Book Reviews

Jeannette A. Bastian, Reviews Editor

Archives Power: Memory, Accountability, and Social Justice

By Randall C. Jimerson. Chicago: Society of American Archivists, 2009. 442 pp. Soft cover. Available from the Society of American Archivists, $40.00 members, $56.00 nonmembers. ISBN 1-931666-30-X.

Randall Jimerson will be known to most *American Archivist* readers. He is professor of history and director of the Archives and Records Management Master's Program at Western Washington University, and a former SAA president. Reviewing his latest work from Australia, I was struck by several strange coincidences.

In the great hall of the Australian Parliament on 16 November 2009, Prime Minister Kevin Rudd offered an apology to child migrants and children who had endured institutional care in Australia. At one point he said, "the Senate named you the 'Forgotten Australians'. Today . . . it is my hope that you will be called the 'Remembered Australians'." Records were heavily used to compile reports that exposed their abuse, and now, backing the apology, there would be funding for oral histories and a national service and database to track files and help people find and reunite with their families.

In the week preceding the apology, the director-general of the National Archives of Australia (NAA) announced the closure of regional offices in Hobart, Adelaide, and Darwin. In their place, the archives planned to develop local partnerships for collections and redundant staff. Budget cuts, the D-G said, left him with no alternative. Since then, archivists, historians, genealogists, and indigenous groups have begun lobbying, petitioning Parliament, and alerting the media. There has been considerable discussion on the Australian Society of Archivists' list, but complete silence from NAA staff.

Then came an announcement from Professor Peter Veth of the National Centre for Indigenous Studies at the Australian National University. Veth was lead author of the paper in the latest issue of *Australian Archaeology* reporting the discovery of human occupation securely dated to between 50,000 to 45,000 years ago at Lake Gregory, on the edge of the Great Sandy Desert of northwest Australia. "This is the first evidence of human activity from an open context in the arid northwest of the continent which can be dated to a time before the last great Ice Age," he said.

On the evidence of *Archives Power*, Professor Jimerson would smile in recognition at these announcements. He would understand Prime Minister

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Rudd's words, for "remembering and forgetting are two sides of the same coin" (p. 223). As for the closures, his comment (p. 296) that some archivists "will be unable or unwilling to engage directly" sounds remarkably prescient. However, the likelihood of NAA producing the equivalent of NARA's courageous professional, J. William Leonard (p. 334), is remote. And, as for the first Australians, Jimerson writes that our "earliest glimpses of how our human ancestors actually lived derive from an era when they began to paint images of their lives and experiences on cave walls and protected rock formations" (p. 25). His book has much to say well beyond America's shores.

Books are often judged by the degree to which they stimulate new debate and adopt fresh approaches to accepted beliefs. Although Jimerson brings together arguments from previously published articles, presentations, and teaching programs, his new work is nothing less than a manifesto, presented with great conviction and erudition, calling for a more politically aware, ethical, and engaged archivist. The blog discussion that followed his keynote address at the 2009 annual conference of the U.K. Society of Archivists testifies to the impact of his words. A number of members say they must now buy his book.

It is compelling, and, if only for its call for us to be whistleblowers (p. 336), confronting. It certainly raises all sorts of questions. For instance, can we keep espousing openness to non-Western notions of the record, to song and dance and storytelling, and then begin U.S. history with journal-writing Pilgrims and wider archives history in 4,000 BC Sumer? Meeting that challenge would require a team of scholars, while even as a monograph, *Archives Power* seems at times like a vast, sprawling family saga rather than a concise explanation of the ways the concepts of its title and subtitle interrelate. Its structure in only six chapters—half over twenty thousand words long—does not help, nor does the introduction and conclusion going beyond their ostensible purposes. If a commercial publisher's editor had read the draft, I suspect the repetition and at least half the huge number of quotes would have gone.

