diversity and inclusion, diversity in the

archival record, and the diversity of the archival profession. In their introduction, Mary A. Caldera and Kathryn M. Neal explain how they came to promote diversity. Caldera, self-described "As a Latina, lesbian, and library school student in the 1990s" (x), was led to research and writing about diversity in her graduate program. It was at this time that she discovered the existence of a grassroots, community archives that preserved the stories of women, people of color, and gays and lesbians. For Neal, an African-American and associate university archivist at the University of California Berkeley, it was a natural progression sparked by her own experiences and education.

Caldera and Neal compiled ten essays and case studies. The first two essays, "Identity and Inclusion in the Archives" by Valerie Love and Marisol Ramos and "Into the Deep End," by Mark A. Greene look inward as Love and Ramos identify and define what they see as their role of "native archivist" and Greene reflects on his tenured experience in "consciously expanding" work with underrepresented communities. Both of the essays take a different look at the work of archivists and the issues that they are faced with. The "native archivists" strive to understand their role within the community while documenting it for outside consumption, as opposed to the work of an outsider who worked to understand how best to work *with* communities to create holdings in their archives. These two articles compare the work of new professionals with an established archivist as well as the divergence in the outsider versus the insider approach to materials. Love and Ramos describe knowing the cultures they are recording and talk about their conflict in describing these cultures in the traditional archival description whereas Greene struggles with understanding the culture and learning how to incorporate that into the historical record.

Chapters three through seven look to the materials and experiences that need to be recorded and try to offer ideas and suggestions on how these materials can be held in the historical record. While all of the authors in *Looking Glass* advocated for archivists to develop trusted relationships with a broader range of record creators, a number of the essays called for archivists to consider what the written record means to diverse communities. It was surprising to realize that certain communities do not create traditional written works that can be secured in acid-free folders, and suggestions like

re-creating performances as part of the archives was intriguing as explained in T-Kay Sangwand's chapter "Revolutionizing the Archival Record Through Rap." Case studies detailed the work of archivists in preserving records of underrepresented communities in part by forming partnerships with community members and encouraging buy-in from the members of these communities. These essays give strong, practical advice on how to engage other communities, whether as "native archivist" or an outsider. They discuss difficulties and mistakes and are more helpful than reports on successful, but unrepeatabe, projects. Projects like the Desegregation of Virginia Education (DOVE) discussed by Sonia Yaco and Beatriz Betancourt Hardy offer simple instructions for any project such as creating a strong administrative structure, creating a diversified membership, identifying a secure funding source, and developing cooperation instead of interinstitutional competition.

The final three chapters focus on the identity of the archives profession. How are we creating diversity in the profession and archival education, and how we are recruiting and expanding the education of a broader range of archival employees especially in regards to gender, sexuality, and ethnicity? Daniel Hartwig and Christine Weidman discuss bringing the archives profession to high school students in "The Family and Community Archives Project: Introducing High School Students to Archives and the Archives Profession," and Anne J. Gilliland focuses on the work of diversity in education in "Pluralizing Archival Education: A Non-Zero-Sum Proposition."

*Through the Archival Looking Glass* is an interesting work, but the most intriguing portion are the case studies. These essays range from practical explanations to interesting thought projects. Of particular interest are Sangwand's view of non-traditional archives and records, but while interesting, it is a real paradigm shift and can be difficult to find a way to recreate and also to fund. Other studies – the essays on the DOVE project and Densho – show that the primary responsibility in working with underrepresented communities is to engage and focus on outreach and community building with the archives. Self-reflection, as evidenced in Love and Ramos' and Greene's essays are important to review to offer a stepping-off point for archivists in how we collect what we collect, regardless of the content. And finally, the self-study of the profession as a whole and

how we not only educate ourselves but outside communities is as important as engaging the communities we document. This book is certain to create new discussions in our profession and hopefully needed change in our outlook.

Laura Starratt  
Rose Library  
Emory University

\*\*\*\*\*

***Rights in the Digital Era***. Edited by Menzi L. Behrnd-Klodt and Christopher J. Prom (Chicago: Society of American Archivists, 2015. 238 pp.)

*Rights in the Digital Era* is the second publication in SAA's *Trends in Archives Practice* series, and is published in four modules. Written authoritatively by archivists who are also legal scholars, each module provides practical overviews of the laws that govern archival practice, and examples of how legal risks presented by digital reproduction and distribution are successfully managed by archival institutions.

