

5-2017

Books Reviews

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Recommended Citation

Sternberger, Katy; Wason, Brandon; Summerlin, Donnie; Minor, Joshua; Pellerin, Amanda; Lawrimore, Erin; and Graham, Anne, "Books Reviews," *Provenance, Journal of the Society of Georgia Archivists* 34 no. 2 (2017) .
Available at: <https://digitalcommons.kennesaw.edu/provenance/vol34/iss2/6>

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Books Reviews

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BOOK REVIEWS

Becoming a Trusted Digital Repository. By Steve Marks (Chicago: Society of American Archivists, 2015. 96 pp.)

As archival repositories increasingly collect digital content, they must consider how they will care for data over the long term. Researchers depend upon this data and need ways to verify the authenticity and integrity of digital records, and donors similarly need ways to verify that their digital records will be preserved and made available. Repositories do not earn trust automatically. Rather, through careful planning and a documented effort to meet certain metrics, an institution can take steps toward building a sustainable, trusted digital preservation program.

Becoming a Trusted Digital Repository, by Steve Marks, is a brief but dense guide to ISO 16363, Audit and Certification of Trustworthy Digital Repositories. With the adoption of this standard, archivists now have a set of criteria against which to measure their progress toward the effective management of digital resources. While the criteria may be complex and even overwhelming—preserving fragile digital objects in perpetuity is a challenging task—Marks offers practical strategies for interpreting the requirements of the standard and then improving institutional practices.

Part of the Trends in Archives Practice series from the Society of American Archivists, this volume constitutes module eight. According to Marks, the module is primarily intended for archivists “who need to evaluate their archives’ ability to handle digital content” (p. 3). Marks assumes no prior experience with the standard, so the book also broadly appeals to students and professionals looking to enhance their understanding of the rapidly changing field of digital preservation. He equips readers with the appropriate terminology and context in order to get acquainted with ISO 16363 and consider the attributes of a trusted digital repository.

In his editor’s note, Michael Shallcross emphasizes that, although the formal certification process may not be practical for most repositories, the standard certainly offers something to strive

for in a self-assessment. The criteria outlined in ISO 16363 provide a basis for planning and operations, helping an institution to realize its digital preservation goals and build credibility. “Scholars, students, and private researchers—to say nothing of donors and funders—must have full confidence in the authenticity, integrity, and sustainability of archives’ holdings,” Shallcross says (p. x). By studying ISO 16363 and incorporating its core concepts into your institution’s workflows, you will be better prepared to manage digital objects into the future.

An introduction written by Bruce Ambacher describes the origins of ISO 16363, which was adopted in 2012. It arose after the Open Archival Information System (OAIS) Reference Model identified a need for digital preservation standards, and it supersedes the Trustworthy Repositories Audit and Certification: Criteria and Checklist (TRAC). ISO 16363 certification is still an evolving process as formal audits by an external body are not currently available. However, Marks’s advice will give readers the confidence to take a proactive approach to digital object management by addressing risks and setting priorities.

Marks goes section by section through the standard, breaking down each criterion and using examples that appeal to a variety of institutions, both large and small. He emphasizes the importance of providing publicly available documentation, which establishes a digital repository’s level of transparency, thereby increasing trust. In addition, since a formal audit may be cost prohibitive and logistically demanding, he recommends completing a self-audit with the caveat that it “will be only as good as the effort you put into conducting it” (p. 8). Becoming a trusted digital repository requires support from across the organization, flexibility, and time. An appendix in the form of a case study describes how the University Archives at the University of Illinois at Urbana-Champaign successfully completed a self-assessment using Marks’s module.

Becoming a Trusted Digital Repository will assuredly challenge your institution to rigorously evaluate its digital object management practices and seek out additional internal and external resources. Even if you do not pursue formal certification, the self-assessment process is particularly important in ensuring that the

institution addresses not only the technical but the organizational infrastructure necessary to maintain digital content. This module serves as a “tour guide,” as Marks says; study it alongside ISO 16363 and use it to devise your digital preservation strategy.

Katy Sternberger
StarWrite

Digital Preservation Essentials. By Erin O’Meara and Kate Stratton, edited by Christopher J. Prom (Chicago: Society of American Archivists, 2016. 125pp.)

Although digital preservation continues to grow as an indispensable discipline among archivists and librarians, it is becoming increasingly difficult to navigate without a guide. O’Meara and Stratton hope to be that guide. *Digital Preservation Essentials* is a relatively short book and is part of the Trends in Archives Practice series edited by Christopher J. Prom. The volume contains two discrete modules: “Preserving Digital Objects” and “Digital Preservation Storage,” which are also individually available in electronic formats (PDF and EPUB) from the SAA Bookstore. Because the book contains two modules, the formatting is a little unusual in that each of the two modules have their own table of contents and appendices (including separate bibliographies and glossaries). In addition to the two modules, there is a series preface and book introduction.