Had double the chapters been proposed, only shorter, I would have asked for one focusing exclusively on power. Unlike memory, for instance, power as a concept is barely discussed in *Archives Power.* Jimerson, of course, is especially interested in political and societal power, and interspersed throughout his book are explanations about how they link with archives/archival/archivists' power. In truth, I am uncomfortable about overstating power claims. They feel self-serving, even a little desperate, and downplay others who influence records outcomes (some noted in passing by the author). What proportion of the world's extant and emerging records and archives do you think we manage? Richard Cox might actually be onto something in considering "citizen archivists."

Suppose you were asked, "In four minutes (rather than 442 pages), explain what records and archives fundamentally are about." Power is indeed a good angle, but others have deployed for interfaces with time; memory and forgetting;

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and the urge to witness and tell stories. I have always liked the implied power in Terry Eastwood's "arsenal" comparison, which saw archives as arsenals of history, of administration, and of law; in summary, arsenals of democratic accountability and continuity.

Though *Archives Power* essentially advocates a single ideal, it covers the entire archival enterprise. To me, its appraisal ideas are especially interesting and challenging. The author makes two key points. The first asserts our inevitably subjective role in co-creating the archival record and the implications for established power relations and societal memory that reinforce them. The second calls for corrective action in support of justice and accountability by urging archivists to actively document the underrepresented aspects of society.

This accepts the record as a given; the activist appraisal archivist should target the marginalized from within the pre-existing totality of society's records to produce a diverse and representative archive. Though Jimerson notes Verne Harris's triple "sliver" hierarchy, the message basically is to accept the "record universum," just be more consciously catholic in selecting from it. As for functions and activities traditionally yielding little if any documentation, especially relating to new ethical targets, we should establish oral history programs and generally be more sensitive to oral tradition as non-Western records. There are, in fact, other strategies, as Helen Samuels has shown. Further, as well as supplementing the first sliver, so to speak, we might actually change it. Adopting this strategy, the archivist as recordkeeping systems expert helps actively shape the record. The author admits in passing the need for our intervention in relation to digital records (p. 321), but records creation as such is barely noted (pp. 123, 258, and 299).

There is a further problem here for the activist archivist. Jimerson states that in the "institutions of societal documentation" there must be "adequate representation" of the "needs, interests, and perspectives" of "all citizens" (p. 352). Elsewhere, he urges the pursuit of representative documentation "to ensure a more nearly complete and accurate documentary record of human experience" (p. 297). His specific list includes the disenfranchised, the silenced, the powerless classes, the subaltern classes, the marginalized, the oppressed, the forgotten, the weak, the disadvantaged, less powerful societal groups, the underclass, the underprivileged, "the stranger," ordinary people, and common people. In noting efforts have begun to address biases in collections, he mentions indigenous peoples, ethnic communities, labor and working classes, women, African Americans, and gay and lesbian communities.

To aim to document constructions like the powerless or the common people, let alone to attempt to build or realign an archive "more truly representative" of human experience (p. 297) is at best quixotic, at worst a recipe for insanity unless a depleted budget happened first. We do have to make choices, and yes, ideals are aimed for rather than ever achieved. But diversity's long tail has over 6.8 billion parts.

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Fortunately, *Archives Power*'s real concern is for groups and individuals who, by any objective measure, have suffered injustice and human rights abuse. This is a wonderful ideal, but aside from those the author alludes to who suffered under apartheid, it might have been better to leave appraisal for justice as a statement of principle, hoping archivists will apply it as they see fit in their local societies and jurisdictions. Why nominate communities that have taken their own initiatives to preserve their own histories and categories too vague to be targeted in any meaningful way? If we must have a list, why the usual suspects? Why not, to name three from numerous alternatives, those ruined by corporate greed and malfeasance, inmates in long-term solitary confinement, and smokers?

Clearly and commendably, Professor Jimerson's book will trigger a new round of discussion and debate. Rightly so, for the United States now has its own version of Harris's *Archives and Justice*, and the international community a text to stimulate, guide, and challenge us.

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Canberra, Australia

Film Preservation: Competing Definitions of Value, Use, and Practice

By Karen Gracy. Chicago: Society of American Archivists, 2007. 296 pp. Soft cover. Available from the Society of American Archivists, $40.00 members, $56.00 nonmembers. ISBN 1-931666-24-5.

