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Book Reviews

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Book Reviews

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BOOK REVIEWS

Creating a Local History Archive at Your Public Library. By Faye Phillips (Chicago: American Library Association, 2017. xiv, 159 pp.).

Local history archives often began by accident. Someone had a grandparent's scrapbook in the attic, or found a diary in a thrift store, or came across the records of a local company in an empty building. And not knowing what to do with this material, the owner offered it to the local public library. Over time the collections grew, the need to care for them became obvious, and with varying degrees of success, libraries turned these menageries into archives. For a long time now, public libraries have needed a good and compact guide to the basics of acquisition, processing, and preservation. In *Creating a Local History Archive at Your Public Library* author Faye Phillips, a former librarian and archivist at the Louisiana State University Libraries and now owner of V. F. Phillips Consulting, provides such a guide.

Each section of the book discusses and briefly explains an archival issue or practice and endnotes point the reader to sources for more in-depth information. The author includes samples of strategic plans and different formats for findings aids; lists the key elements of documents such as records transmittal forms; defines key phrases and concepts; and gives examples and scenarios that illustrate the topics covered. The author also includes checklists for appraisal, preservation, and security.

Following a good introduction on the development of local history collections and local history research, the author discusses collection development policies that define the scope of a collection, consider who will likely use the materials, establish gift policies, address resource sharing, and consider the sometimes difficult but necessary need to deaccession.

In the chapter on acquisition and processing, the author explains and provides examples for appraisal, legal transfer of material, accessioning, arrangement and description, and access. She addresses significant issues relating to these topics, including copyright, donor restrictions, monetary appraisals, different levels of arrangement, reference services, and outreach. The author offers

good advice for archivists trying to identify or determine the provenance of items they have inherited from decades past—a common problem in public library archives. Her recommendations are to search "the library or department files" for items like thank-you letters from former library directors, library annual reports that "often list yearly gifts and identify donors" and library newsletters (p. 66).

The final chapter, on preservation, explores basic conservation tasks such as cleaning documents and removing fasteners, as well as proper housing, temperature and humidity control, the importance of a secure storage space, appropriate work and research space, and the need for proper care and handling by staff and researchers.

In her conclusion, the author encourages readers to pursue continuing education, connect with "a network of colleagues," and participate in professional associations (pp. 139-141). This is excellent advice. *Creating a Local History Archive* will be most useful when paired with workshops and internships. This is not a criticism. The author has done a fine job of covering the basics of creating a local history collection and making it available to the public, but as this reviewer's mentor used to say, archival practice is more of a craft than a science. Few people could learn to knit a sweater or shape pottery by reading a manual and few people can become effective archivists without the hands-on guidance of experienced practitioners. The author compares finding aids to road maps because most finding aids are a general guide, not a detailed description of every item in a collection. To extend the analogy, *Creating a Local History Archive* provides an excellent road map to improving or establishing archives in public libraries.

James L. Baggett
Birmingham, Ala. Public Library

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Paper Cadavers: The Archives of Dictatorship in Guatemala. By
Kirsten Weld (Durham: Duke University Press, 2014. 352pp.).

Kirsten Weld's *Paper Cadavers*, winner of the WOLA/Duke
University 2015 Human Rights Book Award, makes significant
contributions to multiple disciplines, including archival science,
anthropology, political science, and history. The primary audiences
for this book include investigative journalists, archivists (especially
those charged with processing or managing access to sensitive
information and materials), historians interested in using textual
evidence to inform scholarship in new ways, and human rights
organizers. An ethno-historic study of the archives generated by
Guatemala's National Police during the civil war endured in that
country from 1960 to 1996, *Paper Cadavers* accomplishes two main
objectives.

First, Weld examines the historical context in which the
archives were generated and used—with U.S. support—by the
Guatemalan National Police as tools of counter-insurgency and
social control. Second, the book provides an inside account of the
process by which Guatemalan justice activists worked to leverage
some estimated 80 million documents for the purposes of recovering
historical memory and seeking post-war reckonings. Weld unpacks
the history of the National Police in the service of underscoring the
essential role of historical memory contained in the archives for
raising the consciousness of present-day Guatemalans and future
generations.