The introduction, “Digital Preservation: A Challenge for Our Time,” by Kyle R. Rimkus highlights the transition from analog to digital and contextualizes the growing need to engage with digital preservation. Rimkus also provides brief surveys of the material covered in the two modules. Rimkus accurately states that the authors of the two modules “do not blindly repeat or abuse the specialized terminology” but “define the necessary terms succinctly and articulate key concepts in a clear, comprehensible way” (p. 2).

The book's first module, "Preserving Digital Objects" is Module 12 in the Trends in Archives Practice series. O'Meara and Stratton present an overview of the field of the digital preservation of objects. They do not address the topic of selecting and acquiring digital materials, but begin their module with the assumption that readers will have already acquired materials using archival best practices. The authors take on an ambitious goal of synthesizing what "theorists and practitioners have to say about how to preserve digital objects" and of exploring "concepts, standards, and systems, rooting them in practical examples" (p. 8). They also provide a brief history of digital preservation to contextualize the state of the discipline today (pp. 9-12).

Since the module is intended to be an introduction to preserving digital objects, the authors provide basic strategies for starting the process and outline levels of digital preservation that can be adopted incrementally. One of the most helpful sections in the module is the section on applying standards, since it defines and explains in understandable language the Open Archival Information System (OAIS) and the ISO 16363 standard. The authors review a number of tools and applications that are available for the various stages of digital preservation. Imbedded in the module are two example case studies: "Process of Ingest for a Collection of Digital Photographs" and "Preparing an Archival Information Package (AIP) for an Artist's Laptop." These two case studies help readers grasp concepts but do not provide concrete examples of how to do particular tasks. There are two case studies in Appendix B, which do provide more detailed information about practices at two institutions: Rockefeller Archive Center and University of North Carolina–Chapel Hill. The other appendices include a selection of Further Readings (Appendix A), Preservation Metadata and Its Tools (Appendix C), Metadata Schema Examples (Appendix D), and Glossary (Appendix E).

The second module in the book, "Digital Preservation Storage," is Module 13 of Trends in Archives Practice. Here O'Meara and Stratton summarize the key issues related to digital storage. Though concepts related to storage options and solutions have long been associated with the IT field, the authors present the material with archivists in mind, showing how their needs vary from other stakeholders. They provide a survey of various storage media,

storage management options, as well as a list of storage providers compatible with preservation solutions. The authors also identify topics that should be considered when planning, implementing, and maintaining storage solutions because “[t]here is no permanent storage solution to ‘set and forget’” (p. 79). Three case studies are included in Appendix B, which give examples of storage solutions at University of California at San Diego Library and Chronopolis, University of Minnesota Libraries, and Northern Illinois University Libraries. The case studies represent a large research library (using a hosted service), a research library (using an internally-managed solution), and medium sized university (using a cloud service). The other appendices include: Further Reading (Appendix A) and Glossary (Appendix C).

Digital Preservation Essentials tackles a wide extent of subject matter within a relatively small amount of space. The book does not provide a tutorial that can be directly applied to a repository. Rather, it navigates the discipline of digital preservation by providing surveys and explaining concepts. The authors could have provided more examples for archivists from smaller institutions as none of the case studies showed what to do on a shoe-string budget. In general, the reader is left with a number of questions related to implementation, but the book does a great job of pulling together (in footnotes and the bibliographies) outside sources to consult. In other words, the authors have described the landscape of digital preservation, but the reader still needs to investigate further (using many of the resources mentioned in the book) in order to determine what is the best application for their situation.

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Teaching with Primary Sources. Edited by Christopher J. Prom and Lisa Janicke Hinchliffe (Chicago: Society of American Archivists, 2016. 204 pp.)

Educators' use of primary resources in the classroom has proliferated over the last half century. Archivists and other information professionals, as a result, are afforded the chance to acquaint teachers and students with the value of their holdings. This opportunity, however, requires many information professionals to familiarize themselves with the skills and tools necessary to impart the knowledge needed to be literate in the utilization of archives. This can be a challenge, as many archivists are not trained in the discipline of education.

Teaching with Primary Sources, the fourth entry in the Society of American Archivists' (SAA) ongoing Trends in Archives Practice series, attempts to address this need. The book is organized into three peer-reviewed modules written by archivists with significant instruction experience. The modules explore the concepts associated with teaching archival literacy and how those ideas can be put into practice.