As a member of the Society of American Archivists and a reader of this journal, you are a member of a sociocultural grouping. You are a grape in a bunch ripe for inspection—by an ethnographer. The ethnographer walks up and down your row, surveys your soil and your supports, and observes your tropism, your bloom, your hue. Karen Gracy has written a delightful ethnographic study of one corner of our vineyard, our film archivist colleagues. She exposes "tacit knowledge, that is unstated practices and norms shared among community members" (p. 9). What does the grape know and why? You will enjoy this book; it is a detailed record of characters from archival institutions at the turn of this century. It marks the passing of an era, the reign of photochemical film, and you may make extrapolations as you compare your own experiences as film archivists or other cultural practitioners. Concluding passages make reference to sound archives, art conservation, and other allied fields.

Lengthy quotations from distinct voices track the various opinions and experiences of those involved with film preservation. Chapter 7, The Definition of Preservation, comprises predominantly annotations of oral history selections wherein Gracy notes shifts in how the word *preservation* is used differently by those in noncommercial settings and by those in commercial

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settings, by laboratory personnel, by curators, by storage providers. There is variation in use of the word *preservation* between these practitioners and even within a single interview, as she notes, "Erica [pseudonyms used for most informants] used the word preservation many times, but the meaning changes slightly each time" (p. 142).

Karen Gracy spent approximately 400 hours in the field as a "participant observer" working with archivists at two sites. She delineates eight stages in film preservation: "selection, procuring funding, inspection and inventory, preparation for laboratory work, duplication at the laboratory, storage, cataloging, and providing access" (p. 204). Gracy teaches audiovisual archiving, preservation management, and digital curation at the Graduate School of Library and Information Science, Kent State University. Her research for this book was completed at UCLA where she received her MA, MLIS, and PhD (dissertation in 2001). She is active in the field of moving image archiving at the highest levels, recently serving as interim editor of the Association of Moving Image Archivists journal, *The Moving Image* (University of Minnesota Press). She states, "Print materials have received the lion's share of interest and funding in most research institutions, most likely because books, journals, and other paper-based items are seen as most central to their institutional missions" (p. 32). This proposition is a mystery at the heart of archival issues as we pass into the early years of the twenty-first century. Why are moving images consistently regarded as less worthy of resource allocation than other media? Not because they're simple. As Gracy says, "A single film can be evaluated for its historical, cultural, social, aesthetic, educational, economic, or entertainment values, just to name a few. Preservation decisions may take into account any or all of these variables . . ." (p. 81).

The current exploration transits both the economic and the cultural value spheres. Gracy includes many interesting arguments and cites a range of opinions with appropriate footnotes. It's a streamlined presentation with citations entering on the fly—sometimes without even a parenthetical explanation of the scholar's experience or claim to fame. This may be due to the publisher's expectation that we are all exceptionally well-prepared readers. The subject of Arjo Klamer and Dutch windmills (p. 52–53) makes for a particularly charming discussion of the establishment of cultural value.

Gracy's approach is to frame and express film preservation "as a separate social universe." She calls on French theoretician Pierre Bourdieu (1930–2002) to explore understandings of those engaged in film preservation. She explains Bourdieu's use of the word "Field," referring to *The Field of Cultural Production: Essays on Art and Literature* (1993), and she adapts graphics from that work, applying them to film preservation. The use of ethnographic methods lies at the heart of her work, and from this I see two outcomes. First, as intended, she establishes a clear expression of the variability in the values of film archivists and their

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expressions that is useful for students and those already in the field. Perhaps as significant in the long run, she has compiled a detailed record both in this book and in her fieldwork files of the daily activities of moving image archivists. The data will be of interest to unknown researchers in distant future disciplines when they explore how North Americans cared for their nascent time-based media. Appendix 1 explains Gracy's interviewing and analysis, including specifying the software she used to analyze interviews, NUD*IST, an ethnographic data analysis package, that name standing for Non-numerical Unstructured Data Indexing, Searching, and Theorizing.