Weld, a historian whose research explores struggles over
(in)equality, justice, historical memory, and social inclusion in the
twentieth-century Americas, links these two objectives with the
notion of Ariadne's thread, leveraging tools and methodologies from
a variety of disciplines in order to articulate a cohesive solution to a
complicated scenario. Weld combines cultural anthropological
participant-observer methodologies with the skills of a historian who
weaves together evidence from archival materials to construct a
narrative. Ultimately, Welds shows that "documents, archives, and
historical knowledge are more than just building blocks of politics—
they are themselves sites of contemporary political struggle" (p. 3).

There are several significant conceptual takeaways for the archival audience. First, Weld applies the axiomatic idea that the ways in which a society cares for its records are reflections of the levels of equity, justice, and health of a nation, to reveal the "deep connections between efficient record keeping and effective social control" (p. 92) in Guatemala. She shows how organizing the records of the National Police could not only help people recover the identities of lost loved ones, but also aid in investigations to hold criminals accountable using documentary evidence. She uncovers the process by which archives formerly used as tools of social repression were mobilized in the service of post-conflict justice and reckoning.

Second, those interested in value systems attached to archival labor will appreciate Weld's use of the phrase "archival thinking" to describe the process by which a *sui generis* group of laypersons launched autodidactic efforts to grapple with the largest discovery of secret state documents in Latin American history. Project workers set about to clean, organize, open, interpret, and digitize the documents using iterative workflows that were flexible enough to accommodate both standard archival methodologies as well as investigative priorities. While the tools of traditional archival science allowed the Project to build power, these tools also caused roles first articulated at the grassroots level to became specialized and the organization of workers more hierarchal and increasingly complex. Initially, the Project was fueled by a collective and communal compulsion to build an accountability framework. But the folk knowledge innate to the life experiences of Project workers, many of whom were activists and insurgents directly affected by the atrocities carried at by the National Police, was complicated by the ways in which interpersonal workplace dynamics were either addressed or ignored.

Third, archivists working in the context of community archives, those that actively involve historically marginalized persons and communities and can fill representational gaps in the historic record, will find Weld's book compelling. Weld's work is yet another contribution to increasing the visibility of archival work that aims to preserve heritage that has been left out of mainstream archives and other cultural heritage institutions. Here, it is important to note that Guatemala's Association for the Advancement of the Social Sciences published a Spanish-language translation, *Cadáveres de papel: Los archivos de la dictadura en Guatemala*, in 2017.

Finally, archivists engaged in efforts to document incidents of hate-crimes, police violence, terrorist acts, and campus and community shootings, may find support, validation, and frameworks for building workflows in *Paper Cadavers*. Weld examines the psychological implications of reading, processing, and describing documents that detail terror and atrocities for hours, days, and weeks on end. This psychological fatigue, this tiring as a result of engaging with malicious content, is an often under-discussed and under-supported aspect of archival work in the twenty-first century. Those affiliated with the recent SAA-convened Tragedy Response Initiative Task Force may find resonance with Weld's work to transfigure terror archives into archives of social change.

Ultimately, *Paper Cadavers* is a book about how history and archives are intensely important parts of everyday people's lives. Weld shows how historical narratives and archival materials can be tools that all kinds of people use in the service of imagining different social and political worlds.

Mary Jo Fairchild
College of Charleston Libraries

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The Silence of the Archive. By David Thomas, Simon Fowler, and Valerie Johnson (Chicago: Neal-Schuman, 2017. 187 pp.).

The Silence of the Archive is part of the Principles and Practices in Records Management and Archives series, and as the title suggests, explores the many different ways in which gaps in the historical record manifest, and what impact this has. The book explores intentional silences, i.e. of records being destroyed, never created, etc., as well as those created by unrealistic expectations on what does—or does not—exist in the historical record. The authors also address silences in digital archives, and how those are similar or different from those encountered in the physical archive.