In the first module (module 9), "Contextualizing Archival Literacy," Elizabeth Yakel and Doris Malkmus provide a framework and theoretical foundation with which to examine information and archival literacy education. The section begins with a concise history of the increasing use of primary resources in the classroom and how archivists have used the opportunity to justify an increasing role as an educator. The authors also examine the variety of stakeholders involved in teaching archival literacy from K-12 to colleges and universities, and the necessity in engaging them. Additionally, the module includes information on skills necessary for successful instruction and the value of assessing learning outcomes. Finally, the module includes a discussion of applicable archival, library, social studies, and educational standards, along with a brief look into the future of archival literacy.

The second module (module 10) is titled "Teaching with Archives: A Guide for Archivists, Librarians, and Educators." Authored by Sammie L. Morris, Tamar Chute, and Ellen Swain, the module is a practical template for information professionals interested in increasing their role as educator in both an archives and

classroom setting. The section includes an examination of how to implement an archival literacy instruction program and also how one might improve or expand upon a pre-existing program. The authors discuss the planning stages of establishing instructions sessions, including an exploration of resource development and the necessity of proper learning spaces. Additionally, the module includes a survey of perspective partners and how to communicate them, as well as a description of the different levels of involvement, from consultant to instructor of record. The authors also provide a detailed discussion of how to build a lesson plan that includes sections on creating learning objectives, selecting collections, designing exercises and assignments, and experiential learning. The module concludes with a succinct list of recommendations that contain a wealth of sound advice for those teaching about archives. The module's appendices contain sample literary competencies, a lesson plan template, sample course descriptions, and a list of digital humanities funding resources.

Tamar Chute, Ellen Swain, and Sammie L. Morris explore material examples of the various approaches taken by archivists and librarians to teach archival literacy in the final module (module 11), titled "Connecting Students and Primary Sources: Cases and Examples." The authors interviewed archivists and educators to collect anecdotes about the various approaches taken to integrate archives into the classroom. Taking a thematic approach, the module organizes the interviews by subject. The topics of discussion include levels of involvement, partnering with faculty members, the logistics of instruction, material selection, and the use of technology to deliver primary sources. The module also includes a variety of visual aids to illustrate the various assignments. Moreover, the appendices offer several sample assignments useful to readers interested in implementing similar approaches.

Teaching with Primary Sources is an authoritative guide for archivists and librarians interested in instituting or expanding instructional activities in their organization. The book manages to provide a fairly comprehensive discussion without overwhelming the reader. The modules are well structured and presented in a logical progression, from theoretical foundations to real world practices. The editors have organized a valuable introductory guide for burgeoning teachers of archival literacy. While a seasoned archivist with

experience in the classroom may find some of the information rudimentary, there are plenty of ideas and practical examples to benefit even the most capable professional.

Donnie Summerlin
Digital Library of Georgia

Donors and Archives: A Guidebook for Successful Programs. By Aaron D. Purcell (Lanham: Rowman & Littlefield, 2015. 201 pp.)

The relationship between a potential donor and an archive can be complex, unpredictable, and sometimes challenging. Many times, a donor and an archive may have different wants and needs in relation to a potential donation. In addition, archivists and archival programs can sometimes have a limited view of donor relations, viewing the receipt of donated material with a completed Deed of Gift as the final step in the donation process and failing to look beyond that for potential future donations or funding from that donor. Additionally, an archives or archivists can be very passive in relation to their donors and donor program, sometimes just waiting for a donor to appear and drop materials off at the front door of the archive or hastily accepting whatever is offered.

In *Donors and Archives: A Guidebook for Successful Programs*, author Aaron D. Purcell, professor and director of special collections at Virginia Tech, has written a comprehensive and practical overview of what it takes to successfully navigate the many issues and decisions that an archives program may have to make when working with potential donors. Purcell also gives a step-by-step overview of the planning, cultivation, and long term sustainability of a donor program. With little to no specific literature on the topic of donors and donor relations, Purcell's work is an incredibly useful and invaluable introduction for the beginning archivist, as well as a handy refresher for a mid-career or established archivist. This book would be extremely beneficial for someone working in a smaller archive where they are required to handle

multiple duties, inclusive of everything from acquisition to processing, outreach, and fundraising. Because donors and donor relations are such an integral component to an archive and its success, I'm surprised that it has taken this long for someone to write a monograph on this particular topic.

Purcell's book is broken into four sections each dealing with a particular part of the donation process and every chapter is followed by a helpful "key points" section which encapsulates the major points of the chapter. I found these sections to be extremely helpful in retaining the myriad of excellent information Purcell provides the reader. In section one, "The Planning," Purcell discusses donor preparedness in relation to an archival program, and shared expectations and obligations the donor and the archives may have as well as developing strategies for donors and donor relations. While donors have many motivations for donating material to an archive, they often aren't aware of the policies, practices, and purpose of a particular archival institution.