The first module in this series, "Understanding Copyright Law" (Module 4) written by Heather Briston, summarizes the legislative history of United States copyright law, outlines its basic principles, and describes how specific sections of the law govern the access and use of archival materials. Briston focuses on four categories: risk management, library and archives reproduction, fair use, and orphan works. She also discusses the impact of international treaties and trade agreements on American copyright law, and the importance of understanding publicity and personality rights. She recommends repository copyright audits, both to delineate appropriate copyright policies and procedures and to build an inventory of known copyrighted materials held within a repository. The appendices to this section include suggested reading, a special collections case study, a sample disclaimer notice, and a copyright audit template.

The second module, "Balancing Access and Privacy in Manuscript Collections" (Module 5) written by Menzi L. Behrnd-Klodt, begins with an introduction to the history of American privacy law, and a brief explanation of why cultural representation and human rights issues impact access and privacy decisions for manuscript collections. To improve clarity, any legal terms mentioned throughout the module are highlighted and defined in a glossary in the appendices. Behrnd-Klodt recommends working in teams to develop carefully considered access policies, and compels archivists to tackle privacy in donor agreements as materials are acquired; a sample donor questionnaire appended to a deed of gift is available in the appendices of the module. She also outlines practical approaches that can be considered for specific records. A case study in the appendices demonstrates how an archival team considers these approaches. The appendices also include suggested reading and an addendum to a deed of gift for electronic records.

Behrnd-Klodt continues in the third module, "Balancing Access and Privacy in the Records of Organizations" (Module 6), by addressing freedom of information and privacy laws and legislation that impact privacy and access in public records. The section begins with an introduction to the Freedom of Information Act of 1966 (FOIA), The Privacy Act of 1974, and how those laws impact third party privacy rights, court records, presidential records, and online public records. As with Module 5, this one is accompanied by a glossary that provides definitions to legal terms. There are also sections on student education records and the Family Educational Rights and Privacy Act (FERPA), medical records and the Health Insurance Portability and Accountability Act of 1996 (HIPAA), legal records and client communication, and civil litigation. As she does in Module 5, Behrnd-Klodt recommends that archives develop measured access policies that are administered impartially, and audit their collections for potential restriction issues. The appendices for this section include a case study on creating an access policy, a list of annotated access policies developed by archival institutions, and suggested reading.

In the fourth module, "Managing Rights and Permissions" (Module 7), Aprille C. McKay investigates how archivists can provide the best access possible while interpreting, securing, and implementing reuse rights for their collections. The section provides

an overview of numerous types of rights ownership (transfers, licenses, deeds of gift, Creative Commons licenses, privacy rights, publicity rights, moral rights, and deposit agreements), and presents issues that arise from obtaining consent for reuse or digitization. McKay identifies strategic areas where archivists must clearly and consistently convey their reuse policies; helpful examples of how these policies are implemented by different archives are provided in the sidebars and appendices of the module. McKay also provides examples of how information about intellectual property can be managed: by maintaining and consulting donor and case files, deciding when and when not to include item-level data, recording rights information using DACS and EAD, recording PREMIS rights metadata, and embedding metadata in digital file headers or employing digital watermarks. The appendices to this section include suggested reading, digitization case studies, permission request letters, permission forms, deeds of gift, photography policies, fee schedules, and *DACS* rules regarding rights.

*Rights in the Digital Era* is a helpful tool for archival students and professionals who seek to gain a better understanding of their legal obligations as archivists and of their profession's ethics and best practices with regard to copyright, intellectual property, and privacy.

Mandy Mastrovita  
Digital Projects Librarian  
Digital Library of Georgia

\*\*\*\*\*

***Preserving Complex Digital Objects***. Edited by Janet Delve and David Anderson (London: Facet Publishing, 2014. 375 pp.)

Many special collections and archives struggle with the challenges of preserving simple digital objects, such as PDF files or scanned images of traditional print media. Mentioning complex media objects – the most common examples in this work being computer game environments, software art or simulations of heritage

sites – adds another layer of heightened anxiety when contemplating digital preservation. *Preserving Complex Digital Objects* allows the reader to start grappling with this complex issue.

Amazingly, the grappling is enjoyable. One of the strengths of this book is that the majority of the essays are focused, free of jargon, and short, making them easily digestible. There is a clear distinction between three categories of complex digital object; software art, gaming environments, and simulations. The nuances of preservation require different solutions for each environment. It is also clear that no single solution to preservation can be applied to these three categories. In fact, solutions may not be scalable at all but must be implemented on a case-by-case basis. In the process, preservation strategies become complex objects as well, adding to the difficulty both in describing the object to be archived, and in keeping all the various layers of information attached to the object and comprehensible.