Gracy's study focuses on the terrain, to use a shared Bourdieuvian and oenological term, of the very largest United States film archives and the motion picture industry. She excludes television and video preservation—which puts to one side a large proportion of the surviving film stock requiring attention, the 16 mm film television news collections. However, 35 mm newsreels are included in a detailed case study on preservation of California history, race, and ethnicity (pp. 186–92).

The chapter entitled Power and Authority in Film Preservation is of great interest, balancing aesthetic and economic factors. Gracy describes the senses called into play in film handling; fine arts preservation, dexterity and subtlety of differentiation are highlighted in the range of skills required. We are reminded that as in the fields of fine art and rare book conservation, vendors and providers of supplies and skills will become evermore scarce and expensive.

When this book was written, was there hope that moving image preservation would gain ground among other pressing archival priorities, thereby gaining access to increased resources? The Field of American Film Preservation, 2000–2020 is a table that alone, I contend, is worth the price of the book (p. 208). As a wall-sized projected graphic it could launch a spirited discussion among archivists regarding audience and resource directions. The poles of the table include "Charismatic consecration/Intellectual Audience in the upper left corner; "Institutional consecration/Bourgeois Audience" in the right upper corner; and "Mass Audience" in the lower right corner. "No Audience" occupies the lower left corner. (The chart is footnoted as being adapted from one of Bourdieu's; his is on the French literary field in the second half of the nineteenth century.) As I understand it, Bourdieu posits in the essay in which his figure appears, "The Field of Cultural Production, or: The Economic World Reversed," that consecration or the bestowing of value takes place in three spheres: among peers (artists), through elevation by the cultural elite, and with mass approval. In Gracy's chart, we consider consecration of film types against audience/attention and commercial marketability. We see on the far left no audience, no economic profit (art for art's sake, the autonomous sector) and on the far right, a large and flourishing market (bourgeois art, the heteronomous sector).

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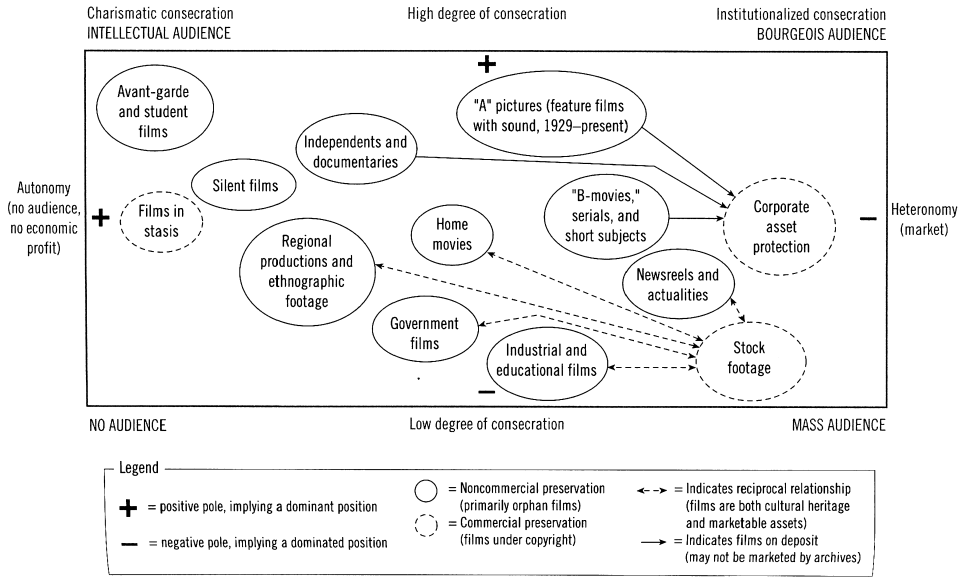

FIGURE 1. The Field of American Film Preservation, 2000–2020, from *Film Preservation: Competing Definitions of Value, Use, and Purpose.*

Complicating this discussion going forward in the realm of film preservation is the contemporary collapse of previous business and dissemination models. Gracy's vision is at once pessimistic, with a growing number of films "in stasis," those which will not be preserved, and optimistic, with her hope for new agency on the part of archives should rights practices be resolved. She posits that new opportunities may arise through changes in technology and shifts in relationships with audiences. "A strict interpretation of the Bourdieuvian model would argue that as a film archive becomes a producer and a distributor as well as a storehouse for cultural objects, its position in the field changes as well" (p. 211).