There is a chapter about the particular practice of users who, when encountering a gap in the historical record on an important

subject, create false records or forgeries to close that gap. This practice is explored more broadly in the chapter, and then dives down into an in-depth discussion of the false historical records created to fill in gaps in the history of William Shakespeare. Finally, the authors suggest possible solutions to the problems raised in earlier chapters, and where to go from here.

Although it is mostly concerned with addressing the overarching theoretical implications of silences to the entire archival profession, the authors did a great job grounding the abstract theory in a myriad of real-world examples. The intersectional and often postmodern approach given to the subject matter was appreciated. Additionally, while all three of the authors live and work in the United Kingdom, they have pulled from a wide array of international sources, and to great effect. For example, the authors draw connections between records of oppression and genocide from the former Yugoslavia, South Africa, and Australia, to name a few, and even draw on the current debate surrounding the preservation of the tweets of Donald Trump here in the United States. There is a good mix of both historical and current examples. In total, the book felt comprehensive and very up-to-date.

The thorough research systematically laid out by the authors in the text clearly demonstrates that the problems of silences in the archive are universal throughout the profession. This revelation is comforting in that it helps archivists realize they are not alone in dealing with these issues and can work together in sharing solutions; but also, a bit disheartening that the problems are so widespread. In particular, the examples given related to missing records related to the South African apartheid or child abuse in Australian care homes are a sobering reminder of the responsibility archivists are tasked with. In general, however, the authors provided a useful roadmap of potential problems, and some great examples that illustrate ways in which archivists have successfully tackled the issue.

Overall, the authors addressed the subject matter thoroughly, and explored every aspect of the topic in detail. Although there are a small number of areas where the discourse becomes a little too 'naval-gaze-y'—exploring whether documents collected by a historian to create a work is itself an archive seems beside the point—the text is well-written, well-organized, and logically presented. The subject matter would be most relevant for those

archivists who deal with records in a more public sphere, i.e. those in government, academic, or museum archives. It would be very appropriate either as an introductory book for current students or new archival professionals, or as a refresher for more experienced archivists. In summary, the authors set out to create a text that would help archivists understand an oft encountered problem in our profession, and they have clearly done so.

Ian Franklin
Heritage Werks

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The Bad-Ass Librarians of Timbuktu and Their Race to Save the World's Most Precious Manuscripts. By Joshua Hammer (New York: Simon & Schuster, 2016. 278 pp.).

　　Over the last several years, the world has watched in horror as Islamist terrorist groups have looted, vandalized and even destroyed archeological sites, religious facilities, and historic artifacts in northern Africa and the Middle East. Libraries and archives also have fallen victim to the religious fanaticism of Al Qaeda, ISIS and other extremists. In February of 2015, for example, the Islamic State destroyed 8,000 rare books and manuscripts housed at the Mosul Public Library.[1] In this enthralling book, journalist and author Joshua Hammer tells the remarkable story of how the librarians and archivists of Timbuktu saved their invaluable historic manuscript collections from the same fate.
　　Hammer at first offers a concise review of Timbuktu's history and describes how the desert city in northern Mali came to be a major center of culture, literary tradition and scholarly written production (chapter 2). Beginning in the fourteenth century, the city

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[1] Johnlee Varghese, "Isis Burns Down Mosul Library, Destroys 8,000 Rare Books and Manuscripts", *International Business Times*, February 24, 2015, accessed April 5, 2018, https://www.ibtimes.co.in/isis-burns-down-mosul-library-destroys-8000-rare-books-manuscripts-624375.

emerged as a hub for the transcription, composition, collection and trade of a wide range of manuscripts. The subjects of the writings ranged from algebra, trigonometry, physics, and chemistry to Islamic jurisprudence, philosophy, and poetry, some even addressing sexuality. In addition, their "aesthetic splendor" (p. 21)—special calligraphic styles and geometric designs—give the manuscripts outstanding value. Traditionally, the manuscripts have mainly been preserved by local families rather than in professional institutions, and at times have been hidden in caves and buried in the sand to protect them from destruction by religious extremists or theft by French colonialists. As Hammer rightly points out, eras of openness and liberalism alternated with phases of intolerance and violent repression throughout Timbuktu's history (p. 16 and p. 212).