From the preface to the last page, sometimes bluntly, sometimes subtly, the authors make it very clear that decisions must be made on which digital objects will be preserved. While archivists have always made decisions about what to keep and how resources will be deployed to preserve a collection and keep it usable, we allowed for time and perspective to aid us in our efforts. In the digital world, time and perspective scarcely exist. Decisions, especially decisions about cultural value, will be made on the fly with little to no opportunity to assess our users' wants and needs. While archivists have endeavored to be included at the creation stage of records and collections, complex digital objects make the inclusion of the archivist critical to its survival. Indeed it does not seem to be overstating the case that the only complex digital objects that will survive as cultural objects must consider preservation at the point of creation. The creation environment of a complex digital object is too immense and impossible to document to allow for preservation after the fact. These issues of object survival are adequately addressed.

A discussion of the human dimension to object selection went mostly untouched. Unlike paper collections, complex digital objects will not survive by chance as hidden collections. The archivist will have much more power over what is preserved for the historical record. Are we aware of this power? Can our ethical codes expand to use this power of selection wisely? What communities will we

document and what criteria will we use to select them?

The book has some additional small shortcomings. The first, while not surprising given the publisher, is that the issue of preserving complex digital objects is addressed primarily from a British perspective. While the American reader will still benefit from the references the authors make to programs and initiatives, finding American counterparts to these will be a hit or miss operation for purposes of best practice or comparison.

The volume concentrates on computer games, software art, and heritage simulations. In part this may be an attempt to help the reader visualize the concepts and solutions. The audience has at least seen and/or participated in computer games and heritage simulations. For those who have not experienced software art, or are unaware that they have experienced it, some overt pointers to examples on the web would be appreciated. It is also surprising that there were no examples of medical or mechanical simulations – for example flight simulators – in the types of objects examined. Archivists have been slow to identify the need to archive complex digital objects, leaving the field to computer engineers and software developers.

There were a few instances where a concise definition of terms would have been helpful to the reader. One of these terms was software or computer art. Without more discussion of what software art is – and a more physical definition than a conceptual one – the reader is fuzzy on what software art's preservation issues are and what should be done or can be done to preserve the work.

Whether your institution will be preserving complex digital objects or not, this book is a good introduction to the issues raised in preserving these objects. It is a good starting place for those who must implement solutions for complex digital objects and a good read for archivists wishing to expand their understanding of the issues that will transform our professional responsibilities in the coming decade.

Carol Waggoner-Angleton M.L.I.S, Dip. L.I.S  
Special Collections Librarian  
Reese Library, Augusta University

*Digital Preservation for Libraries, Archives, & Museums*. Edward M. Corrado and Heather Lea Moulaison (Lanham, Maryland: Rowman & Littlefield, 2014. 270 pp.)

With *Digital Preservation for Libraries, Archives, & Museums*, Edward M. Corrado and Heather Lea Moulaison do not offer an instruction manual, but instead provide the library, archives, or museum (LAM) professional with a robust toolkit to implement digital preservation at a variety of cultural institutions. Building on a strong theoretical framework, bolstered by a wealth of resources, the authors survey past and present statuses of the field and provide recommendations – not mandates – on execution of a digital preservation program. The foundation of the book is the Digital Preservation Triad, illustrated by a Celtic knot consisting of inter-related activities concerning management, technology and content. Each of these three components is equally important in starting, realizing, and maintaining a digital preservation program. The authors provide an overview of digital preservation, and then structure the book around these three components of the Triad.

Managing digital preservation involves development of workflows, allocation of resources (human, educational, financial and technical), and preparing for a sustainable program. While some of the management activities described overlap with technology and content, the authors emphasize that by gaining buy-in from stakeholders, and developing strong oversight of all aspects of digital preservation implementation, administrators will be more likely to have a successful long-term program. With solid management in place, the professional can address the technological components of preservation.

