

Provenance, Journal of the Society of Georgia Archivists

Volume 30 | Number 1

Article 6

January 2012

Reviews

Debra Branson March
Young Harris College

Christine de Catanzaro
Georgia Institute of Technology

Heather Oswald
Kennesaw State University

Joshua Kitchens
Georgia College

Angela Flenner
College of Charleston

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 Branson; de Catanzaro, Christine; Oswald, Heather; Kitchens, Joshua; Flenner, Angela; Dorpinghaus, Sarah; Waggoner-Angleton, Carol; Ellison, Virginia; Dixon, Jennifer; Pope, Kate; and Gilbert, Heather, "Reviews," *Provenance, Journal of the Society of Georgia Archivists* 30 no. 1 (2012) .

Available at: <https://digitalcommons.kennesaw.edu/provenance/vol30/iss1/6>

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.

Reviews

Authors

Debra Branson March, Christine de Catanzaro, Heather Oswald, Joshua Kitchens, Angela Flenner, Sarah Dorpinghaus, Carol Waggoner-Angleton, Virginia Ellison, Jennifer Dixon, Kate Pope, and Heather Gilbert

BOOK REVIEWS

The Lone Arranger: Succeeding in a Small Repository. By Christina Zamon (Chicago: Society of American Archivists, 2012. 157 pp.)

The Lone Arranger: Succeeding in a Small Repository rightly introduces the lack of literature about those working in archival situations alone, detailing that we tend to feel isolated, lack the time to contribute to the literature, and operate on a tight budget that limits our ability to connect with our peers. All of these things are true challenges for the lone arranger, especially in a rural or otherwise isolated setting. Zamon's book attempts to rectify parts of all these dilemmas for archivists working alone. It is an ambitious undertaking.

All aspects of the archivist's work are explored from time management to budgeting, technology to preservation, collection management to disaster planning. There is helpful information in each area, providing a reasonably complete overview of every aspect of archival work. Each chapter offers tips on adapting best practices to the sole archivist situation.

There are highlighted lists and term definitions that assist the inexperienced reader in staying on track with the material. Bulleted lists call attention to significant points to consider in the archivist's work, making this a handier reference guide than it might have been without them.

The examples of forms and policies are good and well placed to illustrate the text. These examples include deed of gift forms, and reading room, collections management, and records management policies. Most helpful are instances of multiple examples and even the "bad" examples illustrate best practices. The appendices with suggested readings and resource lists are very useful and include works that provide more in depth advice on specific topics.

The case studies are interesting and provide insight into ways to accomplish tasks that certainly seemed insurmountable at the onset. It is encouraging to read about successes with an understanding that the work eventually gets done. Some are better written than others, but such is the risk of contributions from

additional authors. Each chapter includes at least one case study written by a lone arranger, covering topics such as project management with a small staff, publishing finding aids online, and preservation planning.

The book could have been strengthened by a couple of additions. First, it does not really address the difficulty of split responsibilities, which is often the case with a lone arranger. Many lone arrangers work in small libraries or other institutions where their archival duties are just a portion of what is expected. Information on helping non-archival staff understand the undertakings and time requirements for intellectual control of a collection would have been useful. It can be difficult to find blocks of time (and space) to work with materials while interrupted with other parts of the job. Also, the reliance on the lone arranger's solution in recruiting volunteer or intern help is not always practical. In a rural area without the resources of graduate schools and other professional level assistance, the additional requirements of supervision and training can overtax an already stressed professional.

The Lone Arranger is a good overview “intended to provide guidance for the daily challenges your job presents” (1). The approach of acknowledging the challenges of a one-person endeavor is inviting and comforting to anyone intimidated by the rest of the archival literature. As Zamon states, “In the end it is our work that shapes the history of our organization and informs our community” (128). The satisfaction in that statement is, in large part, the reason we continue to do the job.

Debra Branson March
Young Harris College

Academic Archives: Managing the Next Generation of College and University Archives, Records, and Special Collections. By Aaron D. Purcell. (Chicago: Neal-Schuman, 2012. 315 pp.)

Aaron Purcell's *Academic Archives* has provided archivists with a timely guide to the management of college and university archives. Purcell, professor and director of special collections at

Virginia Tech, draws on years of professional training and experience to bring his readers this thorough, well-researched volume.

Purcell divides the book into three parts: I. Archives and the Academic Environment; II. Building and Updating an Academic Archives Program; and III. The Future of Academic Archives. The first part consists of three chapters that provide an overview of the field of academic archives; the second section is made up of six chapters of practical guidance on all aspects of archival management; and the final part is a single chapter that examines emerging trends in academic archives. Within each part, each chapter is structured in similar fashion, including a short introduction to the topic at hand preceding a thorough examination of the subject. Inset text panels that appear every few pages help to emphasize the major points, and aptly placed figures illustrate the text. Each chapter also contains a conclusion and a list of references that represents the current scholarship on each topic. Taken together, these lists provide an excellent, up-to-date bibliography on academic archives.