After briefly introducing librarian Abdel Kader Haidara in the first chapter of the book, Hammer provides a more in-depth portrait of the man largely responsible for saving Timbuktu's manuscripts in chapters 3 through 5. In the 1980s, Haidara started working for the Ahmed Baba Institute, a public library and research center in Timbuktu, where he was tasked with approaching the owners of hidden manuscripts to encourage them to turn their collections over to the institute. Slowly gaining the trust of more and more manuscript owners, not only in Timbuktu, but all over northern Mali, Haidara managed to acquire tens of thousands of manuscripts for the library. After fifteen years, Haidara, whose late father had years earlier entrusted him with the care of the family's own manuscripts, left the Ahmed Baba Institute to properly care for his own vast collection. He was able to secure funding from international foundations and in January of 2000, his private Mamma Haidara Commemorative Library, named after his late father, was officially opened. Haidara also played a vital role in the establishment of the Association for Manuscript Preservation and Valorization for the Defense of Islamic Culture (Savama-DCI), which assembled Timbuktu's manuscript-owning families and raised money from cultural institutions around the world for the establishment of libraries and cataloging and conservation projects. By 2006, "Haidara had, almost singlehandedly, transformed Timbuktu from a depressed backwater into a Mecca for researchers, diplomats, and tourists from around the world." (p. 60/61).

At the same time, Islamist terrorism surged in the Malian Sahara. Chapters 6 through 11 give an overview of the rise of Islamist terrorism, the emergence of Al Qaeda in the Islamic Maghreb since 2007, and the capture of Timbuktu by Tuareg rebels and Islamist extremists in April 2012. The Islamists quickly established Sharia law and anyone who dared to resist the rigid rules faced beatings, torture and public floggings; even mutilations and stonings occurred.

Chapters 12 through 18 constitute the core of the rescue story. Hammer describes in absorbing detail how Abdel Kader Haidara, increasingly worried about the terrorist threat to Timbuktu's manuscripts, organized and directed the rescue of almost all collections held at Timbuktu's approximately 45 libraries. During the first phase of the operation (chapter 12), in the spring of 2012, a group of librarians, archivists, and their trusted family members secretly packed the manuscripts in metal and wooden trunks and chests. The loaded trunks were then moved to designated safe houses around the city by mule carts. Ultimately, only 14,000 of the city's 377,000 manuscripts remained in their original storage location at the headquarters of the Ahmed Baba Institute, which had been used by terrorists since the beginning of the occupation as a dormitory and weapons depot. The economic collapse, breakdown of law and order, and a consequent wave of burglaries in Timbuktu posed an increasing danger for the hidden manuscripts and eventually made their further evacuation to government territory unavoidable. This second phase of the rescue operation posed an even greater logistical and financial challenge. Yet with generous funding from benefactors around the world and the help of hundreds of dedicated volunteers led by Haidara's nephew Mohammed Touré, the evacuation of the manuscripts to Mali's capital Bamako began in August 2012 (chapter 14). Trunks and chests full of manuscripts made their perilous journey out of the city in four-wheel-drive vehicles. Discovery by the terrorists was not the only danger. Once the couriers reached government territory, military roadblocks staffed with "edgy, demoralized" (p. 182) Malian troops also posed a threat that eventually could only be resolved by frequent bribery.

While the evacuation of the manuscripts was still ongoing, the situation in northern Mali escalated. Fearing international interference, the terrorists went on the offensive in early January

2013, capturing more government territory and threatening to take over the whole country (chapter 15). At that point, the French government decided to intervene, and the decisive action of the French military quickly forced the terrorists to retreat (chapter 16). The Western intervention, however, made it even more difficult for Haidara's couriers to transport their precious freight from Timbuktu to Bamako. The manuscripts were now at risk from enraged terrorists vowing to take revenge for the intervention, and from the French military, which had turned the entire north into a zone of warfare. Reluctantly, Haidara decided to transport the remaining 100,000 manuscripts over the Niger river. This marked the beginning of the third phase of the rescue (chapter 17). Finally, only the manuscripts trapped in the occupied Ahmed Baba Institute remained in Timbuktu. Before fleeing the city to escape the French military, on January 15, 2013 the terrorists burned 4,200 manuscripts they found in the institute's restoration and conservation rooms (p. 209). The majority of 10,000 other manuscripts, however, were saved because the Islamists did not bother to look for further storage rooms in the basement (chapter 19).

