

BOOK REVIEWS

Amy Cooper Cary, Reviews Editor

What's In Store for the Reviews Section

This is, perhaps, the first time that a Reviews Editor has written an introduction to the Reviews section. Unusual though it may seem, it's the beginning of our attempt to make the Reviews process more interactive and more engaging to you, the readers. As has been the tradition inherited from Jeannette Bastian and her predecessors, the Reviews section will continue to provide quality reviews here in the pages of the *American Archivist*.

We received a resounding response to our call for reviewers, so thanks to you all! As new titles come in, we'll be calling upon reviewers based on the database that we've created.

I'd also like to mention that a new format is being introduced—you'll begin to see some Reviews content online via the SAA website and Facebook. Associate Reviews Editor Danna Bell-Russel and I are working to develop content for this new, more dynamic aspect of the Reviews section. We'll be developing areas for forthcoming reviews, for reviews of archival tools and resources, for publications by members, and many more, so stay tuned to the Archives and Archivists List and Facebook page for more information as we develop ways for you to engage with our rich professional literature.

If you have any questions or would like to suggest materials for review, please contact Amy Cooper Cary at amyccary@uwm.edu.

***Journal of Information Ethics*. Special Issue: “Archival Ethics: New Views”**

Guest editor, Richard J. Cox. vol. 19, no. 1 (Spring 2010). 196 pp. Soft cover. Institutions, \$75.00. Individuals, \$30.00. ISSN 1061-9321.

The growing recognition of the importance of ethics in archival praxis has led some archivists to engage these issues beyond the normal “boundaries” of archival literature. Through venues such as this special issue of the *Journal of Information Ethics*, archivists may hope to gain greater recognition of the societal importance of archives. As with many such “special issues” of journals, this one seems ready-made for separate publication in book form. If so, it will be more readily available to the rest of the profession. It will also be a valuable addition to the burgeoning archival literature on professional ethics, an all-too-often neglected topic. This is particularly timely, since SAA has recently begun the process of reviewing and revising its *Code of Ethics*.

“Archival Ethics: New Views” also illustrates the importance of graduate education in fostering research on professional issues. The ten student essays featured here come from graduate courses taught by Richard Cox at the University of Pittsburgh. Cox introduces the volume with a brief essay on teaching archival ethics. He argues that in the future, the key issues for the profession will center on ethics and accountability rather than on technology. He states that because of the importance of records in modern society, archivists are increasingly likely to be “caught in the crossfire of competing interests,” and that since ethical issues “permeate nearly every aspect of archival work—how can archivists not teach or speak out about them?” (p. 27) Despite the importance of ethics, Cox laments, SAA has “backed off any real support for ethics in the field.” Since its *Code of Ethics* is aspirational and not something that can be enforced, he argues that SAA has become increasingly irrelevant as a leader in ethics concerns (p. 23). We will return to this argument later.

The ten graduate student essays each focus on one (or sometimes two) instances in which archival ethics concerns have arisen. Most of the issues discussed relate to concerns about archival acquisition and/or access to records. The first two essays focus on Native American issues. Aileen Runde examines the impact of repatriation demands under NAGPRA and the controversial recommendations of the *Protocols for Native American Archival Materials*. She concludes that SAA’s unwillingness to endorse the *Protocols* “sent a negative signal to its members and to the archival community” (p. 42), showing that SAA lags behind best practices of related professions in relation to Native American materials. Michelle Crouch lauds the National Museum of the American Indian’s project to digitize archival materials, while pointing out some controversies over digital copyrights. These are both good essays, but neither one tackles the really thorny issues underlying concerns over control of Native American records, such as repatriation procedures, ownership of cultural property, and culturally defined access restrictions. These are indeed significant ethical issues, pitting traditional archival principles against the values of indigenous cultures.

Conflicts over ethics also arise when the archivist is accountable to stakeholders with opposing views or interests. In one of the most compelling essays in this collection, Amanda M. Pike examines the controversy over Catholic Church records relating to charges of clergy-child sex abuse. Church officials “adamantly fought” (p. 89) to keep the “secret archives” of the Boston Archdiocese closed to the public. As Pike indicates, in this case the archivists were accountable to the institutional church, society, and civil law—as well as to “their faith, God, and a personal ethics guided by religious beliefs” (p. 92). This led both to a conflict between personal ethics and professional ethics and also to a clash between institutional loyalty and social responsibility.

Elizabeth Druga also depicts potential conflicts in the archivist’s loyalties regarding decisions about revenue generation. In seeking to profit from licensing agreements for photographs and other archival materials, archivists “must find and respect the delicate balance between their desire to generate revenue...and their duty to serve their public” (p. 149), Druga maintains. Both practically and ethically, archivists need to ensure that such agreements benefit both the archives and all of its users.

Two essays on film restoration projects, by Sean Patrick Kilcoyne and Lindsay Kistler Mattock, focus on technical and conceptual problems. While important, the issues raised are more matters of best practice than ethics. The authors argue that protecting the integrity of historic films and providing proper steps in restoring damaged films are ethical concerns, but they do not raise the type of moral considerations one looks for in controversies over ethical practices.