The three chapters in Part I make for especially instructive reading for those considering a career in the field of academic archives. Chapter 1 provides excellent advice on preparing and becoming educated for the field, and, once employed, the expectations of service, scholarship, and job performance. Based on the A*CENSUS data from 2004, Purcell concludes that on the one hand many senior archivists will retire in the coming years, leaving their positions available to mid-level archivists who don't necessarily want to step forward to senior positions. On the other hand, entry-level positions are hard to get, because the number of schools offering archival education has recently increased. In the first case, supply exceeds demand, while in the second the reverse is unfortunately true. Chapter 2 covers current trends in academic libraries in general, including developments in learning commons, scholarly communication, open access, and digital curation. The final chapter of Part I provides a discussion of the history, development, and future directions of special collections, and how academic archives fit into the special collections model. All these chapters include vital information for future academic archivists seeking a better knowledge of their chosen profession.

Part II of this volume covers the steps involved in building an academic archives program. This section is relevant to both beginning and seasoned academic archivists, as it addresses not only the methods to build programs, but also ways to update existing academic archives programs. Archivists can pick and choose among these chapters to find material on particular areas of concern, including developing and building a mission statement, creating a records management program, setting up a collection policy, and managing the archival functions of acquiring, arranging, and describing collections. A particularly thoughtful discussion of leadership is provided in Chapter 4. A somewhat neglected topic in the archival literature, this section draws on a variety of resources to develop the discussion of common traits and characteristics of good archival leadership. Another useful chapter, Chapter 8, covers research services, public outreach, and web presence for academic archives. But it is the final chapter in this part that is perhaps most crucial for today's academic archivists. Chapter 9 examines the handling of electronic records and digital projects. All too often, this aspect is left out of general texts on archival management yet this subject is a more and more vital part of academic archives. The text provides an excellent description of appraising and storing electronic records, reminding archivists to keep potential research value in mind when appraising records, just as in paper records. Another useful discussion centers on multi-institutional digital projects, including considerations for the long-term maintenance and continued relevance of digital projects.

The final chapter of the book offers Purcell the opportunity to identify emerging issues that will define the future of academic archives. The author points to changing technologies, indicating that electronic records will become increasingly prevalent. Comments on the changing face of advocacy and promotion of archives, along with a prediction that academic archivists will become more involved in development, ring especially true in these lean budget times. Perhaps the most salient point that the author makes is that the rare and unique materials in each academic archive will help define the uniqueness of each academic library. Purcell argues that this "uniqueness" factor will have a profound influence on the academic libraries of the future.

This excellent volume should be required reading for seasoned professionals, especially those who find themselves in

leadership roles in the academic archives setting, as well as for students in archival programs at library school or, indeed, for anyone considering a career in academic archives.

Christine de Catanzaro, PhD, MLIS
Access Archivist/Subject Librarian – Music
Georgia Institute of Technology Archives

Controlling the Past: Documenting Society and Institutions – Essays in Honor of Helen Willa Samuels. Edited by Terry Cook (Chicago: Society of American Archivists, 2011. 442 pp.)

Controlling the Past is more than a compilation of essays exploring the role of appraisal in the documentation of modern society. This festschrift – a collection of essays in honor of a scholar’s achievements – provides archival theorists and practitioners the opportunity to reflect on the groundbreaking work of Helen Willa Samuels and extend her revolutionary models of documentation strategy and functional analysis down the innumerable paths for which they paved the way. The volume is divided into two main sections: “Documenting Society” in which appraisal is explored from within the numerous contexts of individuals, institutions, and the records themselves; and “Representing Archives/Being Archival” which examines more closely the individual choices made by archivists and the ethical choices these decisions entail. Editor Terry Cook’s introduction briefly outlines Samuels’ contribution to the archival field and describes the connections that tie together the sixteen essays that make up the work’s core. Cook suggests returning to his brief summaries of each essay before reading them, a useful suggestion for anyone examining the overarching themes of the book; however, each essay stands alone as a contribution to the field of appraisal theory. Cook completes his introduction by exploring his own interactions and experience with Helen Samuels, laying out the central tenets of her scholarship through the lens of their relationship. “Helen was asserting very strongly that archivists are

not just curators of the documentary traces of the past; they control and shape that past in fundamental ways” (26).