In the following section, "The Process," Purcell examines the stages of negotiation, examination, and transfer of a donation including what happens after the donation is transferred to the archive. While most archives may see the donor cycle as complete once a collection is received, Purcell contends that archivists and donors take on new roles after a donation has been received and because of this, new avenues for collaboration between the donor and the archive emerge. In section three, "The Partners," Purcell discusses the various types of donors an archive may encounter. He also discusses the importance of a collaborative relationship between development officers and archivists, especially in regards to the archive's place in the greater fundraising activities of the institution. The author also reminds us that besides the staff who work in the archive "there are a variety of other supporters who understand the value and importance of archives programs" (p. 174) who can also make a contribution to the donor relations of an archival program including volunteers, advisory boards, and friends organizations.

In the last section, "The Payoff," Purcell reminds us of the value of donors and the resources they donate to an archive. But, he reminds us, one of the biggest challenges facing archivists is making donors understand the value of archives to the public and to individual donors. In the end archivists must "demonstrate the value

of their work to diverse audiences and seek out new supporters for their programs” (p. 187). Finally, Purcell provides a simple exercise for creating and organizing a donor plan. Consisting of four steps, this donor plan can help clarify the direction an archive wants its donor program to go. Included in these four steps are detailed descriptions and questions an archive will want to address as the answers will help guide the archives in its donor plan.

In *Donors and Archives: A Guidebook for Successful Programs* Purcell continually reminds us that communication is the key in good donor relations and programs. Archivists need to communicate fully and clearly to potential donors the mission, acquisition scope, and purpose of their institution. In addition, he reminds us that communication between staff is equally important since all archival staff are responsible for donor relations, not just the head of the program. It is important to remember that donors occasionally come into an archive with expectations and assumptions in connection with their donation. Archives and archivists must be prepared for these issues. Archivists must also consider how a potential donation will affect and enhance their program, both in the short term and long term, and be prepared for each stage of the donation process, all the while effectively communicating the mission of their archives program. In doing so, the donor and the archive can find common ground to reach and create achievable agreements. In the end, how proactive and prepared an archive is can greatly determine how well each stage of the donation process proceeds and how successful, overall, its donor program will be.

Joshua Minor
College of Charleston

Archives in Libraries: What Librarians and Archivists Need to Know to Work Together. By Jeanette A. Bastian, Megan Sniffin-Marinoff, and Donna Webber (Chicago, IL: Society of American Archivists, 2015. 146 pp.)

Building and sustaining an archival program requires hard work, dedication, and allies who understand the mission critical values that archives add to their institutions. In *Archives in Libraries*, the authors strive to write a playbook for practicing archivists and librarians, as well as library directors and deans, that strengthens collaboration efforts through a deeper understanding to promote mutual benefits. For archival departments embedded in libraries, this means archivists must communicate their distinct roles to their librarian colleagues and administration managers. To a lay person this is splitting hairs, to the information professional this gives a voice and logic to the similarities and differences among librarians and archivists that can affect holistic education and relieve tension surrounding resource distribution.

The authors of this book draw on their years of experience as both practitioners, managers, and instructors at various sizes of academic and public institutions (although a majority of institutions represented are in Boston: Harvard, Simmons, and MIT specifically). The impetus for the project grew out of a realization that librarians do not understand archives, but archivists also could not explain the archival program effectively to librarians. In their combined experiences, the authors note a gap in the way archives are perceived within libraries and "often found [them]selves in the position of having to explain what archivists do and why they do it" (preface I).

The introduction launches into a brief comparison of the two professions that are further expanded within the rest of the work. Unfamiliar and unique are adjectives used to describe archives versus routine and prevalent as descriptors for libraries. Librarians and archivists share common values of access, service, and authenticity but prioritize those values differently. The authors feel librarians and archivists share a common goal in addressing user needs through "'information convergence' where information from a variety of sources and disciplines is combined through technology"

(p. 2). The different approaches taken by archivists and librarians to provide information services, if not enlightened and explained, can contribute to misunderstandings, isolation, and the loss of collaboration opportunities. Ultimately, the library administration is responsible for the archival and library programs and they must see that the enrichment that archival programs bring to the institution come with added security, legal, and preservation needs.