In essays recounting the controversy over selective access provisions for the Martin Heidegger Papers and third-party privacy concerns with the Ted Kaczynski Papers, Elizabeth Amberg Livingston and Nora Devlin, respectively, present interesting case studies that affirm archival principles of open and equal access. Controversy over the Kaczynski Papers also raises considerations of acquiring the papers of unpopular figures.

Examining the archival implications of the controversy over *Time on the Cross*¹ (the 1974 quantitative analysis that argued that slavery was mutually beneficial for slaves and their owners), Rabia Gibbs argues that archives did not provide adequate documentation of “historically marginalized groups” (p. 100) and that archivists should have engaged in the public debate over the book’s interpretation of slavery. While these may be valid lessons for today, criticizing a previous generation for not taking such responsibility ignores the historical context and thus seems unfair.

Echoing Cox’s charges against SAA and its public silence on recent charges of ethics violations, Karen Eriksen castigates both SAA and the archival profession

¹ Robert William Fogel and Stanley L. Engerman, *Time on the Cross: The Economics of American Negro Slavery* (Boston: Little, Brown, 1974).

for not responding to two recent controversies regarding the National Archives. In 2006, the Archivist of the United States declared that secret agreements between NARA and federal agencies to reclassify and remove documents were antithetical to the legal and ethical obligations of NARA. During the controversy leading to this statement, SAA remained silent, with only a “belated response” (p. 164) thanking the Archivist for his actions. In 2009, charges made by researcher Anthony Clark that NARA had improperly refused to allow access to records of the Office of Presidential Libraries became public when Cox demanded that SAA investigate Clark’s allegations. Eriksen cites Bruce Montgomery’s charge that SAA’s response, by President Frank Boles, conflated the two issues of whether SAA could enforce its *Code of Ethics* and whether SAA could advocate the public’s right to know in such a case. Yet she follows Cox’s public criticism, claiming that “SAA has refused to take any action whatsoever” in the Clark case. What Eriksen was not aware of, however, is that SAA had, in fact, spent months in behind-the-scenes negotiations trying to reach an agreement between NARA and Clark. This may not be enough to satisfy Clark and his supporters, but it shows the difficulty a professional body seeking to act properly has in resolving complaints without adding to public controversy.

As SAA proceeds with plans to revise its *Code of Ethics*, the question of enforcement surely will loom large. In our highly litigious society, it becomes potentially very expensive and complicated to adjudicate disputes over alleged ethics violations. Even comparatively much larger and better-funded organizations as the American Historical Association have been forced to abandon efforts to enforce ethics codes. What, then, is the proper role of such codes in relation to professional ethics? Is an aspirational code all that groups such as SAA can promote? Can the social responsibilities of archivists be properly explained and advocated within and beyond the profession?

Fortunately, this special issue closes with a thoughtful commentary on these matters by David A. Wallace, one of Cox’s former students and now an archival educator himself. While examining how other professions have engaged these concerns, Wallace states that a code of ethics can serve as a “starting point and not as a terminus for evaluating ethical challenges” (p. 178) and that such codes must be continuously renewed and updated. Wallace argues that SAA’s current *Code of Ethics* (2005) is “deeply compromised and fatally flawed,” particularly its “absurd and ethically dangerous clause” (p. 179) that archivists must uphold all federal, state, and local laws. He contends that the *Code of Ethics* should take into account personal moral values, the profession’s social responsibility, and “historically informed analyses of change and transformation in professional values and practices” (p. 187). Above all, the archival profession needs to link its concerns to those of the wider society.

As SAA considers how to update and revise its *Code of Ethics*, the collected essays in this special issue of the *Journal of Information Ethics* provide numerous cases and examples for consideration. We may hope that the publisher will present them in book form. The result would be valuable for both students and practitioners seeking to understand the ethical implications of the archival endeavor.

© RANDALL C. JIMERSON.
Western Washington University

The Story Behind the Book: Preserving Authors' and Publishers' Archives

By Laura Millar. Vancouver: The Canadian Centre for Studies in Publishing Press, 2009. 224 pp. Hard cover. Available from the Society of American Archivists, \$36.00 members, \$40.00 nonmembers. ISBN 978-0-9738727-4-3.

A primer for writers, publishers, and other book arts professionals, this slender volume packs a mighty message in a compact form. Millar sets out to inform authors about the importance of saving and protecting their personal papers or corporate records and to offer practical advice on how to approach placing their archives in appropriate repositories for preservation and research use. Millar brings considerable experience to her subject, having worked as an archival, editorial, and information management consultant for more than twenty-five years, and having written more than forty books and articles on archives, publishing, and other topics. Millar began her career as an undergraduate volunteer editorial intern at UBC Press, moved on to editing, and then to archival consulting and teaching. The two tracks of her professional life—publishing and archives—combine to make the author especially effective in attaining the specific goals of this book.