Within “Documenting Society” the role of appraisal is approached from many vantage points. While professionals such as Gregory Sanford, Nancy Bartlett, and Robert Horton present specific instances of initiatives, new approaches, or lessons learned from the example of Samuels, other essays examine the role documentation strategy and functional analysis have played in stimulating new research and perspectives. Joan M. Schwartz’s fascinating essay investigating the myriad meanings of a single photograph is a prime example of how archival scholarship can be employed to bear on new and innovative applications. “...I adapt, not adopt, Helen Samuels’ key thinking...I suggest not only the ways in which her key ideas have spawned new applications, but also, and perhaps more importantly, why archivists must be open to considering, testing, and tweaking new approaches to archival materials...” (72). Samuels called for a reconceptualization of the archives, encouraging archivists to become active in the acquisition of records that document a broad swath of society. This appeal to activism requires a deep understanding of the workings of diverse groups as well as the ability to strategize across disciplines to reach solutions. These skills have become even more essential as digital records drastically increase the number and types of records created. Richard Cox’s and Richard N. Katz and Paul B. Gandel’s essays call for new archival missions and appraisal approaches reflecting the increasingly complex and inter-related contemporary documentary universe.

As archivists transition away from the role of passive record keepers and strive to define themselves within changing organizations, the profession looks to Samuels’ model of inclusiveness and mindfulness. Bruce Bruemmer’s essay on the need for archivists of all institutional affiliations to work together and respect each other’s commitment to archival principles may be included in “Documenting Society” but it speaks to many of the themes in “Representing Archives/Being Archival.” Francis X. Blouin Jr. and James M. O’Toole reflect on how archivists have developed theoretically and professionally since the 1970s and 1980s. Elizabeth Yakel and David Bearman discuss the ways in which technology and new media affect archives, creating opportunities for both automation and engagement. Finally, Brien

Brothman, Verne Harris, and Randall C. Jimerson all explore the implications of confronting personal contexts and acknowledging the archivist as complicit in the creation of records with a multiplicity of constructed meanings.

Controlling the Past concludes with two essential essays by Elizabeth Kaplan and Helen Samuels. Kaplan traces Samuels' theoretical development through her professional writings, noting that "Samuels' works are all characterized by a conviction that archival practice is enriched and enhanced when it rests on a considered and rationalized intellectual framework, and that hard-won knowledge should be shared, not only in the form of thoughtful writings, but equally important, in the useful tools like guidelines and case studies"(383). This acknowledgment is key to grasping Helen Samuels' ultimate achievement, the advancement of archival theory and professionalism within the practical context of the challenges faced by archivists on a daily basis. Helen Willa Samuels spearheaded a movement in which archivists are conscious of their necessary role in both the creation and appraisal of modern records, and are continually enriched by the diversity of scholarship such as that included in this volume.

Heather Oswald
Archivist and Coordinator of Rare Books
Kennesaw State University

Processing the Past: Contesting Authority in History and the Archives. By Francis X. Blouin, Jr. and William G. Rosenberg. (New York: Oxford University Press, 2011. 272 pp.)

Processing the Past reunites two respected archival theorists to tackle the complicated issues surrounding how the work of historians and archivists intersects. Through this book, Blouin and Rosenberg sought to help historians and archivists "to better understand the changing relationships between authority, history, and documentation" (10). This book is divided into two sections, and the first lays out the history and changes occurring in the relationship between historians and archivists. This section

effectively relates many of the complex issues that the archival profession is dealing with, including archival authority and social memory. The second section focuses more on possible solutions to the problems presented in the first section. Blouin and Rosenberg do provide many innovative ideas for encouraging archivists and historians to find common ground. Overall *Processing the Past* presents a fantastic view into the issues of archival authority.

The first section of *Processing the Past* discusses the relationship between historians and archivists. It lays out how this relationship evolved and how historians began to put less faith in the supreme authority of the archives for historical fact. To the authors, the main reason for this emerging divide was the emergence of contested sources that led to the profession's turn away from traditional archival sources. Also, they found that the study of social memory had some impact on how historians use and perceive archives. They claim this is a deeply philosophical issue that many practicing archivists may not witness on a regular basis, but one that will become only more common as users, including historians, find sources to be less and less reliable. Blouin and Rosenberg suggest that even though historians began questioning the authority of records in the 1960s, the "transporting lure of archival dust was still every bit as intoxicating as it had been to Ranke and Michlet" (84). This is a comforting proposition that alludes to the continuing relevancy of archives. At the end of the first section, the authors then point the reader to the second part of the books, which in their words may "provide some better understanding for each of how the past is now being processed by the other, and offer hints of at least some possibilities for bridging the divide" (93).