Though some of these components may, by their nature, be a bit technical for the casual reader, the authors present the information in a highly readable format. They provide best practices and standards that are up-to-date with the field from an international perspective. Metadata ought to be as descriptive as possible, while also maintained in such a way that it is preserved along with the digital content itself. The digital content ought to be preserved in file formats which have been properly identified, have minimal accessibility issues, and can exist sustainably into the future. In

general, readers are given options to adapt and implement at a particular institution based on needs and available resources. With management and technology components attended to, administrators are better suited to address what content will be preserved. As with physical collections, digital preservationists must create collection development plans and policies to effectively collect and preserve assets that are and will be useful to researchers and users. Corrado and Moulaison address content in the form of research data and humanities content. Digital preservation provides the opportunity for more expansive volumes of research data to be preserved and accessed. Additionally, with cooperation and collaboration (and especially with use of the Open Archival Information Systems model) institutions have the ability to provide users with a network of assets for research. Digital preservationists need not be limited to specific formats of content, but instead have the ability to preserve a variety of assets, an array of technological support, and standard metadata applications.

One of the great strengths of this book is the external resources that the authors present both throughout the book as well as in an appendix. While the appendix is a useful and concise aggregate of digital preservation resources, many of these resources are best examined in context. In recommending or even mentioning resources (websites, books, standards, organizations, software, reports, metadata schema, and scholars), the authors usually highlight the strengths and weaknesses of each, or, alternatively, a more value-neutral assessment of applications or utility. By providing a rich list of resources throughout the text, the authors provide a glimpse of application in action. For example Binghamton University Libraries' preservation system exists not just as a bibliographic entry, but as a four page conversation starter. The authors smartly recommend careful decisions be made based on the needs of each institution, and then provide readers with more than adequate information to help make those decisions.

Overall, Corrado and Moulaison offer the LAM professional of nearly any experience level an ideal text to plan for, create, and maintain a digital preservation program. The book is less than exhaustive, but more than an introduction, and the information provided can be used in a variety of settings and sizes of institutions. While the field of digital preservation may experience rapid growth

and change in the coming years, Corrado and Moulaison provide a welcome foundation from which to build.

Grant Maher  
Senior Archivist  
Heritage Werks, Inc.

\*\*\*\*\*

***The Archival Turn in Feminism: Outrage in Order.*** Kate Eichhorn (Philadelphia: Temple University Press, 2013. 188 pp.)

Understanding non-archivist perspectives is essential to helping archivists work with researchers. Kate Eichhorn's *The Archival Turn in Feminism: Outrage in Order* provides an excellent researcher's perspective on the importance of archives to society as well as for research. She goes in-depth on her research activities, why archives are crucial to the advancement of scholarship, and how archivists do their jobs. With the history of feminist movement from the 1990s forward as the foundation, she explores how it is because of archives that anyone can study the developments and connections of feminist history. Eichhorn's experience is a demonstration of how a researcher not just utilizes archives, but how research leads to a deep appreciation and understanding of why archives exist and their importance to society. She states that "*The Archival Turn in Feminism* seeks to locate archiving and librarianship as forms of applied theorizing with far-reaching implications for activism and scholarship in the twenty-first century and to take seriously the possibility of the archive and special collection as central rather than peripheral sites of resistance" (p. 23).

In the introduction, Eichhorn establishes what archives are and their importance as collecting institutions. Expanding on her argument that "the creation of archives has become integral to how knowledges are produced and legitimized and how feminist activists, artists, and scholars make their voices audible" (p. 3), she grounds her discussion in familiar theories from Michel Foucault's *The Archaeology of Knowledge*, Jaques Derrida's *Archive Fever*, and

Ann Laura Stoler's *Along the Archival Grain*. She included other queer and feminist interpretations of the archives including Ann Cvetkovich's *An Archive of Feelings* and Judith Halberstam's *In a Queer Time & Place*. Unfortunately, she neglected to include seminal archival theory on social justice, particularly Randall Jimerson's *Archives Power: Memory, Accountability, and Social Justice*. Overall, Eichhorn does a good job of incorporating theories to establish how and why archives are crucial to society.

After the introduction, there are four chapters. In chapter one, "The 'Scrap Heap' Reconsidered: Selected Archives of Feminist Archiving," she places the creation of feminist archives within activist and historical contexts. She points out that collections began during the decline, not the height, of first wave feminism and subsequent movements. She uses two archives initiated in 1935 as examples: the World Center for Women's Archives (WCWA) in New York and the International Archives for the Women's Movement (IAV) in Amsterdam. Women involved in these initiatives recognized that what they did needed to not just be preserved for historical but also educational purposes. Though neither initiative was realized as the creators hoped, Eichhorn argues that "Both archives reveal that sometimes an archive's story may be as important as its contents" (p. 43). It is their "afterlives" that had impact beyond the materials and helped establish a legacy of "feminist archiving." Eichhorn argues that women and personalities live on in the zines, and relates them to politics, generations, first/second/third wave feminist movements, body image, sexuality, gender, and textual communities.