Joshua Hammer has written a thrilling, well-researched book that makes for a good read. Based on his expertise acquired during multiple visits to Mali as well as through secondary literature, he provides the uninformed reader with sufficient historical background information about the country's dynamic history. The narrative is enriched by numerous interviews he conducted not only with Abdel Kader Haidara, his nephew, other participants in the rescue, and leading citizens of Timbuktu, but also with American ambassadors to Mali, as well as American and French military officers. The general audience, for which the book is clearly written, gets an extraordinary story of great bravery in these times of anti-intellectual violence. The professional archivist and librarian, of course, longs for a little more information about the manuscripts themselves, their current condition, and their accessibility. In this regard, the epilogue leaves the specialist a little uneasy, for it conveys that while the manuscripts were saved from destruction by terrorists, they were still at great risk to be further damaged by their inadequate storage in trunks and chests and the more humid climate in Bamako.

An article by Maria Luisa Russo from the Center for the Study of Manuscript Culture at the University of Hamburg, Germany

provides more current information on the fate of Timbuktu's manuscripts since their evacuation.[2] Russo coordinates the international project "Safeguarding the Manuscripts of Timbuktu," which was launched in March 2013 with the objective "to establish archival facilities in Bamako where the Timbuktu manuscripts can be stored, preserved, catalogued, digitized and made accessible to Malian and international scholars."[3] The project's website also provides further information on the ongoing conservation, cataloging, and digitization efforts.[4]

Esther-Julia Howell
Institute of Contemporary History, Germany

<div align="center">*****</div>

The International Business Archives Handbook: Understanding and Managing the Historical Records of Business. Edited by Alison Turton (London: Routledge, 2017. 462 pp.).

Written from the perspective of several archivists in the United Kingdom, the editor provides not only archives and records standards from the UK, but has also compiled information from case studies and other published resources from countries all over the world. The editor, Alison Turton, first created a handbook in 1991 entitled *Managing Business Archives*, used for years as one of the only textbooks on the subject for practitioners. When SAA published *The Records of American Business* in 1997, Turton found that her previous work seemed too British-centric, and took advantage of an

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[2] Maria Luisa Russo, "Contemporary Librarianship and Special Collections Issues: A Case Study in Manuscript Collections of Timbuktu and Other Malian Cities," *Italian Journal of Library, Archives and Information Science* 8, no. 1 (2017), 39-49, DOI: 10.4403/jlis.it-12136.

[3] See the project description on the website, accessed April 5, 2018, https://www.manuscript-cultures.uni-hamburg.de/timbuktu/index_e.html.

[4] See https://www.manuscript-cultures.uni-hamburg.de/timbuktu/index_e.html, accessed April 5, 2018.

international business archives conference in Glasgow to start this volume. She drew upon the knowledge of like-minded professionals who worked in similar positions, yet could provide different viewpoints of the work.

This book is divided into four parts: 1) Business archives in context, 2) the nature of business records, 3) managing business archives, and 4) using business archives. Reviewing the titles of the chapters shows that it is partly an introduction to the specifics of business archives for a professional archivist, but it also provides basic archives information to those non-professionals who might find themselves in a business archivist position. Easy-to-scan reference tables of information and a complete list of the case studies and side stories illustrate the breadth of knowledge that the editor has painstakingly assembled. This provides a quick entry point into the reference work whether the reader is a graduate archives student or a practicing archivist who needs a particular piece of information.