Focusing specifically on literary archives, which encompass the papers or records of writers, editors, book designers, publishers, booksellers, critics, and anyone else involved in book production and dissemination, Millar offers basic procedural guidance on organizing and maintaining files in a home or a corporate setting and on placing these files in an appropriate institution for long-term preservation and research access. In a logical sequence of chapters, she explains such concepts as the nature and importance of literary archives, how to determine what is worth keeping, how to find the right home for records, what to expect in negotiating an archival agreement, and how to manage one's own records (including electronic records) during their active stage of life, before transfer to a repository. Millar also includes a handy list of institutions and organizations where literary donors can find further information and answers to their questions. Throughout, she deftly and smoothly operates within the areas of records management, archival enterprise, and publishing, showing

considerable knowledge and familiarity with each and drawing relationships between and among them. She achieves this with graceful, light writing that engages and delights the reader even as she provides very useful instruction. Her light touch and facility of expression make the book especially readable, and the reader finds pleasure in such golden turns of phrase as “Books help us imagine different realities, and archives help us remember the realities of the past.” Even in presenting the most prosaic of basic archival concepts, Millar always injects life, energy, and humor into her writing. Throughout, apt, and often amusing, anecdotes from the lore of literary acquisitions enliven and enhance her message.

In explaining the maintenance and ultimate disposition of literary archives, the author consistently sets up useful comparisons between a writer’s personal papers and the corporate records of a publishing company. She applies records management concepts to personal papers, for example, defining the difference between operational and administrative records and then identifying types of personal papers that fall within each of these categories. The book offers concrete, practical advice and information to writers and publishers on issues that are especially pertinent to literary archives, such as split collections (she emphasizes that they are to be avoided), whether to retain duplicates (she recommends doing so whenever there are important differences, like corrections or annotations, as in literary drafts), how to determine what should be kept and what should be discarded (she uses specific literary examples), and the problem of authors’ papers sold abroad (she laments this practice but recognizes that it continues to happen and is not always disastrous).

Millar makes the crucial point that format does not matter with literary papers, that whether records are in paper or electronic form is not important to their long-term value. Rather, the significance of records lies in how central they are to the creator’s primary activity or function. She expands on this point in a full chapter on electronic records and how one might approach dealing with them, whether in a home, business, or archival repository. She also devotes a chapter to a discussion of digitization, presenting a fair and balanced analysis of the virtues and drawbacks of digitizing records. In both chapters, she adroitly presents an analysis nearly free of time-sensitive references, so the lifetime of the book will not be unduly shortened by out-of-date technological content.

The book offers excellent explanations of some of the legal issues involved in the transfer and administration of literary papers. For example, it discusses the difference between copyright and physical property rights, a concept that can be difficult for donors as well as for researchers seeking permission to publish. Providing details of this distinction is particularly helpful to potential donors, who need to understand the concepts very well to proceed wisely and prudently with a donation. The book also deals with privacy and confidentiality and analyzes the conditions under which items might need to be sealed, as well

as the sensible terms for a restriction. In addition, the book discusses appraisals for establishing the fair market value of donated collections, to determine either a purchase price or a value for a tax deduction. It is in her discussion of tax deductions for donated papers that I find my only quibble with the author and the overall superb job she has done in presenting archival issues to a literary audience. Her comments about appraisals and tax deductions don't encompass the situation in the United States, but apparently refer primarily to Canadian tax laws. The author states, "Many agencies are willing and able to provide you with a tax receipt for your donation." Some clarification of this statement, especially what she means by a "tax receipt," would be welcome. American archivists reading this will know that the American tax code prevents donors from taking a deduction for self-generated papers, but potential donors, the primary audience for the book, may emerge confused or under a misapprehension. American donors might well take the statement to mean that they may indeed claim a deduction for donating their own papers, an incorrect assumption. Millar is otherwise conscientious and adept at addressing multiple English-speaking nations and their different laws and practices, but in this section a bit more detail is needed for maximum clarity of a difficult issue.

Laura Millar has written a very fine book that will be of enormous help to literary donors as they preserve and organize their own papers and embark on the challenging process of selecting an archival repository and transferring them. All of us who work with donors know well that most will donate papers or records just once in their lives, whether their gift occurs on a single occasion or is ongoing over many years, so donors have no opportunity to learn by practice and get better at the process. Armed with this volume and its excellent advice, donors should be able to navigate the shoals and shores of hitherto unfamiliar archival seas armed with the knowledge they need to make wise decisions that will most benefit themselves, their papers, the archival repository, and the researchers who will use the collections. With its excellent advice for donors, this book goes well beyond the very useful SAA pamphlets, "A Guide to Donating Your Personal or Family Papers to a Repository," and "A Guide to Donating Your Organizational Records to a Repository."¹ Even though it is directed specifically to donors of literary collections, this book will also be quite helpful to any donor of archival material. The challenge will be to find a way to get the book into the hands of authors, publishers, editors, and other individuals who would benefit from reading it and applying its fine advice. Archivists who know the book will be able to recommend it to their donors. I have several donors to whom I will mention it, with the conviction that, after reading it, they will be able to enter into discussions with me better informed and better equipped to participate in the effective transfer of their papers. In addition, we can hope that the book will

¹ These resources are available online at Society of American Archivists, "Brochures," <http://www2.archivists.org/publications/brochures>, accessed 23 January 2011.

be publicized in literary circles, so that authors, publishers, and others may become aware of it long before they begin to think about placing their papers in a repository. This little volume is an excellent addition to the archival literature and deserves a place both on the shelves of archivists and in the hands of potential donors.