Chapters two through four examine specific collections, primarily at the Sallie Bingham Center (Duke University), Fales Library and Special Collections (New York University), and The Barnard Zine Library (Barnard College, Columbia University). Examining these chapters together instead of individually provides a better overview, as Eichhorn delves into archival functions to acquire and manage these feminist collections. It is readily apparent the extensive knowledge Eichhorn gained during her project. She appropriately uses archival terminology and has a clear grasp on how archivists perform donor relations, preservation, and arrangement and description. I have previously read other non-archivists/researchers discuss archives, but Eichhorn is by far the

most impressive because of her in-depth interviews, knowledge gained, and, for this I thank her for, her great appreciation for what archivists do, how we do it, and why it matters.

Of particular interest is her analysis of donor relations. She discusses how various collections end up at institutions through both the donor's and archive's perspectives. Eichhorn describes Sarah Dyer's reasons for choosing the Sallie Bingham Center for her donation were that her zines "shared much in common at the level of content and form with the other materials" and "the archive's experience working with particular types of documents" (p. 62-63). Lisa Darms of the Fales Library personally knew the donors of the Riot Grrrl collection from Evergreen State College, where early activities of the movement started. Eichhorn also delves into the significance of geography. Dyer lived on Long Island and her collection is in North Carolina, and Riot Grrrl's activities were in Washington and the materials are in New York. Riot Grrrl is most associated with Olympia, WA, Minneapolis, and Washington DC. Eichhorn argues that placing the collection there "may honor the movement's geographic specificity at its moment of origin, but privileging geography also risks reinforcing the idea of Riot Grrrl as a subculture" (p. 102). Additionally, she notes that there are copies of the same zines at multiple archives, but "may represent something different" within the context of each institution. Eichhorn analyzes the complexity of why/how collections end up where they do, from both the archives perspective but also how researchers, in her case within cultural and historical contexts, view the significance of their geographical locations.

Eichhorn examines how archivists arrange and describe collections, and how librarians catalog them. She acknowledges the difficulties in providing extensive details about individual items and how her extensive research led to making connections that are difficult for archivists to document. Chapter 4, "Radical Catalogers," scrutinizes the challenges that archivists and librarians face to make materials discoverable. This chapter also amply demonstrates the depths she went to in order to understand how we catalog and describe, while recognizing the challenges we face in regards to adhering to current systems and practices. This chapter traces her participation in discussions with the New York City chapter of Radical Reference. She interviewed Jenna Freedman at Barnard

College, who shared her experiences with cataloging zines. Eichhorn relates Freedman's goal of cataloging zines to make them discoverable through WorldCat and obstacles she faced. With zines, at times it is difficult to identify the author or creator, and when identified, some did not want their names included. Eichhorn also describes the limitations of using LC subject headings, particularly when existing ones do not accurately reflect the materials.

Eichhorn's book is an enjoyable read. Though she discusses her research practices, archivists will be more interested in her overall theories of why archives are important to society. She states that "archivists and special collections librarians play critical roles" in preserving collections and fostering scholarship, but "the onus is also on researchers working both inside and outside the academy to ensure that activist collections of all kinds continue to be *activated* in the present and for the future" (p. 160). Eichhorn's book focuses on a particular topic, but the theories she addresses may be applied to all disciplines. It is an excellent complement to archivists' perspectives on activism and social memory.

Cheryl Oestreicher  
Head of Special Collections and Archives  
Boise State University

\*\*\*\*\*

***Preserving Our Heritage: Perspectives from Antiquity to the Digital Age.*** Michele Valerie Cloonan (Chicago: Neal Schuman, 2015. 693 pp.)

Michele Cloonan has assembled a useful reader for introducing students and practitioners to the role, and the nature of, historic preservation. The eclectic mix of articles she includes in each chapter traverse the developments in the fields of preservation over time, as well as providing an overview of the state of preservation in its many institutional arenas.

Several themes emerge throughout the work to challenge readers' notions of the purpose, method, and voices driving

preservation. Each chapter grapples in some way with questions concerning who defines preservation and how. By examining a broad set of perspectives, Cloonan avoids anything proscriptive. Rather, she highlights the array of ideas, and allows readers to glean from the readings the complexity and nuance of the traditions and the trends in preservation.