Part one includes chapters on 1) an introduction to business archives, 2) the development of international business, and 3) changes in office technology. Part two discusses 4) understanding core business records as well as 5) understanding industry-specific business records. Part three contains information to help manage an archives, including chapters on 6) organization and objectives, 7) acquisition, appraisal, arrangement, and description, 8) preservation, 9) access, 10) managing digital business archives, and 11) managing risk. Part four helps the reader by providing guidance on 12) advocacy, outreach, and the corporate archivist, and finally 13) the business history discipline. Contributors to the volume are Roy Edwards (Southampton Business School), Leslie Hannah (Cardiff Business School), William Kilbride (Digital Preservation Coalition), Sarah Kinsey (Nationwide Building Society), Paul C. Lasewicz (McKinsey and Company), Katey Logan (Author and current doctoral researcher at Warwick Business School), James Mortlock (HSBC), Michael Moss (University of Northumbria), John Orbell (retired, ING Bank), Lesley Richmond (University of Glasgow), Tina Staples (HSBC), Jeanette Strickland (independent archives and records consultant), Kevin Tennent (The York Management School), Alison Turton (Royal Bank of Scotland) [editor], and Richard Wiltshire (London Metropolitan Archives).

Even those who do not work in the corporate world can benefit from this book. Not only does it reiterate the basics of archives work for those unfamiliar with terms or concepts, it also provides excellent overviews of different ways to think about and promote archives. For example, in the very first chapter, Katey Logan describes the archives as a company asset as well as a cultural and community asset, with several case studies peppered in among the advice. As evidenced by the popularity of retro items, companies can use the materials in their archives for inspiration and for brand nostalgia, directly helping the business. Even in other archives, such as a K-12 school archives, early branding and advertising materials have been used as research for a middle school economics class, certainly not a use that the original marketing team would have envisioned when they first created the brochures and handouts.

The historical reference information about the rise of international businesses—and thus of trade and empire—as well as technical information regarding the changes in office technology provides a solid reference work for those who have business records in their archives. Need to know the difference between a chartered company and a freestanding company? Need to know the technical differences between various types of paper produced by different duplicating processes? This book will help to answer those questions. In addition, the archivist might be able to provide a date range for a piece of paper based on the type of paper, inks used, or machine used to create the item. For example, archivists who maintain architectural records can use this type of information when roughly dating plans that may not have the date attached to them.

Most helpful to those who are just starting out with the management of a business archives is the information on the core types of business records and the development of the methods usually used to keep track of these materials, charting the history from oral and non-textual records to modern day practices. It is interesting to keep in mind that oral and non-textual traditions are still in use in some parts of the world, and archivists should always be aware that the records contained within an archives are never the complete record. Michael Moss states, "The business archivist can take comfort from knowing that across the historical sciences and in many other disciplines the notion that the written record is the only 'secure' evidence is no longer tenable," (p.90).

Part three will be inordinately practical to those who are newer to the profession and need some guidance on how to set up the archives and create solid policies and procedures. The section also contains talking points for discussions with management who might have different ideas of where the archives should be located and how it should be administratively structured. Richard Wiltshire's chapter on "Acquisition, appraisal, arrangement and description" even includes a sample of a classification arrangement, invaluable to those who have no idea where to begin to organize the records, often an initial stumbling block for those who are dropped into a project. The emphasis on using archives standards such as ISAD(G) demonstrates the need to adhere to best practices in the profession, helping to create descriptions that can be shared across the board.

The preservation and access chapters authored by the editor Alison Turner are well-researched and thorough, incorporating the latest standards for use by the archivist in planning and in day-to-day operations. Sections on specifications of building envelopes and planning for a move will be of great interest to those considering or starting new building projects. Preservation surveys and disaster planning—and recovery—strategies are also discussed, with templates and tables that are clear and easy to use. Access policies will differ between corporate archives and public archives, but the chapter provides the reader with thoughtful considerations when planning for access policies, finding aids, and of course, copyright concerns.

Of course, of great interest will be the chapter on managing digital records, as this is on the mind of every archivist. The reader will be able to skim through the chapter and find the topic which is of most interest, ranging from the overview of digital records and their makeup to technical specifics, and even includes information on establishing a digital business archives. As is pointed out in the chapter, this subject is incredibly complex and will require archivists to constantly keep up their training in this field. Instead of becoming overwhelmed with the amount of information, however, the authors encourage the reader to just get started somewhere. "There are also a host of small, practical steps to be taken, in order to avoid the dreaded digital black hole" (p. 352).