The remainder of the book is split into three parts, each divided into three chapters. Part 1: Setting the Stage takes a look at the archive and library professions past and present. Chapter 1 further delves into the missions and values that form the foundation for practicing librarianship and archival work. There is discussion and charts to illustrate the subtle differences in the who, what, and how between archival and library mission statements. Librarians are beholden to users above all, but archivists have responsibilities to the creator, donor, user with competing interests. The authors stress the importance of making the archival mission refer to and support the library's mission for successful integration and buy-in of the archival program into the larger library organization. The authors detail the professional identities to further demonstrate some of the nuances between librarians' and archivists' roles. To "Think Like a Archivist" means to consider the context of a piece of information's history, to objectively analyze its usefulness beyond original creation, and to keep the organic nature of the material's development in front of mind. To "Think Like a Librarian" is to put service and use overall, to find and evaluate sources for relevance and quality, and to ensure that everyone see resources equally.

Chapter 2 explores the similarities and differences of archives and libraries through language painting a fascinating picture of the complicated overlap and divergence between the professions that pose opportunities and challenges for collaboration. "For example, librarians *catalog* while archivists *process*, but both organize and describe materials to make them accessible...While a common language between librarians and archivists may be neither achievable nor even desirable, a common understanding of differences in language and meaning is essential" (p. 28). There are narrative and charts that compare same words with different meanings or different words that describe similar tasks. Through these examples and charts

you start to see how librarians, archivists, and administrators can talk past each other or come away with different conclusion when seated at the same table. Similarly, Chapter 3 compares the historic timelines of the growth of the professions, and uses this development to show how it informs values, service models, and daily work. The authors feel that the combination of archival and library education will continue to integrate the information segments in a necessary and obvious way.

Part 2: Considering the Work begins with Chapters 4 and 5 which provide a glimpse behind the curtain of the nuts and bolts of archival work: appraising, accessioning, arranging, describing, preserving, etc. Chapter 6 gives information on establishing, building, and maintaining archival repositories. These sections will not be too revealing to practicing archivists, but is written well for librarians and library administration or others who do not have hands on experience acquiring, processing, or caring for archival collections. An interesting comparison of the time it takes to catalog versus processing a collection drives home the added research and description efforts that go into archival work compared to copy or original cataloging (p. 68). There is significant discussion about the commitment level involved with sustaining an archival program and integrating it into the bigger picture of the library and institution. This includes obtaining a mandate from the institution to define which records are to be collected and preserved by the archives. Mandates are the basis for archival collecting policies and show the need for a records management program that works closely with the archives.

In Part 3: Considering the Issues, the authors bring back the appeal for archivists and librarians to see the strength in collaborating and focusing on similarities while understanding differences. An ethics discussion dominates Chapter 7 with another chart comparing the ethics codes of the American Library Association and the Society of American Archivists, the national professional organizations of the two professions (pp. 96-98). Information literacy and digital access is the subject of Chapter 8 and represents the current and future collaborative points for librarians and archivists as the authors see it. "With as many similarities as differences, archivists and librarians in academic and public library

environments are increasingly cooperating around the technology-related issues that are critical to their viability as information centers" (p. 103). Chapter 9 gives an analysis of the convergence and divergence of the two professions including a look back at the literature on the topic beginning in the 1970s. When archives are positioned within libraries they have a symbiotic relationship. Archives give libraries pizzazz, and libraries give archives an audience.

The book is written with practicing librarians and archives in mind as well as library administration officials. It is an easy to understand and quick read for professionals and managers that want to understand the differences and capitalize on similarities between archives and libraries. The style of the book breaks the scholarly analysis with personal vignettes. This style is useful to providing real world examples; although, they may be too narrow to find application in other situations. The methodology for collecting the vignettes and providing a data set is a limited number of interviews and surveys (15 archivists and eight library directors). The identity of the surveyors and their institutions is kept confidential. The small number of participants places this work out of the realm of scientific study and into anecdotal feedback, but the authors never claim to be the end all source for library-archive relationships and the interviews do back up the findings in the literature review. Librarians and archivists will all find useful takeaways for this book that support their own view point and help consider the perspective of the other. Library managers and administrators can use this book to accurately see the role archives play in the larger library setting and sow the collaboration paths for future librarian-archivists projects that have mutual benefit for all.

Amanda Pellerin
Georgia Institute of Technology

Adjusted Margin: Xerography, Art, and Activism in the Late Twentieth Century. By Kate Eichhorn (Cambridge, MA: MIT Press, 2016. xi + 201 pp.)

In *Adjusted Margin*, Kate Eichhorn, Associate Professor of Culture and Media at the New School, takes the history of a xerographic copier – a machine perhaps most known for causing frustration and office messes – and highlights its critical role in facilitating activism and subversion. She focuses both on the aesthetic and social functions that the copy machine and its byproducts support, demonstrating ways in which people are able to use “a machine designed to turn out clones” to enable their work as “esoterics, eccentrics, or revolutionaries” (p. 26). The title of the book itself is a play on this concept. Adjusting margins on a copier is a routine task that ensures text and other information on the paper’s edge are not lost in reproduction. But, as Eichhorn notes in the introduction, “the margin is also evoked here as an abstract concept (e.g., a potentiality), a state (e.g., being outside the center), and in reference to actual geographies (e.g., marginal spaces and communities within and beyond the city’s limits)” (p. 22).