© SARA S. "SUE" HODSON.
The Huntington Library

Contesting Archives: Finding Women in the Sources

Edited by Nupur Chaudhuri, Sherry J. Katz, and Mary Elizabeth Perry. Urbana, Chicago, and Springfield, Illinois: University of Illinois Press, 2010. 223 pp. Soft cover. \$25.00. ISBN 978-0-252-07736-4. Hard cover \$75.00. ISBN 978-0-252-03542-5.

Contesting Archives is a compelling exploration of topics in women's and gender history across several continents and through several centuries. The goals of the book are twofold: to recover and explore the histories of forgotten women and to explicate the sources and methodologies used to do so. *Contesting Archives* self-consciously continues the work of uncovering sources on women and other marginalized groups that was begun in earnest four decades ago by women's and social historians.

This dazzling array of articles explores time periods from the sixteenth century to the late twentieth century; geographical areas from the United States to Latin America, the Middle East, Asia, Africa, and Europe; and subjects from a Berber slave woman called before the Spanish Inquisition to working-class activist women of Las Vegas—all areas that have seen relatively little women's history scholarship. The essays recover the voices and experiences of women thought to be lost to history because of their absence from the sources. The authors are historians and scholars who have published widely and conducted extensive research in a variety of archives around the world. Together these articles provide a window into the state of women's history around the globe.

The subtitle of the book—*Finding Women in the Sources*—indicates a key difference between this current work and the early work of women's historians. While pioneer women historians undertook the task of locating sources on women for their own research and enlisted archivists in the tasks of acquiring and describing sources (most notably through the path-breaking 1979 *Women's History Sources* survey), many of the articles in this volume take a fresh look at known sources to find the voices and actions of women.

But this book goes beyond the task of locating women in the sources. Rather, each article includes an explicit discussion of the methodology the author used in explicating topics or groups that have been considered difficult

or impossible to write about due to the lack of sources. By reading existing documents in creative and critical ways, these authors are able to reconstruct the histories of hitherto neglected groups.

In some cases it is not the lack of sources, but simply the state of the field that accounts for the neglect of certain groups. Lisa Sousa writes that indigenous women are everywhere in the sources of early Mexico but “Little has been written on indigenous women’s history because previous generations of historians have not made them a priority, not because there is a lack of sources” (p. 76). Her methodology is to “spin and weave the threads of native women’s lives” from various fragmentary sources ranging from criminal records and formal texts to pictorial manuscripts drawn by native artists.

What I found particularly compelling about this book is the explicit discussion of sources and methodologies. For the most part, the methodologies are not new, but it is helpful to have a book that brings together discussions of a variety of them. These methodologies include “researching around” subjects, reading official documents “against the grain,” and creating new archives of manuscripts and oral histories. Thus, Ula Taylor found an extensive and overwhelming archival collection of the papers of Marcus Garvey’s second wife, but almost nothing on his first wife. She used the fragmentary sources along with her knowledge of street life in Harlem and the concept of “street strolling” to reconstruct Amy Ashwood Garvey’s role in promoting Garveyism to the people of Harlem.

The book is divided into three sections: “Locating Women in Official Documents,” “Integrating Varied Sources Found Inside and Outside Official Archives,” and “Creating Women’s History Archives.” Of the twelve essays, four deal with topics in U.S. women’s history. While the essays on American women’s history will be of most direct application to archivists in the United States, the international articles are also instructive. As a group, the articles reflect a range of issues confronted by researchers. Many of these historians are dealing with fragmentary sources, such as the single document from the Spanish Inquisition. As archivists, we are accustomed to finding incomplete sources such as these, and we recognize their value when used together with other sources that provide context and additional information. *Contesting Archives* is helpful because it provides examples of how to do so.

I especially like the four articles in the first section, which examine church and government records for traces of women and supplement these fragmentary sources with “vast contextual knowledge.” Thus, Daniel Haworth writes that he “stumbled across a woman’s story embedded in a packet of government documents” (p. 20) in the state archives of Guanajuato, Mexico, which contained the 1854 petition by an orphan to be declared an adult so she could marry and escape a harsh guardianship. The young woman’s petition, correspondence, statements by a priest, and by the mother of the man she wished to marry offer

a rare instance of women's voices in this entirely male, patriarchal system. Kali Nicole Gross mined court and prison records as well as newspaper reports concerning the case of a sixteen-year-old Philadelphia girl charged with murdering her newborn baby in 1906. The testimony she gave at her trial, used in conjunction with similar cases and with a rich historiography on Philadelphia police, illuminates black working-class women's sexuality in their own words. These articles remind us what rich—and often surprising—resources church and government archives hold, but that painstaking research—and sometimes a bit of serendipity—is required to unearth the stories of forgotten women amid voluminous official records. As archivists, we cannot know everything that is in the records, but we can suggest avenues of research for locating women's stories and can point to articles such as these as examples.