Section two focuses on the changing trends in documentation and the relationships archives have with researchers. This section focuses more on archivists and their activities. Specifically, it focuses on issues with collecting in the modern era, dealing with social memory, and politics. The authors create an interesting discussion in the chapter entitled "The Archivist as Activist in the Production of (Historical) Knowledge." In this chapter, the authors discuss how archivists create knowledge, or its loss, through selection practices. Using the work of philosopher Jacques Derrida as a lens, Blouin and Rosenberg spent time pondering how enduring value and other archival

concepts play into the archivist's role in knowledge production. They come to the conclusion that "archives are thus very active sites of constant and multiple possibilities ... a vibrant site of knowledge accumulation" (160). This was one of the many interesting discussions found in part two.

Together Blouin and Rosenberg present an engaging discussion of the many historic and current issues facing the relationship between archivists and historians. While the main purpose of the book is this relationship, many lessons are learned from Rosenberg and Blouin. Specifically, this book prompts archivists to think about the value not only of records, but also of the value added to those records through archivists' activities. Most importantly, the authors provide good examples of how archivists can re-engage with the construction of historical thought.

Joshua Kitchens, CA
Archivist, Georgia College
Student, Masters of Archival Studies, Clayton State University

A Different Kind of Web: New Connections Between Archives and Our Users. Edited by Kate Theimer (Chicago: Society of American Archivists, 2011. 369 pp.)

A Different Kind of Web: New Connections Between Archives and Our Users explores the ways that archival professionals are using Web 2.0 tools to further their mission, primarily in the form of outreach, but also in other ways. The book is split into sections with overarching themes – the first is using Web 2.0 for outreach to patrons and donors; the second explores issues of authenticity and authority when you invite users to interact with archival collections via Web 2.0; the third talks about using social media to include the public in the inner workings of archival processing. Within each of these three sections, a topical essay is followed by a series of case studies of Web 2.0 implementation by archival institutions. The tools covered include Facebook, Twitter, blogs, wikis, Flickr, and YouTube. Each chapter follows a similar pattern, with sections on the background

of the institution, business drivers, and the steps they followed to adopt the web strategy. Following are the results, challenges, and the next steps they intend to take. These case studies are not geared toward a technical audience. They are directed at the archival profession as a whole, rather than those with particular technological expertise, and primarily focus on the benefits and challenges that these new technologies bring to an archive.

One of the recurring themes in the essays was that while social networking helped familiarize patrons with an archive and its collections, researchers still generally have access to collections either in person, or through Web 1.0 tools such as relatively static institutional home pages and online finding aids – and a survey of National History Day participants indicated that they would prefer that more information was available on these websites, as opposed to Twitter, Flickr, or Facebook. The projects profiled in the case studies were generally deemed a relative success. An archive’s Twitter or Facebook presence seemed to cause an increase in web traffic, and fostered a familiarity and intimacy with patrons. However, they did not take the place of any existing services, so it’s up to the institution to decide whether the rewards are worth the effort.

The essay that begins the second section, titled “Balancing Archival Authority with Encouraging Authentic Voices to Engage with Records,” brought up some timely discussion points about the role of the archivist. Elizabeth Yakel reflects on the challenges of maintaining authenticity while encouraging Web users to share stories through Web 2.0 tools like Facebook and blogs. She doesn’t come to any significant conclusions, however, choosing to merely open the discussion. It’s up to the reader to determine how or whether to curate crowd-sourced information.

Because this book is a compilation of essays by different authors, some of these essays can be repetitive at times. For instance, the essay that begins the third section, “New Tools Equal New Opportunities” repeats most of the points brought up in the previous two essays, then very briefly discusses the contents of the section: using Web 2.0 tools to share the inner workings of an archive. It would have been more effective for this essay to follow the model of the other two chapters and primarily focus on the topic of how archives can use Web 2.0 to share the inner workings

of the archival process, through wikis and blogs about collections currently being processed.

A Different Kind of Web is not a step-by-step technical manual for setting up a Wordpress blog or Facebook presence; this book focuses on the bigger issues of new technology's effect on the archival profession, such as authenticity and how to set goals and measure results for a successful Web 2.0 presence.

Angela Flenner
Digital Services Librarian
College of Charleston

I, Digital: Personal Collections in the Digital Era. Edited by Christopher A. Lee. (Chicago, Illinois: Society of American Archivists, 2011. 379 pp.)

Archival repositories have faced the rising tide of digital preservation since the debut of personal computers in the early 1980s. But the growth of mobile devices, social media, and cloud storage has made archiving collections of contemporary individuals a daunting task. *I, Digital: Personal Collections in the Digital Era* edited by Christopher Lee addresses these challenges and offers basic guidelines for collecting and preserving digital personal papers. Ten authors answer the questions: Who else is facing these obstacles? What methods are currently in use? How will these shifts affect creators and users?