The prognosis, "Film archives may serve as harbingers of the transformation of other cultural institutions, given their potential to become producers and distributors of cultural heritage via digital technologies," now feels both obvious at one level and at this moment sadly over-optimistic in the United States, although large-scale digital video libraries seem to roll out regularly from collections in the U.K. and the European Union.

The conservation details, including workflow charts, are a memorialization of film. I did wonder whether Gracy might have included photographs of the film archivists at work to keep company with the mapping of processes in inspecting and inventorying. And I am curious about whether Gracy considered and rejected discussion of Bourdieu's theorizing on photography and also the use of photographs in his Algerian fieldwork. Gracy's book reads well, and

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I suspect she considered but did not include the trail leading into Bourdieu's field studies and photography so as to keep her readers on track.

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Northeast Historic Film
Bucksport, Maine

History of Physicists in Industry: Final Report

By R. Joseph Anderson and Orville R. Butler. College Park, Md.: American Institute of Physics, 2008. 69 pp. Soft cover. Free upon request. Also available at http://www.aip.org/history/publications.html, accessed 1 February 2010.

In 1983, a compelling publication, now largely forgotten, was issued by the Joint Committee on Archives of Science and Technology (JCAST) on the post–World War II documentation in that area. This report looks at all of the entities with a stake in science and technology documentation, including industry, and makes recommendations about the appraisal of the records and who should collect them. It acknowledges the role of the relatively new "discipline-based history centers" and envisions that these centers would not become collectors of documentation, but be involved in "coordination and in promotional activities."

The American Institute of Physics (AIP) Center for the History of Physics represents the purest form of JCAST's vision and has issued a new report on physicists in industry. Co-author Joseph Anderson is well known in archival circles and is presently director of the Niels Bohr Library and associate director of the Center for the History of Physics. Orville Butler is associate historian of the center and the author of a number of industrial technology works, including histories of Western Electric, Westinghouse, and the Kennedy Space Center. Both have undertaken a study of the problematic area of the "organizational structure, communication patterns, and archival records of industrial physicists in the U.S." When JCAST issued its report decades ago, it identified this interface between science, technology, and industry as a major "documentary deficiency." From the center's study of industrial physicists, documentation has become evermore complex and elusive than even the JCAST authors imagined.

Part 1 of the report is an excellent walk through corporate research and development trends as defined by the fifteen large U.S. corporations that formed the sample for this study. The analysis begins where all such studies of research and development in the United States must: Bell Laboratories. The former research arm of predivestiture AT&T is usually considered the prime example of basic research in industry, as divorced as it can be from product development. If Bell Labs is viewed as some kind of technological ideal, then the history of corporate R&D from that point is a linear slide from pure

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research to the need to apply technology directly to a company's products and profits. The reality is that pure industrial research is the anomaly, occurring only in businesses that enjoy monopolies. While Bell Labs enjoyed such status, other companies, such as Xerox, Kodak, and Corning, were able to devote considerable resources to basic research because of their technological monopolies. But once these monopolies disappear, the bottom line begins to redefine R&D. The authors suggest a cyclical view of R&D in business, with natural tension between research and development. As one interviewee observes, "the transition from AT&T monopoly to competition was 'the whole story of Bell Labs'."

The notion of an ebb and flow between research and development is critical to someone trying to document this activity. Corporate archivists who work for firms that have any R&D activity, whether petrochemical or food science, should be able to readily identify this tension in their own backyards. The fact that there may still be fundamental research even after "Six Sigma,"[1] as told by a 3M researcher, is critical to understanding the documentary landscape of R&D. While we may assume that R&D's effect on a company's balance sheet ultimately measures its value, we shouldn't be surprised that individual communication is an important influence (and important area to document). When research was under pressure at IBM, "everyone doing research had to come up with a story that justified how what they were working on had potential of being important at some point to the success and profitability" of the company—not unlike corporate archives.