The title of the book, *Contesting Archives*, has multiple meanings. Drawing on postmodern critiques of archival institutions, the authors “challenge the tired assumption that an archive is simply an immutable, neutral, and a historical place in which historical records are preserved” (p. xiii). They view the archive not as “merely a repository of information” but instead as “a site for the production of knowledge” (p. xiii). As such, they contest individual documents, reading them “against the grain” (that is, not for their intended purpose but for all the incidental information that sheds light on women's lives). And they search for sources outside archival repositories. Nupur Chaudhuri's analysis of an early-twentieth-century feminist and nationalist, who was well known in India in her own time but has since been forgotten, relies on the woman's “self-made archive of published works” (a travel narrative, poetry, essays, and a biographical sketch), all written in Bengali. Because most of the work by women's historians has depended upon sources written in English, this important figure had fallen by the wayside.

“Creating Archives” consists of just two articles, both of which concern projects undertaken to rectify a lack of sources for women's history in Las Vegas and in Mozambique, respectively. Joanne Goodwin helped create an archive of Las Vegas women's history that moved beyond the stereotype of Las Vegas showgirls to reveal different narratives of working women and activism in Las Vegas. After an analysis of existing archival collections showed a dearth of women's history, she and others gathered personal papers and organizational records and recorded interviews with a wide range of working-class women whose stories were lacking in the paper record. I applaud these efforts and particularly the collaboration among activists, historians, and archivists that resulted in the Nevada Women's Archives. But it's unfortunate that the editors could only come up with two examples of creating women's archives, when there are many more examples, old and new, both in the United States and abroad.

I found most disappointing about the volume its lack of engagement with archivists, particularly those who have worked to recover the voices of neglected

groups of women. Despite the authors' challenges to the ways archives are created, the archivists whose "decisions regarding what to keep, what to discard, how to organize what is kept, and for what purpose" (p. xiv) are invisible in this book. Women's archives such as the Schlesinger Library, the Sophia Smith Collection, the Iowa Women's Archives, and a host of other repositories both physical and virtual, were established precisely because women's sources had been left out of mainstream archives. As such, the archivists of these institutions have been particularly sensitive to the omission of sources on marginalized people such as the poor, the working-class, and ethnic and racial groups, and have sought to remedy these gaps through targeted collecting initiatives or oral history projects.

Nonetheless, this is an exciting volume and useful for archivists as well as historians. These articles are a reminder to both professions that there will always be "new" documents waiting to be discovered, or rediscovered and interpreted in new and interesting ways, among the masses of records in archival repositories around the world. Archivists know that even the most careful finding aids reveal only the tip of the iceberg and that their collections hold secrets and stories never imagined. In sharing their tales of discovery and their creative methodologies for revealing forgotten women's lives, these authors underscore that women's and gender history are vital and dynamic fields that have much to teach us.

© KAREN MASON.
University of Iowa

Preserving Archives and Manuscripts, 2nd ed.

By Mary Lynn Ritzenthaler. Chicago: Society of American Archivists, 2010. 544 pp. Illustrated. Soft cover. Available from the Society of American Archivists, \$45.00 members, \$63.00, nonmembers. ISBN 1-931666-32-6.

The long-awaited second edition of Mary Lynn Ritzenthaler's seminal book, *Preserving Archives and Manuscripts*, will no doubt elicit sighs of relief from archivists and preservation professionals in the United States. The original edition, published in 1993, has for seventeen years helped students and practitioners alike gain a greater understanding of the materials that make up our archival collections and how to preserve them. This new edition rounds out SAA's Archival Fundamental Series II, which includes other core archival functions such as arrangement and description, selection and appraisal, and reference. Ritzenthaler has long been a leading voice in both archives and preservation. Her career spans four decades and encompasses conservation, preservation, and archival administration. She is currently the director of the Document

Conservation Division at the National Archives and Records Administration (NARA), where she has worked since 1985.

Peter J. Wosh tells us in the preface that the original incarnation of this book was a manual published in 1983 entitled *A Manual on Physical Care and Management*. It was revised in 1993 as *Preserving Archives and Manuscripts* and reflects a change in the thinking of the day. For years, preservation practices focused much more on treatment of individual items rather than preventive care. With the publication of this book, Ritzenthaler played a key role in the formation of preservation as we know it today: a program within archives that touches all aspects of operations.

In 1993, the world was a much different place in other ways: Email and the Internet were not widely used; computers were mostly just word processors, and digital files were stored on floppy disks. This, of course, is evident in the original edition, which doesn't even have an entry for *digital* in the index. Although the majority of content in the 1993 volume still rings true, the lack of up-to-date information on digital preservation calls attention to its age. Thankfully, the 2010 edition brings Ritzenthaler's message into the twenty-first century, while still maintaining her original vision. She doesn't pretend to be an expert on digital preservation; instead she acknowledges that "rapidly changing technology governing the creation, use, and preservation of electronic records is the subject of a growing body of specialized literature" (p. xix). She supports this by providing references to the literature in the bibliography and updating her chapter on reformatting accordingly. Her original focus, which addresses preservation problems from "programmatic perspectives that emphasize decision making and balancing multiple priorities" (p. xviii), remains intact.