I, Digital is divided into three sections: Conceptual Foundations and Motivations, Specific Genres and Document Types, and Implications for Memory Institutions. The first essay, by Christopher Lee and Robert Capra, discusses the interdisciplinary aspects of curating and preserving digital collections. Fundamentals of electronic recordkeeping and personal information management are summarized and compared to current archival theory and practices to create a framework for collaboration. Adrian Cunningham continues the discussion by offering a modified set of principles for both curators and creators of digital personal collections. Originally intended for records

management purposes, these guidelines stress the importance of interoperability, technological neutrality, and providing context via metadata. The increasing amount of available and affordable storage for digital files has a significant impact on the way personal papers are evaluated and stored by creators. Catherine Marshall addresses the challenges and benefits of working with the large amounts of material accumulated over an individual's lifetime. Her essay touches upon emulation, one of the most fascinating and complex methods of providing access to digital personal papers. Part 1 concludes with Sue McKemmish's re-visitation of her 1996 paper "Evidence of Me...", an examination of the relationship between personal papers and representations of the individual found in public digital environment. Included is an especially thought-provoking description of the Koorie Archiving System, which aims to create an "archival multiverse" where "control is shared and all parties involved can negotiate a meta-framework in which multiple perspectives, provenances, and rights in records coexist" (137).

Perhaps the most practical and useful section for those actively managing digital personal collections is Part 2: Specific Genres and Document Types. Christopher Lee's second contribution focuses on appraising and collecting traces of an individual's online activities. This data is often scattered across multiple interactive sites in the form of tags, comments, posts, and site-specific functions, such as "pins" or "likes." Lee cautions archivists to gather documentation of both the exceptional and ubiquitous activities of an individual, and stresses the importance of preserving the context in which that data is found. Kristina Spurgin follows with a comprehensive examination of the challenges in managing digital collections of serious amateur photographers. Those not working with this particular format should still regard Spurgin's essay, for the best practices presented are applicable to many other creators of voluminous digital records.

I, Digital concludes with three essays written by professionals who have successfully incorporated born digital documents into normal workflows. Rachel Onuf and Thomas Hyry re-examine their 1997 article on managing electronic personal papers and reiterate Lee's earlier point regarding the prevalence and wide distribution of digital personal data. They charge

archivists with the tasks of openly collecting digital content as well as traditional papers and learning the necessary skills for being a successful information manager in the digital age. The authors also identify the need for access systems with advance searching and data mining capabilities, examples of which are provided in the publication's last two essays. Leslie Johnston details the University of Virginia's User Collection Tool, which assists users in organizing their digital data; PageComber tool for gathering online information; and Collectus software for assembling digital objects for education, research, and presentation purposes. Susan Thomas follows with a summary of methods used by the University of Oxford's Bodleian Library for managing digital personal papers, including the futureArch project, a digital forensics tool for capture and analysis of digital materials.

Archivists expecting a clear cut manual for managing digital personal collections will be left unsatisfied at the first pass through *I, Digital*. However, this publication does an excellent job at presenting the overarching considerations of collecting and preserving digital collections. Rather than establish specific and inflexible rules that will soon be outdated, the authors offer fundamental best practices that will be relevant to preserving digital content of all types for years to come. Those who truly digest and reflect upon the ideas presented in *I, Digital* will have a better sense of the correct route to successful preservation of digital personal collections. That road may not yet have signage or even be paved, but it is at the very least, a path leading in the right direction.

Sarah Dorpinghaus
Digital Projects Manager
University of Kentucky Libraries

Engaging Students with Archival and Digital Resources. By Justine Cotton and David Sharron. (Oxford: Chandos Publishing, 2011. 133 pp.)

Upon opening the envelope containing this book, the reviewer felt like she hit the jackpot. As head of special collections in an undergraduate institution, one of the primary responsibilities is to expose students to archival resources, both traditional and digital, in order to enhance students' research and to provide an avenue for cultural enrichment. This is a very difficult thing to do and a work that addresses the difficulties and provides new insights and ideas to achieve program goals will be eagerly read.

Special collections departments often focus on faculty outreach. Cotton and Sharron make a very good point in the first chapter: it is also essential to network and do outreach for special collections within other library departments. It is especially important to develop relationships with reference librarians and to find teaching moments to make reference aware of special collections and archival resources. Reference will be the first line of offense in promoting resources to students and potentially your most consistent partner.

The sample lesson plans for archival instruction could be particularly helpful as templates to assist the beginning instructor in scripting their lessons and including elements which make for an effective instruction session. Sample letters to teaching faculty (for the purpose of introducing workshop ideas) are also included.

The liner notes indicate that this publication is part of a new series of books that is "designed to provide easy to read and practical coverage of topics that are of interest to librarians and other information professionals." One feels from the tone of this introduction that the treatment is intended to be brief. This goal, while admirable, was probably responsible for this being, overall, a disappointing read.