Adjusted Margin focuses primarily on a time period between the 1970s and 1990s – from the point when xerographic copiers became readily available to the public with the birth of copy centers like Kinko’s, to the point where digital tools (including digital copiers and scanners) made their analog counterpart obsolete. Through the use of a number of case studies, Eichhorn explores the ways in which this easy access to xerography impacted print culture, public spaces, networks, and communities.

In Chapter One: “From Control Revolution to Age of Generative Systems,” Eichhorn examines the birth and growth of xerography and the xerographic copier from the 1950s until its more ubiquitous state in the 1970s. Any archivist drowning in photocopied materials from this time period will understand Eichhorn’s assertions that, during this period, “copying moved from a sometimes necessary task to a norm of office practice ... As copy machines became increasingly accessible, rather than spending less time copying

documents that needed to be reproduced, people spent more time copying a wider range of documents” (pp. 32-33). But she also introduces the role of the copier in facilitating information distribution outside of or around censors and gatekeepers. Xerography allowed authors to readily share texts outside of the publishing industry, to “subvert moral censure, nationalist and capitalist mandates, and copyright laws,” (p. 34) and even to produce works of art at the School of the Art Institute of Chicago’s Generative Systems Department.

Eichhorn’s second chapter, “Open Secrets and Imagined Terrorisms,” examines the ways in which copy shops could become targets due to the very fact that they can facilitate acts that challenge the state and public institutions. Eichhorn focuses on the ways in which “copy districts” – the zones on the outskirts of a college-centric area that hosted multiple individual copy centers during this time – “have been disproportionately populated by both immigrant small business owners (whose degrees and credentials are often not recognized in North American) and a growing itinerant academic workforce – two groups that exist on the margins of the university and of the monopolies of knowledge the university represents” (p. 75). She argues that these copy districts “sustain the status and legacy of universities by creating a convenient annex where illegal practices can take place without directly implicating the university, and where highly educated minorities can work *for* the university without being admitted as full-fledged members or being afforded the privileges and support that come with such recognition” (p. 76).

“Xerography, Publics, and Counterpublics,” Eichhorn’s third chapter, focuses on the ways in which copiers can build, support, and grow communities and subcultures. The chapter also notes how institutions fight against this growth through the suppression of copy machines, fliers, and other xeroxed materials. Eichhorn uses the examples of downtown Manhattan as well as the Riot Grrrl movement as a means of exploring how artists used xerography both to create and broadly promote their works. Posters and zines both serve as a work and serve as a means of making “mobile the aesthetics of downtown city streets by transporting a little piece of downtown across the continent” (p. 106). In this way, Eichhorn

argues that “before digital social media became integral to the development of local and global scenes and subcultures, publics and counterpublics, there was xerography” (p. 109).

Chapter 4: “Eros, Thanatos, and Xerox” addresses the role of xerography in social movements, specifically in AIDS and queer rights activism. The xerographic copier required no master copy (unlike its predecessor, the mimeograph), and it retained no trace of what was being copied (unlike today’s digital copiers that scan and typically retain an image of the documents). These traits – along with the ease of access to the technology, particularly in an office environment – made xerographic copiers a vital source in distributing information and countering prevailing narratives. Additionally, Eichorn notes that many oral history interviews with members of the AIDS activist group ACT UP specifically mentioned photocopying “as a tool of dissemination and as something new volunteers, including those arriving with varying levels of experience and comfort with direct action, did as they entered the movement” (p. 128).

The final chapter of the book, “Requiem at the Copy Machine Museum,” questions whether or not *Adjusted Margin* should be seen as an obituary for xerography. She argues that today’s copiers, where images of all copied documents are potentially stored for the life of the machine, cannot support the more “clandestine uses of the copy machine” that enabled the activist and artistic cultures of the last decades of the twentieth century. She noted that “in theory, any clandestine use is now part of the machine’s memory, turning copy machines into loaded guns of data and potentially turning them against their users” (p. 149). Yet she argues that the xerographic aesthetic and mindset endures, persisting “as a signifier of a specific style, attitude, and politics that changed how we lived, created, connected, and organized ourselves in public spaces in the late twentieth century” (p. 163).

Adjusted Margin is an engaging look at a mundane object and the ways in which it was utilized as a tool of resistance and change. Archivists working directly with artists, activists, and communities on the margins may find particular interest in the ways in which

Eichhorn brings to light the role of the copier in growing and enabling the works of these communities. But all archivists can appreciate this deeply fascinating look at the social impact of the ubiquitous technology that most of us have used (and often hated).