One surprise uncovered by the authors' analysis is the relationship of the industrial physicists to physicists in general. They had assumed, as did the JCAST report twenty-five years earlier, that "the professional point of reference for industrial physicists would be the larger physics community." In fact, their frame of reference is largely limited to the company. Some of this behavior could be related to the uneven success or lack thereof that industry has had in outsourcing basic research to universities. More recently, the issue might be connected to increased wariness over intellectual property issues. In any case, the notion that physicists do not belong to one interconnected family is huge if one is formulating a strategy to document their work.

The second part of the report deals directly with the issues surrounding the documentation of industrial physicists. Like the rest of society, computers and electronic records have changed the nature and quality of traditional records. In some cases, industrial scientists have relegated laboratory notebooks, once the mainstay of the scientific process, to the role of ancillary records, or have

[1] Six Sigma is a quality management process that has been criticized for its ability to stifle creativity. One researcher from 3M interviewed for the study described the process as "chewing up resources and excreting paper" (p. 27).

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dispensed with them entirely. Only one researcher reports using an electronic lab notebook. The report finds changing patterns of communications and an increasing preference for informal communication among older PhDs. No consensus exists among the scientists over which records they consider most important. Most sobering is the finding that slightly over half of the scientists report that they could recover some but not all significant records, and 4 percent could only recover personal records more than five years old.

Equally problematic is the infrastructure surrounding this documentation. Most in this stellar list of fifteen large technology companies are struggling with the management of electronic records. The regulatory environment, often the impetus to improved electronic recordkeeping in corporations, really does not touch much documentation relevant to the work of physicists. There is more archival activity than the authors first envisioned; half of the companies surveyed had established programs. But the authors are quick to point out the problems in relying on in-house archival programs to preserve R&D documentation. In fact, some of the robustness of the programs that they describe had markedly changed owing to economic conditions a year after this report was issued. They are enthused about those companies that had donated their archives outside the firm, but admit that such collections do relatively nothing for R&D records.

Understandably, the recommendations of the report to improve this intractable record of physicists are somewhat tired. Laboratory notebooks, their surrogates, technical reports, correspondence, papers, and R&D records should all be saved. Companies need to plan ahead for anniversaries, allow researchers access to obsolete intellectual property, and establish partnerships with public archives (never mind that escalating intellectual property attitudes are making this even more difficult). The JCAST report raises many of these points, and they are raised here with a conviction that hopes to drown out the reality of the huge documentary change the authors just described. My preference would be to acknowledge that some records, like lab notebooks, simply may not be the records they once were and other documentation must fill the new gap. In addition, the authors should have acknowledged that academic and public archives are severely limited in their ability to capture significant documentation of business R&D. I have been on both sides of this equation and believe the only way to fully document R&D for an existing company is inside the company.

The authors' understated endorsement of oral history should have taken a front seat, as well as prodding archivists to embrace the role of historical interpreters (as many corporate archivists have done). Given the amount of interviewing that the authors conducted for this report, I sensed that they have much more to give and advise in this area. As full of fault as oral history is, it may be one of the prime tools for archivists to document industrial activity in

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this period between paper and electronic records. It is not only problematic for archivists; entire industries are still lagging in their ability to develop tools and manage electronic records.

None of this detracts from the quality of the report, which should be on the desk of any archivist in the public or private sector who works with the records of science and technology. The question that this report begs is why works such as this are so rare after JCAST underscored the "pressing need for research relating specifically to science and technology documentation" twenty-five years ago. What indeed has happened to the other discipline-based history centers or programs that would help the rest of us see the forest for the trees in these specialized but critical areas of documentation?