While admitting that resources lists can quickly lose currency, the resource list could have benefited from being more comprehensive. Chapter 4, "Resources," is limited to large-scale digitization projects. Additionally, the teaching theory on which the authors base their advice needed a detailed explanation. An analysis of one of the lesson plans and how it fulfilled BOPPPS Model (Bridge, Objective, Pre-test, Participatory learning, Post-

test, Summary) goals would have been enlightening (62). Detailed descriptions of the authors' experiences with hands on instruction would also have been appreciated.

From this account, the authors approached students only through interaction in course offerings. It would have been interesting to discuss whether the authors found this to be the most effective or only way to engage students with archives or whether they had developed offerings in which they engaged students directly without a course as intermediary.

Overall, it was beneficial to read this book once but it will not become a core resource to return to for advice.

Carol Waggoner-Angleton
Special Collections and Institutional Archives Librarian
Reese Library, Augusta State University

Records Management for Museums and Galleries: An Introduction. By Charlotte Brunskill, and Sarah R. Demb. (Oxford, UK: Chandos Publishing, 2012. 259 pp.)

Records Management for Museums and Galleries: An Introduction, by Charlotte Brunskill and Sarah R. Demb, is the result of the Renaissance London Information and Records Management Project, a citywide collaboration in London to educate records managers with little experience. It provides readers with basic principles and methods in records management specific to a museum or gallery environment. Both authors are experienced records managers in London, England. Charlotte Brunskill is the archivist and records manager at the Paul Mellon Centre for British Art which is the sister institution to the Yale Center for British Art in Newhaven, Connecticut. Sarah R. Demb is the first records manager at the Museum of London where she is also responsible for the institutional archive. Their book focuses on records management in the United Kingdom but it also describes the fundamental methods necessary for a successful records management operation in any institution.

Records Management for Museums and Galleries offers an inclusive overview of records management operations in information businesses. Brunskill and Demb familiarize readers with records common to museums and explore the professional and legislative guidelines affecting modern record-keeping practices. The goal of this book is to bridge the gap where “not only do information specialists face unique challenges in the museum world, but it is not uncommon for records management concerns to be the responsibility of individuals who have limited experience in the field” (xv).

Brunskill begins with a brief history of records management where they explain the development of methodologies used by museums in the London area. In Chapters 2 and 3, Demb defines the terms and core concepts of records management and also explains how to communicate the importance of an effective system to staff members. She indicates that most management systems concentrate on small factions of records within the whole organization rather than systematically collecting records from each department. In Chapter 4, the only chapter that solely pertains to British records, Brunskill summarizes British legislation that is relevant to records. The following chapter topics include: how to conduct a records survey, strategy and action planning, and how to develop a file plan, retention schedule and records management procedure. These chapters give step-by-step instructions on how to begin implementing records management procedures into an institution.

A noteworthy addition is the last chapter and the following appendices that list resources and sample policies that will prove useful to new and experienced professionals. Chapter 8 focuses solely on resources available for users. The authors provide helpful websites for UK legislation and regulations, spoliation and repatriation, professional organizations, discussion lists, guidance and training, and standards. The appendices include sample forms, cases, and policies on topics such as data protection, risk assessment, and general records management. For example, Appendix 10 offers a sample direct survey questionnaire that can assist a records manager with understanding what records are being created and how they are used in a specific department. The

closing pages of the book will prove beneficial by presenting records managers with a place to begin.

A main strength of the book is the logical and straightforward structure of the subject matter makes for easy reader comprehension. The authors define records, explain why records are important, and describe how to implement a successful records management program into an institution. Readers will not only have a better understanding of records management; they will also have useful resources to help in the application of records procedures.

While professionals in the UK will benefit more from the book, readers outside of the UK will find that it presents sensible solutions to current global concerns. Despite the focus on UK records management, *Records Management for Museums and Galleries: An introduction* is a practical, valuable guide to records managers in any form of organization. Both authors are experienced in records management in the United States and the UK. The book is intended for people not formally trained in records management methods and offers the basics on how to get a records program started and an understanding of why records management is important in these institutions, whether they are in the UK or not.

Virginia Ellison

Reference Librarian/Archives Assistant, The Citadel

Reference Librarian, South Carolina Historical Society

Better by Design: An Introduction to Planning and Designing a New Library Building. By Ayub Khan. (London: Facet Publishing, 2009. 224 pp.)

Better by Design is a textbook-style book about the processes and procedures behind planning and designing a new building or a substantial renovation of a building to be used for a library. In particular, Ayub Khan describes the stages, players, documentation, construction, design, space planning, and initial occupation basics so that the reader obtains a simple understanding

of building fundamentals. Organized by topic, the book is user-friendly and makes for an easy reference before and during a library project.