Erin Lawrimore
The University of North Carolina at Greensboro

Conceptualizing 21st-Century Archives. By Anne J. Gilliland (Chicago, Illinois: Society of American Archivists, 2014. xii. 322 pp.)

Conceptualizing 21st-Century Archives by Anne J. Gilliland is an overview of the changes that have occurred in archival theory and practice from the beginning of the profession to the present day, placing them in the wider context of happenings in library and information science, information technology, and political and social movements. It also examines current topics of research in the archival field to determine where it is going. As a professor and director of the archival specialization in Information Studies at the University of California, Los Angeles, and co-founder of the Archival Education and Research Institutes (AERI) with Elizabeth Yakel, Gilliland's role as an educator and researcher gives her a unique vantage point for the increasing role of information technology and automation in archival practice.

The book is arranged into eleven chapters. The first is an introduction to the role of archivists within the current and evolving paradigm of archival practice and theory. This framework incorporates core concepts, including records, evidentiality, accountability, and memory; precepts, such as respect des fonds, provenance, and original order; and ideas from records and information management, involving laws and regulations, records lifecycle, and record continuum. Gilliland quotes Terry Cook,

Canadian archivist and scholar, on his assertion that archival models have shifted across the four areas of “juridical legacy, cultural memory, societal engagement, and community archiving,” with the role of the archivist evolving “from passive curator to active appraiser to societal mediator to community facilitator” (p 3). She places this emerging role in the context of globalization and localization, using sociologist Roland Robertson’s term, “glocalization,” to describe the simultaneous focus on global and local needs. Archivists must be mindful of the influence of dominant cultures with regards to underrepresented or under-resourced communities. Although archives have traditionally served as custodians of memory, post-custodial approaches may be appropriate.

In chapter two, Gilliland picks up the historical transformation of the function of archives as representative of the politically or socially powerful to inclusive of minority, post-colonial, and indigenous communities. Within this shift, the role of the archivist changes from passive to dynamic, from record keepers to community activists. The concept of the archives as place is also changing with the increased number of digital collections. The ease of use, ubiquity of mobile devices, and inexpensive storage of digital files can democratize the creation of and access to archival collections. These same forces also present problems of authenticity, rights, and responsibilities for archives.

Chapter three places the development of archival science within the history of the Documentation Movement. Chapter four explores the progress of archival description over time, moving from library-based models, such as AACR and MARC, to collection-oriented approaches like APPM, DACS, and EAD. The creation of these standards has allowed for the development of archival management systems including Archivist’s Toolkit, Archon, and ArchivesSpace. Although these environments allow for fast search and retrieval, automated description remains elusive.

In chapter five, Gilliland moves the discussion of descriptive metadata standards to include those employed by a variety of users, such as FRBR from the library science field, RDF, which is used as part of the Semantic Web and Linked Data, and social tagging by content users. She also discusses the need for automated metadata creation and some of the projects under development. Chapter six

considers the introduction of computing to the archival field and its impact on archives and archivists. Although many consider the 1960s as the beginning of machine-readable records, the U.S. Census used a tabulator to process results as early as 1890. Punch cards were an industry standard as early as 1928 and the IBM Automatic Sequence Controlled Calculator (ASCC) created firing tables for big guns during World War II. According to Gilliland, there were two waves of electronic records archivists: those trained as part of the machine-readable records movement of the 1960s and those educated during the 1990s with the increase in digital records. The introduction of digital materials added several issues to archival practice, including protecting sensitive information, providing accountability in conflict and post-conflict areas, and enabling content creators to annotate their records.

Chapter seven continues the topic of electronic records management developments from the 1990s forward. Gilliland presents a comprehensive review of research projects related to electronic records, as well as links to related reports and documentation. She raises several implications for electronic records, such as a post-custodial approach to description, access, and preservation; authenticity in electronic records; and developing metadata standards. Chapter eight covers emerging areas of research in archival theory and practice. These include personal digital archiving; digital archaeology, forensics, and recovery; and cloud and mobile computing. Gilliland also introduces the need to balance copyright with preservation access and to calculate the costs associated with maintaining electronic records over time.

Chapter nine introduces conceptual models used in both archival science and records and information management. Gilliland provides high-level views of the concepts within the frameworks, as well as focusing in on specific details in the life-cycle model, the information continuum, the Digital Curation Centre's curation model, the OAIS reference model, and the InterPARES activity models. Chapter ten involves issues related to digital scholarship, including institutional repositories, digital repositories, and digital preservation and curation. Gilliland considers issues such as virtual collections with no physical or institutional boundaries; partnerships across multiple organizations; preservation activities that continue for the lifetime of the object; and community-driven collections with

consulting archivists. She also brings in opportunities for archivists in data management, mobile computing, social media, and websites.