The basic layout is the same as the original edition, with ten chapters and a fair number of useful appendixes. The chapters are roughly the same and include topics such as definitions and context; how to implement a preservation program, archival materials as physical objects, causes of deterioration, how to create a preservation environment, how to handle, store, and house archival materials; how to integrate preservation and archival management, copying and reformatting, and conservation treatment. Ritzenthaler's expertise as both an archivist and a conservator are evident in the chapters, which address both broad implementation and specific treatment options. Chapters such as "Archival Materials as Physical Objects" (previously "Nature of Archival Materials") and "Causes of Deterioration and Damage" (formerly "Causes of Deterioration") address the details of the care of collections and provide specific information about the composition of materials and how they relate to their environment. These chapters are essential for both student and practitioner. Still, I believe that the chapters addressing the programmatic aspects of preservation are the keystone to this book and make it as relevant today as it was in 1993. Armed with information about managing a preservation program and

integrating it into daily operations, archivists can become advocates for the preservation of their collections, even in discouraging economic times.

Chapter 2, “Implementing a Preservation Program,” is one of these chapters. It is critical because it outlines basic program planning that, when done correctly, will successfully incorporate preservation into existing institutions. This chapter is more fleshed out than in the original and includes a section on setting goals, an important, and sometimes overlooked part of program planning. It addresses operational components such as budgeting and personnel, as well as both institution-level and collection-level surveys, with more detailed outlines of questions than appear in the original.

Because surveys are at the heart of a preservation program, Ritzenthaler’s approach deserves more than a passing mention. By conducting surveys, staff members can get an overall picture of collection environment, storage, condition, and so on. A survey can be conducted at the collection level, noting preservation needs of individual items within the collection; or at the institution level, which considers not only collections storage, but also the building, overall policies, and long-term priorities. Ritzenthaler addresses both of these, provides a sample “preservation risk and needs assessment” (p. 29) for the collection-level survey, and also advocates using a “preservation risk level” (p. 31), based on use and value, as a way to help establish preservation priorities. This approach helps the preservation administrator to quantify preservation issues and subsequently plan programs and budgets around data that have been collected.

Chapter 8, “Integrating Preservation and Archival Management,” is another programmatic chapter that addresses familiar archival processes such as accessioning and processing and how preservation can be incorporated into these functions. The chapter is greatly expanded from its original version, with updated terminology (for instance, “Field Work and Preservation Assessment of New Collections” instead of “Field Survey”) and added sections on maintenance of holdings, handling potentially contaminated records, water and mold damage, fumigation, and emergency preparedness and response. This chapter includes a much more comprehensive emergency section than did the previous edition. Since this is a topic dear to my heart, I feel that it should probably have had its own chapter, but that would have disturbed the original flow of the chapter layout, so I’m willing to overlook it. Missing from this chapter is a discussion of the somewhat controversial but popular “More Progress, Less Process” (MPLP) approach, based on Meissner/Greene’s 2005 article.¹ Perhaps Ritzenthaler or the editors didn’t want to mention it in case it’s a passing fad, though it no doubt affects the way modern collections are processed, and, at the five-year mark, still has an impact.

¹ Mark A. Greene and Dennis Meissner, “More Product, Less Process: Revamping Traditional Archival Processing,” *American Archivist* 68 (2005): 208–63.

Updates to Chapter 9, “Copying and Reformatting,” and 10, “Conservation Treatment” are significant. In her discussion on copying and reformatting, the author incorporates updated language and digital-age practices for preservation and includes basic explanations of terminology. In discussing conservation treatment, she gives us an updated section on mass deacidification, a process that has been used overseas and at the Library of Congress for a number of years.

Of course, the archives world has not been without preservation books in the last seventeen years. The most recent is *Preserving Archives* by Helen Forde, a professional archivist in the United Kingdom. Published in 2009 by Facet Publishing, it is a solid (if expensive) manual for archivists, albeit from a British perspective. Ritzenthaler’s approach seems more basic than Forde’s. She spends less time on the building environment—Forde devotes a chapter to archives buildings and their characteristics—and more time on the specifics of creating a preservation environment; Forde devotes part of a chapter to this. Both Forde’s and Ritzenthaler’s books remain survey texts, touching on many aspects of preserving archival collections. A follow-up text for establishing a preservation program might be *The Preservation Program Blueprint* by Barbra Buckner Higginbotham and Judith W. Wild, published in 2001, which takes preservation program planning a step further than does Ritzenthaler.

This book couldn’t have come at a better time. As we see scarce resources allocated to digital projects rather than to programs that can be maintained over time, we need more support for preservation programs that engage multiple areas of archival practice. Going back to basics and educating ourselves about programmatic ways to incorporate preservation will go a long way, and this book can help us do it.