There is not a specific chapter on records management, which may be of more concern for a business archivist than another type of

archivist, but there is records management information found throughout the book. The section on documentation strategies in the "Acquisition, appraisal, arrangement and description" chapter discusses the importance of retention schedules and working closely with the records management department to ensure that the historical record is as complete as it can be. Wiltshire writes that "[o]ften such ongoing immediate accessions, negotiated direct with the record creators, will provide better assurance of comprehensive collecting" (p. 201). This mirrors the trend of archivists in more proactive roles, actively seeking out materials from local groups or individuals who can provide a richer understanding of the institution, the geographic area, or the collecting area.

The notes, list of references, and further readings at the end of each chapter includes not only classics in the field, but also more recent works, so those readers who wish to take a subject further will be able to do so easily. There are a few works in other languages, but the majority of the reference sources are in English.

In conclusion, this volume is a wonderful asset that will be of inestimable assistance to more than just corporate archivists. While there is industry-specific information within this book, there are several chapters that any archivist, especially those relatively new to the profession, can utilize. The historical background concerning the development of filing systems, which permeates much of what we do and what we collect, provides a deeper understanding of the overall process of managing records. Sometimes the day-to-day tasks of the job can overtake the professional; stepping back to gain a wider view by reading through this work gives a renewed sense of purpose.

Pamela Nye
Lewis H. Beck Archives, The Westminster Schools

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Putting Descriptive Standards to Work. Edited by Kris Kiesling and Christopher J. Prom (Chicago: Society of American Archivists, 2017. 352 pp.).

 Putting Descriptive Standards to Work is the most recent volume in the Society of American Archivists manual series, "Trends in Archival Practice," an "open-ended series of modules" (p. v) containing practical, trustworthy advice written by professional experts. The series is meant to fill gaps in the current professional literature, focusing primarily on the digital environment and diving deeply into issues and concerns glossed over in broader, general manuals. The current volume features modules by Cory L. Nimer, Kelcy Shepherd, Katherine M. Wisser, and Aaron Rubinstein, all of whom have been deeply involved in the development and use of the standards about which they write. This manual is designed to be used in conjunction with the standards rather than in place of those standards.

 The first three modules focus specifically on implementing the descriptive standards *Describing Archives: A Content Standard* (DACS), EAD3, and Encoded Archival Context--Corporate Bodies, Persons, and Families (EAC-CPF). Each module clearly describes the purpose of the standard and its development, its structure and use, and its relationships to and possible integrations with other standards. The authors also devote significant attention to decision-making within the context of each standard. All three modules feature numerous examples and case studies of the standards in use that will be helpful for readers. They also offer options and reasoning for using—or not—specific elements in an effort to guide users through identifying and establishing their own policies and/or writing in-house manuals. Nimer's and Shepherd's modules on DACS and EAD3 are most appropriate for those who are considering implementing the standards for the first time or converting to EAD3 from EAD 2002. Though there are still good insights to be gleaned, the DACS module will likely be less helpful for institutions who are still using EAD 2002. Wisser's module on EAC-CPF includes such a thorough encapsulation of the history and development of the standard that readers will still find it interesting even if they are not planning to adopt the standard. All three modules should be read with the standard close at hand for easy reference.

The final module in the volume, "Sharing Archival Metadata" by Rubinstein, contains the least nuts and bolts instruction but is also perhaps the most broadly appealing section. It is an excellent snapshot of the current options for sharing archival metadata and elucidates various methodologies in a way that is accessible for those with only a passing familiarity with metadata standards and technologies. Readers will find this information interesting and educational regardless of their intent or ability to share data from their own repositories. There is also good advice in this module, including professional best practices for exposing archival data and flexible options suitable for a variety of institutions with different levels of support for such systems. Readers who are interested in any particular method will need to look elsewhere for deeper instruction and exploration, but this module is an excellent place to begin.