The work begins with an extensive timeline of preservation ideas from antiquity. Cloonan introduces the topic with a chapter devoted to the history of preservation spanning from the Old Testament, to Shakespeare, and into the Nineteenth Century. In doing so, she makes apparent how ever-present all societies' concerns are about maintaining the historical record, and holding on to the pieces of material culture that define them.

Cloonan moves on to a succinct examination of the various dialogs surrounding contested ideas "ownership" of cultural heritage. By asking who defines heritage in a multicultural setting, she poses a challenge for practitioners hoping to define cultures institutionally. The legal and moral questions around the ownership and interpretation of material culture complicate the search for standards and the allocation of resources for preserving it.

The work pays particular attention to preservation in institutional settings. By taking the broad view across the spectrum of museums, libraries, archives and historic architecture, however, it avoids getting overly bogged down in technical jargon or the particulars of discipline-specific methodologies. Instead, the swath of articles coalesce into a broader look at the philosophy and meaning behind the ways institutions approach preservation. Juxtaposing archivists like Anne Gilliland and James O'Toole with curators like Edward and Mary Alexander returns all readers to important foundational questions about the notions of permanence and intrinsic value essential to ask in any setting.

Moreover, the readings serve to stress the importance of context and the dangers of creating institutional silos around objects without regard to their place in broader collections. Looking at what Cloonan calls "time-based media," for instance, highlights both the need for context in establishing the value of collections, and the role of technology within the limitations of preserving older media.

The book's examination of risk management is brief but essential. At its essence, all preservation is risk management of some

kind. This includes the risks associated with difficult choices about what not to save and preserve. This again complicates notions of permanence and often ignites much of the conflict over whose history is preserved, and at what cost. The fundamental practice of preservation, notes Cloonan, is the conservation of materials. Her authors struggle with the meaning and intent of "restoration" and what it means for the historical record when preservationists choose to be either aggressively proactive, or minimal in their method and technique.

When turning to the discussion of digitization, Cloonan makes the wise choice to eschew technical details related to metadata or the legal rules governing digital preservation. Instead, she assembles readings into a discussion of the "framework" for how to define needs and usage of preserving digitized and born digital materials. In doing so, she and her authors force the bigger questions about the ways that digital preservation fits into preservation as a whole and how it affects the way researchers use materials and approach the historical record overall.

While she does not delve into the murky worlds of copyright or contract law, Cloonan does spend some time on policy and practice and their ethical foundations. The readings note the tension between observing the needs of a multicultural heritage and the requirements for a reliable structure for keeping preservation standards.

Cloonan concludes with a chapter on sustainability; a concern for both digital and analog materials of all kinds. In summing the nature of permanence and the transient nature of many types of, especially digital collections, the readings in the final chapter fits well and highlights the continuing needs for preserving cultural heritage.

In all, the collection of articles serves Cloonan's stated purposes well. They provide a framework for understanding both the historical and current trends in preservation, they introduce the topic in a compelling way to new students, and they provide veteran practitioners with access to an often overlooked, but rich and well-contextualized body of work.

Michael Law  
University of Georgia

\*\*\*\*\*

**Educational Programs: Innovative Practices for Archives and Special Collections.** Edited by Kate Theimer (Lanham: Roman and Littlefield, 2015. 193 pp.)

This is the sixth and latest volume in Kate Theimer's *Innovative Practices* series. In 2014, the volumes on *Description, Reference and Access, Outreach, and Management* were published, and the volume on *Appraisal and Acquisition* in 2015. This series provides archivists with a solid print resource in new and interesting case studies on various topics in the archival profession. The editor created this series as practical guides for archivists, already pressed for time in their day-to-day work, not as best practices *per se* but as "idea generators" that interested archivists could use and implement to enhance their own collections, resources, or workflows at their institutions.

Included in this book are case studies that involve students ranging from elementary to college levels, which is very helpful when there is a particular target audience in mind. Each case study begins with an introduction of the project, a description of the planning stage, implementation of the project, results, lessons learned from the team, and the conclusion. The notes at the end describe further reading on the project, and in the case of some, the lesson plans or forms used within the project itself.