© AIMEE PRIMEAUX.
Preservation Consultant

Web 2.0 Tools and Strategies for Archives and Local History Collections

By Kate Theimer. New York: Neal-Schuman Publishers, Inc., 2010. 246 pp. Soft cover. \$80.00. ISBN 978-155570-679-1.

After months of deliberation, I committed to upgrading my “dumb phone” (translation: one that only sends and receives phone calls) to one much “smarter.” As the salesperson walked me through the phone setup, one of the first questions she asked was whether I wanted any of my social networking sites on the main menu in order to quickly connect to my friends. As she deftly set up both the Facebook and Flickr applications, it dawned on me how much the Internet and technology has changed our world. Not only is the depth and extent to which the Internet has liberated information astonishing—we live in an “up-to-date” world of tweets, blogs, YouTube videos, and RSS feeds—but we

increasingly have access to devices with built-in capabilities to record and share information to those outside our homes, institutions, and communities. From my personal phone-purchasing experience, it seems clear that Web 2.0 has firmly rooted itself in the mainstream.

So one may reasonably question whether another book about Web 2.0 is really needed. I would emphatically argue *yes*, particularly when referring to Kate Theimer's *Web 2.0 Tools and Strategies for Archives and Local History Collections*, as the book is written expressly for those working in archives and other cultural heritage institutions. Theimer's background is well suited to undertake this topic. As the author of the popular blog *ArchivesNext* (<http://www.archivesnext.com>) since 2007, she is well known for her insightful exploration of Web 2.0 applications and their relevance to archival institutions, as well as for her frequent engagement at conferences and workshops to discuss the issues related to the use of Web 2.0 technologies by archives and historical organizations. This book is her latest endeavor to "offer practical, commonsense advice in non-technical language that shows both what Web 2.0 tools can do for your organization and what it takes to use these tools" (p. xi) and to make it as "useful as possible for my friends and colleagues in the field—archivists at institutions of all sizes who want to learn about Web 2.0 tools but don't have a lot of time to spend 'playing around' " (p. xii).

The author divides the book into twelve chapters, beginning with a preface explaining the purpose of the book and its organization, and an introduction reviewing the changes and opportunities the Web has brought for archives and historical organizations. Lest one decide to bypass or scan these two sections, be forewarned that doing so would mean missing relevant information. Theimer's perceptive musings over changes in our profession as they relate to user expectations, discoverability, and use of our materials, and over the shift in the types of work archivists perform—such as producing content for the Web—build a solid case for using technology not only to overcome the stereotypes typically associated with our profession (e.g., archivists are "old and pale"), but also as a means to connect both current and new users to our materials. While she realizes that technology itself presents a whole host of new challenges, she skillfully argues that as a profession we have no choice but to face these challenges head on and determine how best the profession can adapt and take advantage of the Web as it continues to evolve. As I read through these chapters, I repeatedly found myself nodding in agreement.

Following a brief chapter on Web basics, chapters 3 through 11 examine the major Web 2.0 services, including blogs, podcasts, image-sharing and video-sharing sites, microblogging, wikis, and other social networking services in relation to how they can be used in an archival setting. While Theimer primarily focuses on the more commonly known tools, she also lists other tools that may

not be as familiar, thus providing a variety of options that may be more suitable depending on the reader's goals. Each chapter is roughly organized around the same themes; covering overall functionality, examples of how an institution can use the service, and the steps necessary to start a Web service and keep it going, including final tips for those considering one of the Web 2.0 services. This format makes it easy to skip around if one only wants to focus on a specific technology—I was setting up a Twitter account for the first time—and then circle back and read about the other technologies as needed.

The diversity of the Web 2.0 examples Theimer selected for her book reminded me of how resourceful archivists can be when promoting their materials. Ranging from large organizations such as the British Film Institute (<http://www.youtube.com/user/BFIfilms>) to small ones like the Maynard Historical Society (<http://web.maynard.ma.us/historyblog/archives/category/podcast>), these examples illustrate interesting and useful applications of these tools that one may never have imagined. While it may take some additional time and effort on the part of the reader, I recommend viewing each of these examples to explore creative solutions to common significant challenges that organizations face.

Interspersed throughout each chapter are interviews with archivists who have successfully set up these services within their respective institutions. These are the real gems, as they personalize the efforts of implementing these types of services. Each interviewee addresses carefully chosen questions that drive home the point that while implementing these tools takes planning, time, and resources, archivists are overcoming these challenges, and, in nearly all the cases, the positive results outweigh the challenges.

Throughout these chapters, Theimer's writing style is both concise and relaxed, never presuming (as with many technology-focused books) all readers will understand even the seemingly obvious technical terms. She takes the time to define basic terms and concepts, guiding readers through each section as if she were sitting there explaining where to scroll to or click next.