Overall, *Putting Descriptive Standards to Use* is a thoughtful, thorough, well-structured, and well-written manual with something to offer archivists at any point in the process of adopting descriptive standards and providing access to archival description.

Sarah Quigley
Stuart A. Rose Manuscript, Archives, and Rare Book Library
Emory University

*****

Moving Image and Sound Collections for Archivists. By Anthony Cocciolo (Chicago, IL: Society of American Archivists, 2017. 218pp.).

In his *Moving Image and Sound Collections for Archivists*, Anthony Cocciolo compiles an impressive resource for archivists working with audiovisual materials. Written, as Cocciolo admits, for the small to medium repository, this work is an invaluable resource for archivists entering the realm of audiovisual materials. Broken up into two parts with a total of 11 chapters, he first discusses the common issues associated with audiovisual materials, touching on

subjects such as appraisal, arrangement and description, and legal and ethical issues, as well as working with donors and making content accessible. In the second part, he breaks down the chapters by materials type, discussing the history of these formats, issues associated with each, and the ultimate goals in working with audiovisual materials, especially audio, film, and both analog and digital video.

The first portion of the book, "Part 1: Archival Practices for Moving Image and Sound Collections," is a solid resource for new professionals and non-professionals working with archival audiovisual collections. It starts with a chapter on appraisal, noting that the first step in working with these materials is deciding if the content is within the repository's collecting scope and if the repository has the resources to maintain the material. Cocciolo then presents a solid overview of the concepts and issues pertinent to working with audiovisual materials, especially those dealing with copyright, which includes a concise—if not a relatively high-level—primer on the topic. That chapter is enhanced by the chapter on access and outreach and also dovetails nicely with a chapter on working with donors and creators. In this section, Cocciolo acknowledges that the best preservation solution is to digitize materials and place them in a Digital Trusted Repository. However, he acknowledges that this is not always possible and provides alternatives to delay digitization, as well as explanations for the prioritization of certain formats. He also suggests using content to prioritize materials, noting that high interest collections create an interest in other holdings of that repository. The fourth chapter, devoted to digital preservation, feels superficial when considering the needs of the target audience, however, Cocciolo utilizes endnotes and points to other resources that are invaluable.

Each chapter of the second part of the book, "Part II: Format Specific Guidance," starts with a short history of the format and includes technical information, preservation options, and common issues associated with the type of media. While this structure could easily lend itself to a boring manual-type resource, Cocciolo manages to keep these chapters readable and includes images to help identify the types of materials one could find within an archives. The explanation of the various types of analog video, how each differs, and which players they require are interesting for an archivist who

works with audiovisual materials, but is not an expert. This section will be particularly useful for archivists new to audiovisual material just for the descriptions of the formats. More information on subject terms would have been helpful since these items have so many common names, but that is a minor point.

For the most part, Cocciolo stays focused on his identified audience, those archivists working within smaller organizations with fewer resources, and when he does this, the work is clear, focused, and insightful. However—and this is not to deflect from the book's importance in this field—Cocciolo does occasionally branch off into detail on technical issues such as bit depth, detailed explanations of cataloging, and the use of command line that do not add much for the intended audience. Of course, the strengths of this work outnumber these minimal issues. Beyond the content, the two main strengths of this work are the author's examples and the resources he offers in his endnotes and bibliography. The endnotes are a resource unto themselves, and they should be considered follow up reading for any archivist looking to engage more with audiovisual materials. While the suggestions for workflows and products seem too limited to only those actually used by the author, this is a more accessible approach than listing all possible options—and, again, well suited to the identified audience. This book is a resource that is necessary for any archivist or repository interested in collecting and preserving audiovisual materials.

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A $350 prize is presented annually to the author of the best article in Provenance judged by the Editorial Board. Named for David B. Gracy II, founder and first editor of Georgia Archive, now Provenance, the award began in 1990 with volume VIII. The 2017 award went to Justin Kovar, "From Basement Storage to Online Access: Processing and Digitizing the Mathematical Association of America General Mathematics Film Production Elements."

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