The topics move beyond the typical "show-and-tell" of documents or artifacts to students and teachers. The archivists in these multi-year projects have developed lesson plans on local history, ways to use the archives in a cross-curricular manner, and created final projects ranging from elementary student's artwork to training student teachers in how an archives can help enhance their own future teaching. The case studies highlighted ways to use the familiar digital world of the students with our familiar world of physical objects and manuscripts, as well as reaching out to more than our traditional college/university history department students. These archivists reached out to K-12 students as well as college/university students studying art, English, and museum studies, and the teachers who educate them.

These archivists were proactive in reaching out to potential

teacher-partners or identifying classes where the archives or certain concepts could be incorporated into an existing syllabus. Working directly with the teachers, the archivists tapped into the educators' knowledge of current trends and initiatives. In addition, the teachers could articulate the abilities of their students, both in terms of age-appropriateness and the extent of background knowledge. The educators addressed the gaps in the initial project and suggested ways to enhance the project for future use. Working with the teachers also created immediate buy-in to the project. Archivists come away from these projects with a better understanding of another audience and profession, and teachers and students are able to better appreciate and use archives in the future.

The case studies also illustrate the trend in education to have more interactive lessons, where students directly work with the primary sources in ways that enhance the retention of the information or skill being taught. Instead of treating the students as passive learners, educators are now creating lesson plans where the students actively engage in order to increase their critical thinking levels and to practice research skills through the course of projects. Interdisciplinary lessons are another important current approach in education and should be considered when working with this audience, as these cases demonstrate.

It is appreciated that the case studies included are very practical in their application. The ideas immediately appeal to archivists who work either with students or faculty at their institution, or would like a way to start. It is clear from these educational projects that none began as the "perfect" project. They began as ideas from one or more individuals, and through feedback were continually revised to make them more streamlined. Too many times we get stuck on making the project "just right" before implementation, and these case studies show that it is better to just get started and revise as needed. This is not to say that these projects began with no time invested in preliminary research and consultation, but these authors found that sometimes the best lessons learned came through in the use of the materials in the projects. This book is certainly a must read for those considering the expansion of their educational programs, and is on point with current trends in education.

Pamela Nye, C.A., D.A.S. Director of Archives  
The Westminster Schools

\*\*\*\*\*

***Twentieth-Century Color Photographs: Identification and Care.***  
Sylvie Pénichon (Los Angeles: Getty Publications, 2013. 360 pp.)

If your professional or personal collection includes color photographs, *Twentieth-Century Color Photographs: Identification and Care* is an essential book for your reference shelf. Author Sylvie Pénichon, a photograph conservator now working at the Art Institute of Chicago, crafted a volume full of practical information that will prove useful for archivists at any level (or those in related fields) working with color photographs.

The core substance of the book is enhanced by a very informative introductory chapter, appendices with chronologies of film types, a glossary, thorough footnotes, a lengthy bibliography, and an index. Although the book certainly could be read straight through, its level of organization creates a well-structured reference book with easy access to specific elements of information.

Each main chapter focuses on a type of color photographic process and every chapter follows a standard arrangement – overview of the process, a short history providing context for the people and brands associated with the process, detailed information for each brand or innovation within the process, and step-by-step descriptions of image formation and physical structure of the process, including illustrative charts. Every chapter then closes with details of common deterioration issues specific to the process, information for recognizing and identifying the process, and concludes with guidelines for display, housing, and storage.

The chapter sections are clearly identified by titles and each section is not overly long; both characteristics allow for quick and easy reference. As one would hope in a book about color photographs, the illustrations are in color and are copious. In addition to typical illustrations of the processes depicted at normal viewing

scale and various magnifications, there are photographs showing deterioration, helpful charts and graphs, along with occasional photographs of packaging, processor stamps, advertisements, and other various elements that may help identify or contextualize the processes.

At its most fundamental, the physical production of photographs is chemistry, yet these sections remain clear and accessible for the average reader. Pénichon does a good job explaining the formation of color photographic processes without belaboring the chemistry and without talking down to the reader. Understanding the creation and structure of a particular process helps inform an understanding of its care and potential deterioration.

Despite the title of the book, the first chapter is a history of color photography in the nineteenth century. Pénichon also includes explanations of light, how the human eye sees color, and color synthesis. Although not essential to the book, it is nonetheless good background and interesting reading as it provides a more robust foundation for understanding the color processes that developed. It also underscores the fact that although color photography did not become commonplace for most people until the 1960s, it had been in development since photography's beginnings.

The chapter on the dye coupling process (also known as the chromogenic process) is particularly extensive. As the dominant process of the second half of the twentieth century, the further information found in this chapter is justified. In addition to the regular chapter topics, Pénichon discusses the photofinishing industry, paper supports, and digital technology.