Chapters 2, 11, and 12 take the reader to the heart of the text as each attempts to address topics that are all too often overlooked by archivists when implementing new technology, including evaluating whether the current infrastructure and plans can support a Web 2.0 undertaking, measuring the success of the implementation, and, finally, long-term planning and management of a Web 2.0 project. Admittedly, I was very excited to see that Theimer had included these chapters, as any discussion about evaluation and long-term planning is often an afterthought or, even worse, omitted in many professional journal articles. These chapters hit all the important areas of evaluation, including assessing an institution's current website and digital and technical resources, understanding its strategic priorities, and creating policies, but the

coverage seems fairly cursory and consequently does not do justice to the topics. I was disappointed not only at how short these chapters were compared to those about Web 2.0 services (chapters 3 through 11 were nearly double the length), but also lacking the examples and interviews that were so abundant in previous chapters. As a case in point, Theimer highlights the importance of planning for the long-term preservation of Web 2.0 project inputs and outputs. She raises some thought-provoking questions such as what to preserve (as an example, for a blog one might want to preserve the individual posts as text, comments from users, and responses) and how to preserve it, but doesn't provide much guidance on how to answer these questions. Admittedly, she states that

These issues may sound complicated, and they are. No one has all the answers to these questions yet, but there are many people working on these challenges. When you are considering what to preserve and how to achieve it, do some searching for the latest research and ideas on the Web about what you want to do. (p. 215)

Despite this caveat, it would have been greatly beneficial for her to give real-world examples and perhaps interview some of these “many people” to provide guidance in figuring out these complex issues.

In the preface, Theimer states that she hopes her book “can demystify Web 2.0, supply a framework for how to evaluate the usefulness of both existing and new Web tools, and spark new ideas about how to be part of the new interactive Web” (p. xv). Given that this is the first book to address the topic of Web 2.0 and archives, this is where Theimer truly delivers—one of the greatest values of this book is its practicality and applicability in one's daily work. She effectively provides a roadmap for evaluating, implementing, and managing Web 2.0 services in an archival setting; as such, this book would make a useful addition to an archivist's or institution's library. For Web 2.0 newbies, Theimer's book offers basic definitions and practical advice on both what Web 2.0 tools can do for an organization and what it takes to use these tools. For those more familiar with Web 2.0 services, the chapters on measuring success and planning offer ideas on how to keep the project going well beyond its initial purpose. Lastly, those who consider themselves seasoned “Social NetGeeks” will find Theimer's additional resources on Web 2.0, social media, and the evolution of the Web a goldmine of information.

© MARY SAMOUELIAN.
Duke University Archives

National Archives Building: Temple of American History

By Patty Reinert Mason. Washington, D.C.: The Foundation for the National Archives, 2009. 126 pp. Soft cover. \$18.95. ISBN 978-0-9758601-9-9.

This small, attractive book was written and developed by the Foundation for the National Archives to celebrate the seventy-fifth anniversary of the country's first National Archives building. The book's primary audience is the visitors who enter the building on a daily basis to view our nation's treasured documents and learn more about their history. As the introduction notes, the book was designed "as a lay-person's guide to the National Archives Building, explaining its history, its architectural features, and the symbolism of its many sculptures."

The book fulfills its basic mission. Chapters deal with the building's construction, giving information about the building's architect, the building site and its history, and considerable detail on the symbolism of the neoclassical sculptures and design features. The book is heavily illustrated with many building construction photos, building plans, and sculptural details.

The book provides a history of potential building sites and the reason for the one ultimately selected. It also provides a chapter on the architect responsible for the building design and describes some of his other major commissions. Another chapter describes President Franklin Roosevelt's interest in the building planning and construction and his support in ensuring its completion.

From an archival perspective, the book is disappointing. More than half of it is directed toward describing the building's architectural style and explaining the symbolism of individual medallions, paintings, and bronzes. Although the information is interesting, it adds little to our knowledge of building use or function and fails to adequately impart the building's function as a center for preservation and research. There is no discussion of the public and scholarly study of documents, nor are there images of the building's reading room. There is little discussion of archival storage or other archival work carried out within the building, and again, this might have been achieved through the use of photographs with detailed captions.

The author also fails to put this building's design and construction into an overall historical context. While the National Archives was late in arriving on the American archives landscape relative to state archives such as those in Alabama, Mississippi, Illinois, and Maryland, it was a groundbreaking structure in the archival community. A comparison with the few contemporary purpose-built archival buildings would have been useful. It would also have been interesting to include a listing of statistical data such as the amount of material that can be housed within the building, the number of staff it accommodates,

the length of shelving or the number of boxes it can house, the number of researchers able to be seated in the reading room, the overall building size, and similar building data.

The book's cover and endpapers are particularly attractive and evoke an art deco feel in keeping with the period when the building was constructed. Unfortunately, the book designer's use of type is very jarring. Chapter headings often mix and match different typefaces in what can only be described as "quiet humor." The colors of some type used in the captions are very difficult to read, and where they have been separated, it is hard to match images with their captions.

These caveats aside, the National Archives is to be congratulated for bringing us a building history of one of the iconic archival facilities in the United States. Little exists in print about archival building construction and architecture in the United States, and this provides both the layperson and the archivist with an introduction to this important structure.

© THOMAS WILSTED.
Wilsted Consulting