An important feature of *Better by Design* to keep in mind is that it is written for the United Kingdom (UK) and not the United States (US). Many differences come down to terminology, such as “ICT” equating to “IT,” or “outline brief” translating to a “project charter.” However, there are important differences between the processes and procedures for these two countries. In particular, Khan provides a more complicated breakdown of project stages than typically seen in an US-based project, which involves initiation, planning, execution, monitoring and controlling, closing, and commissioning. The number of key players in a UK-based project (as presented in *Better by Design*) is also more than typically seen in the US. For example, the cost consultant and planning surveyor responsibilities usually fall under the scope of the architect in US projects. Additionally, interior design responsibilities typically cover aesthetic and related code aspects, not engineering as outlined in the book.

Understanding legal requirements is an important issue in any building project. In particular, the author discusses the UK Disability Discrimination Act of 1995. The US equivalent is the American with Disabilities Act of 1990, which is not discussed in the book. Although the aim of these legal requirements is similar, it is important to understand the specifics of the applicable law.

Khan succinctly discusses twenty-first century library design, but barely mentions environmental considerations, except for lighting and ventilation. This is surprising, since green building programs, such as US-based LEED (Leadership in Energy and Environmental Design) and the UK equivalent, BREEAM (Building Research Establishment Environmental Assessment Method), are a growing component of the building and design field. The author mentions certificates in the glossary, but does not include basic code, certificate, and inspection requirements that would aid in understanding the mandatory government requirements adhered to by the architect.

Timeframe and space planning are adequately covered with tables, references, and appendixes, but budgeting information could be examined more. Fees, payment options, and funding are important and are given ample coverage by Khan, but without at

least a range of costs tied to various expenses involved, which could be expressed by square footage, the client, in this case the librarian, could easily misrepresent and misunderstand initial cost analyses. Providing the client with an understanding of costs can lead to a more fully funded and successful project. With websites and books available regarding these topics, inclusion in the bibliography of such references would give the reader a more thorough understanding of the building process.

Despite the UK-specific focus, *Better by Design* is a simple guide that provides a basic understanding of the building process, even with some missing topics and repetitiveness. The author could have provided a more well-rounded guidebook for libraries by adding in a few additional references and tables. By introducing funding options and new technologies, the book delves into innovative options available to libraries to provide a cutting-edge facility with minimal cost impacts. Above all, by emphasizing change, Khan drives home the point that a construction project must be flexible to adapt to unforeseen issues, which is central to any project being successful, delivered on time, and within budget.

Jennifer Dixon, ASID, MHP
LEED Green Associate

Public Relations and Marketing for Archives. Edited by Russell D. James and Peter J. Wosh (Chicago: Society of American Archivists, 2011. 273 pp.)

In a world rife with competitive marketing and connectivity, archives can be pushed to the side and into obscurity. For this reason, public relations and marketing are essential to the success and even economic survival of archives. The editors of *Public Relations and Marketing for Archives*, Russell D. James and Peter J. Wosh, brought together notable archivists from across the country and from different backgrounds and institutions to create a manual to explain in jargon-free terms, current practices for promoting access and encouraging positive images and well-publicized programs and collections. The editors realized the

importance of sharing this expertise and demonstrate this need by stating, “Archives, especially in times of financial cutbacks and other worries, need to use public relations and marketing in order to increase awareness of their mission and to safeguard the history of the communities they serve and to remain competitive in the race for continued funding” (xiii).

This manual is divided into topical chapters that cover websites, social media, traditional media outlets and establishing relationships with the press, promotional materials, programming and presentations, and covers audiences such as societies, donors, and college students. Throughout this publication is the argument for a strong marketing and public relations plan and consistent work towards these goals across a variety of media – with both traditional and the newest means. The chapters all cover aspects of this need and each public relations subset or marketing platform is defined, assessed, and explained in easily understandable language and sidebars and figures further elucidate the topic. For example, the blogging chapter by Lisa Grimm contains sidebars about the categories of blogs, a history of blogging by archives, an argument for blogging by archivists, and screenshots of different archives’ blogs (55-71). Each chapter in the book contains its own “table of contents” and highlights covered topics within the chapter. Each also provides references, and additional resources are included in many. The publication includes helpful features such as sample policies, term guides, tips sections, and a complete sample marketing plan for archives. Especially interesting is the chapter about college students as an audience and interactive partner. This section, authored by Gregory A. Jackson, contains a short literature review on the subject and then the contributor stated his belief that “unless students are made aware of the purpose (or even just the existence) of the archives, much of the “history” of their institutions will go uncollected” (233). Jackson also discusses ways to “connect” with students through an archival student advisory panels, exhibits, MARC records, etc.