The last chapter, "Preservation and Collection Management," seems insubstantial compared to the level of detail in the previous chapters, perhaps because most of these topics were addressed in-depth in those earlier chapters. The small amount of information (albeit useful) might have been better conveyed by being presented in bullet form or in a table as an appendix. Conversely, the introduction to this chapter is a very fine overview of the book and reads more like a foreword or introduction.

The small critique of the last chapter should in no way diminish the overall favorable impression of this book. Pénichon presents an impressive amount of information in a user-friendly format and comprehensible language. In my mind, the first chapter

and the chapter on the dye coupling process should be required reading for photographic sections of archival education classes. This book could be considered the companion to the classic *Care and Identification of 19<sup>th</sup> Century Photographic Prints* by James M. Reilly (originally published by Eastman Kodak Company, now in reprint by the Image Permanence Institute). Between these two books, an archivist should be able to identify, understand, and care for most of the historical photographs found in our collections.

The Getty Conservation Institute, as part of their commitment to publish information in the field of photograph conservation, helped fund the research and, in the United States, publishes *Twentieth-Century Color Photographs*. In the United Kingdom, Thames & Hudson publishes the same book with a slightly modified title. The UK edition also has a hard cover with a different image. Both editions are modestly priced under \$66. The amount of information contained within, the ease of accessing that information, the quantity and quality of its illustrations, and its affordability all make *Twentieth-Century Color Photographs: Identification and Care* a volume that should be on your shelf and referenced often.

Mandi D. Johnson  
Visual Materials Archivist  
Georgia Tech Library

\*\*\*\*\*

***Social Media for Creative Libraries***. Phil Bradley (London: Facet Publishing, 2015. 256 pp.)

Phil Bradley is an internet consultant, trainer, and information specialist. He has been in the business for over 20 years and written over 12 books in his area of expertise. Bradley writes to information professionals, namely librarians, in this work, but the scenarios are not hard to translate into the archival field. This book is written in an engaging tone that rarely slips into erudite, technical language; although it is helpful to have an awareness of the major social media platforms in use as a baseline. It introduces concepts for exploiting

social media tools beyond the mainstream offerings. Bradley gives pointers for selling social media to stakeholders, running social media on a shoestring budget, and producing a social media policy that provides consistent messaging even through critical remarks and embarrassing faux pas.

The book is organized around the activities of an information professional. This organization reinforces a consistent message found throughout the book: the use of a particular social media tool is driven by the activity of focus, not the other way around. For example, an institution could create a home or start page with a program such as Symbaloo to create a useful guide to the internet tailored to the interests of its users. This program allows an institution to get a user to the "good" materials more quickly and presents it in a visually interesting way. This outcome of activity driven technology is explained as a result of decoupling tools from expensive software packages and the advent of less expensive or free cloud base applications instead.

Different social media tools perform different functions and reach different audiences. Bradley writes "communication within the 'new' internet...is no longer the simple system that it once was...and it's important to make sure that you choose the right tool at the right time" (p. 10). Bradley focuses particularly on the aesthetic and visual nature of marketing and presentations and the number of different social media tools available outside of Power Point.

The book contains a call to action for information professionals to teach and train users in navigating social media tools for its opportunities and understanding the pitfalls. Bradley addresses the continued need for information professionals to capture accurate posts, tweets, blogs, and so on, as well as point out misinformation. Scoop.it! is an example put forth to curate information in a magazine style format on a particular topic that easily generates new web pages through the use of an integrated bookmarklet in placed within a browser. This platform also will suggest newly generated resources that may be of interest based on keywords.

This book has the potential to inform, to inspire, and to overwhelm. It introduces many of the social media platforms but then suggests functions or services that can lasso and automate the aggregation and dissemination process. Bradley's informal voice keeps the 158 page work (plus appendix and index) moving at a

quick pace. He declares from the preface that this is not a how-to book, but the extensive screen shots and examples are helpful at understanding the basic workings of some of the platforms. He also speaks candidly about the learning curve and degree of difficult for the platforms he discusses. One especially useful feature is the YouTube videos listed at the end of each chapter, an attempt by the author to keep the book interactive and up to date. Each chapter is distinct enough to be read alone and contains a list of URLs for easy reference to social media platforms or issues discussed.

Amanda G. Pellerin, MLIS, DAS  
Archivist

\*\*\*\*\*