The book concludes with chapter eleven, which considers the archives in the postphysical world. Gilliland asserts that archivists must lead in the development of models and practices, rather than follow changes in technology. Concepts must be part of larger frameworks that encompass ideas from other disciplines and communities of users and informed by research data.

In *Conceptualizing 21st-Century Archives*, Anne J. Gilliland synthesizes models and concepts with findings from research projects into informative summaries. She also brings in ideas from related professions and reviews associated issues for archivists and archives. In each chapter, Gilliland examines a topic, provides the context and history, and discusses the theoretical frameworks that address it. The book allows the practitioner to review the material and retain what is useful. For each issue, the reader receives a thorough summary of the question, related perspectives and models, and relevant research projects for future reading. Gilliland does an excellent job of pairing theoretical and practical concerns for archives and archivists.

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Perspectives on Women's Archives. Edited by Tanya Zanish-Belcher with Anke Voss (Chicago: Society of American Archivists, 2013. 502 pp.)

Archivists are necessarily selective about what records shape our collective memory since we cannot save everything. However, we can help fill the gaps in history by incorporating underdocumented groups, including women, into our collections. Documenting women's history and organizing women's archives have long empowered women by giving them a sense of identity. *Perspectives on Women's Archives*, edited by Tanya Zanish-Belcher

with Anke Voss, is a fascinating study of how women's archives came to be and where they are headed.

The editors selected eighteen articles and divided them into four sections: "Reclaiming Our Past," "Locating Women in the Archives," "Documenting Women's Experiences," and a conclusion, which suggests a "holistic" approach to archives and acknowledges that "...the traditions of women's archives also offer extraordinary lessons for the archives profession as a whole" (p. 435). The book begins and ends with essays by Gerda Lerner, "one of the pioneers of women's history," who reflects on the development of women's history from the emergence of the field in the 1970s until the present. Indeed, the entire book is a survey of how archives have affected women's history and suggests a vision for the future.

Although this anthology may be well suited to archivists whose research specialty is women's history, it is also an introductory resource for all archivists and historians interested in collaboration across institutions, accessibility to documents, and the rise of community archives. These articles, while theoretically based, raise awareness about the practical challenges of maintaining women's archives.

One of the key challenges is accessibility. No one will use the materials, nor will women be given a voice, if the collections are not discoverable. The editors found that there is actually an "overwhelming" amount of archival material pertaining to women, but women's collections typically have been difficult to locate. To illustrate, consider *A Midwife's Tale* by Laurel Thatcher Ulrich, which is mentioned in Kären Mason's article about the Women's History Sources Survey of the late 1970s and the subsequent publication of *Women's History Sources*, edited by Andrea Hinding.

If you have ever read Ulrich's book, then you are already familiar with one example of how access to women's archives revealed the untold story of Martha Ballard during the late eighteenth century. Since women typically did not own property in the 1700s, their stories can only be traced through records about their husbands—if women were recorded at all. But the survival of Martha Ballard's diary allows us glimpses into the quotidian and what women's lives were like at that time. It was only after discovering the diary and other supporting materials at the Maine State Library, which was listed in *Women's History Sources*, that Ulrich was able

to write her Pulitzer Prize-winning book.

Outreach is another important factor. Despite our attempts to represent underdocumented groups, archivists still must be necessarily selective, but they can target specific groups. “Raising the Archival Consciousness,” coauthored by Mason and Zanish-Belcher, in particular addresses how we might fill gaps in history through outreach efforts. For instance, one of underlying themes of this anthology is how oral history projects are empowering to women. As the authors explain, “Women’s collections archivists work proactively to capture the parts of society so often left out of the mainstream and in so doing give a voice to the disempowered” (p. 284).

There are other challenges as well. Zanish-Belcher and Voss found that numerous studies about women’s archives have been conducted. They had to narrow the focus of their anthology but selected articles that integrate other “core topics” worthy of further exploration. For instance, the essays touch upon collection development, donor relations, and arranging and describing women’s history collections. In addition, though sometimes a hindrance, new technologies may present opportunities for better description and digitization of women’s archives.

The obstacles discussed in this anthology are not specific to women’s archives; rather, the articles propose a vision for the profession and highlight the value of the historical record. The editors argue, “As archivists, while we may struggle with the day-to-day challenges of preserving the historical records, we must also be cognizant of the broader stream of history that society’s recordkeeping reflects” (p. 11). *Perspectives on Women’s Archives* raises excellent questions for future scholarship and is a great starting point for discussions across the profession about the role of women’s archives.

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