Public Relations and Marketing for Archives states that it “does not claim to constitute the definitive work on this topic. Rather, it seeks to synthesize best practices and provide a useful toolkit for effective programs” (4). The publication certainly accomplishes this goal and is a great resource for quick assistance on a variety of topics relating to anything and all public relations

and marketing. This book should be kept as a ready reference guide and shared with students studying and learning about archives and public history as it contains important tools and knowledge that will become increasingly so for current and future archivists to perform their jobs and to best serve their institutions. Each contributor in *Public Relations and Marketing for Archives* reviewed the literature on their selected topic and then added his or her own insight, practices, and demonstrated knowledge of current trends in the archival, public relations, and marketing professions. The contributors come from a variety of background and institutions. From processing archivists to public relations specialists and technology professionals, this book uses the expertise of all to provide a well-written and effective manual. The editors themselves have experience in archives, teaching, and in freelance editing. Their combined backgrounds bring a breadth of technical knowledge that keeps the book consistent in its message and contiguous in layout and language.

This workbook-style publication is especially strong in organization and is thoroughly indexed. This expert source of information is perfect for the busy archivist who handles outreach and marketing as part of “other duties.” However, the editors stress that marketing and public relations should be written into the mission of the archives and with this up-to-date handbook, these two important needs are made much more manageable and enjoyable (xiii).

Kate Pope
Archival Associate
Georgia College and State University

Drupal in Libraries. By Kenneth J. Varnum (Chicago: ALA TechSource, 2012. 133 pp.)

Drupal is a free, open-source, PHP-based, community-driven, modular framework for constructing and managing websites. It is highly extensible and fully customizable to just about any site need. As such, it has been steadily gaining

popularity in both academic and public libraries throughout the years. There are Drupal based groups devoted solely to libraries (<http://drupalib.interoperating.info/>) and using Drupal in libraries is frequently the focus of many articles in a wide variety of contemporary library journals, including *Library Journal*, *Library Hi Tech* and *Collaborative Librarianship*. Even the ALA website runs on Drupal (<http://www.ala.org/>). In the library and archive world, Drupal is here to stay.

However, Drupal is known for its steep learning curve, and attempting to justify the transition from a conventional website or proprietary content management system to an open-source solution such as Drupal takes a lot of thought and advanced research. That is where *Drupal in Libraries*, #14 of the LITA Tech Set series, written by Kenneth J. Varnum, comes into play. This book provides a very basic initiation to what Drupal is and how it can be leveraged within your institution. Marketing, best practices, library and archives usage and site analysis (metrics) are discussed in detail. It must be noted that there is very little time spent addressing the practicalities of using Drupal. Though Drupal installation, basic content creation, and module installation are addressed, this title does not investigate the specifics of Drupal development in any depth.

Varnum's work is incredibly useful for those uninitiated into the world of Drupal. The major strength of this title lies in its straightforward discussion of Drupal as a tool for libraries and archives. Drupal, even for the most experienced web librarians and digital archivists, requires a perspective shift on how content is created and maintained online. The plain language used in this book cuts through the common jargon often found throughout other Drupal texts and allows the amateur a direct path for entry into an otherwise unwieldy vernacular. The bulk of the book is spent thoroughly and successfully discussing the issues and considerations of Drupal implementation on a theoretical level, Drupal specific marketing tools available for libraries, and tools for better Drupal integration with library services (such as LibGuides). As such, on a theoretical level, this title provides a solid introduction to the technology at hand. However, from a practical perspective, this title is lacking. There is only an elementary description of the building blocks of Drupal (blocks, nodes and modules) and one could argue that a more in-depth treatment of

these Drupal components would greatly aid in the understanding of the system strengths and weaknesses as a whole. However, it is quite apparent that this slim volume, only 133 pages, is not intended as anything more than an introductory guide to the expansive and rapidly growing Drupal universe.

But why would an archivist care about Drupal? With the growing number of digital libraries and academic institutions transitioning to Drupal as their preferred CMS or digital library front end, being familiar with the technology can only help the modern archivist. Additionally, as more and more archivists are expected to supplement the traditional role of arrangement and description with encoding and digitization (especially at smaller institutions that cannot afford the luxury of distinct digitization departments or services), having a solid grasp of upcoming web technologies is fast becoming considered a serious advantage in the field. *Drupal in Libraries* can provide that basic introduction and would make excellent reading for anyone who needed to get up to speed quickly on the subject.

If your institution has already decided on making the conversion and you find yourself in the unenviable position of developing a Drupal site yourself, this book is not your best resource. However, if you have been tasked with chairing a committee to investigate Drupal as a CMS option for your institution or if you have been notified that your institution is going to move to Drupal in the future, I would certainly recommend this title.

Heather Gilbert
Digital Scholarship Librarian
College of Charleston