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Cargill Corporate Archives

Whose Culture? The Promise of Museums and the Debate over Antiquities

Edited by James Cuno. Princeton, N.J.: Princeton University Press, 2009. xii, 220 pp. $24.95. ISBN 978-0-691-13333-1.

The Rape of Mesopotamia: Behind the Looting of the Iraq Museum

By Lawrence Rothfield. Chicago: University of Chicago Press, 2009. xii, 216 pp. $25.00. ISBN 978-0-226-72945-9.

Archivists now face an onslaught of contentious and complicated problems, ranging from intellectual property issues to the claims of indigenous peoples for control of their documentary and cultural heritage. We can learn a lot by following what is going on in the museum world as it contends with similar matters, and two new books demonstrate this. Lawrence Rothfield, the former director of the Cultural Policy Center at the University of Chicago and an associate professor of English and comparative literature, gives us an excellent, if disturbing, account of the April 2003 looting of the museum in Baghdad. In his volume, James Cuno, president and director of the Art Institute of Chicago, assembles a group of authors who argue for the encyclopedic museum, that "museums have value as repositories of objects dedicated to the dissemination of knowledge and the dissolution of ignorance, where the artifacts of one culture and one time are preserved and displayed next to others without prejudice." The encyclopedic museum is, says Cuno, an extension of the Enlightenment view: "The encyclopedic museum encourages a broad understanding and appreciation of the historical interrelatedness of the world's diverse cultures and promotes inquiry and tolerance. And in the process, it preserves our common artistic legacy in the public domain for the benefit of the curious public" (p. ix). The two volumes sit uncomfortably at

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the opposite end of the spectrum from prevalent notions regarding issues related to the ownership and control of antiquities, and the debate occurring in between contains much for archivists to reflect on.

Rothfield acknowledges that he writes his study because he did not see the possibility of the looting of the Iraq museum, confessing that when the looting occurred, he feels as if he had been "asleep at the wheel" (p. ix). Rothfield seeks to make amends by conducting an "autopsy of a cultural disaster" (p. x) to offer lessons to others (and, clearly, to himself). He places this incident in the context of the history of looting, reminding us that it goes back to the ancient world, and the realities of the modern market for antiquities.

And Rothfield does offer a number of lessons. He contends, for example, that "it was the profit motive, not jihad, which led looters to attack the museum, the world's main repository for the archaeological treasures of ancient Mesopotamia" (p. 1). Iraq had a well-trained coterie of archaeologists and other specialists, but all this began to break down after the 1991 Gulf War when sites were left unprotected and looting accelerated. Rothfield chronicles how such problems became more severe because the United States did not work with UNESCO; the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, which the United States followed (although it had not ratified it), was not extended to looting by civilians; and a broad array of miscommunication and lack of coordination snafus.

One of Rothfield's main points concerns the influence of the antiquities marketplace on what happened to the museum. Many of the looters, trained by archaeologists, knew precisely what they were looking for, mostly the valuable cylinder seals (some fetching hundreds of thousands of dollars) and coins and, moreover, they knew that the dealers and collectors involved in the marketplace would just look the other way regarding the provenance of the objects they encountered (especially as collectors value the individual object). Rothfield contends that many objects were stolen on commission, supporting the notion that, in Iraq, looting is a way of making a living. While between 2003 and 2006, about two thousand items (a small fraction) were returned to the museum; most were not returned or are unlikely to be returned. Today, the "museum has been reduced from a repository into a prison for antiquities, with little prospect to reopen for years to come" (p. 153). Trying to deal with the loss of the artifacts would require dealing with the illegal trade, and there seems to be little indication of any desire to do so.

The author makes references to issues directly concerning archivists and their work. Much of the focus of the looting was, of course, on the ancient archives. The looting of the museum also created other records and information issues, such as what resulted when the administrative offices were trashed: "Worst of all, the museum's index cards documenting its holdings were ransacked and many burned," Rothfield relates. "This would prove a devastating

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blow, hobbling later efforts to identify which artifacts had been stolen, since there were no backups to the index cards: the sanctions regime had prevented the museum from computerizing its antiquated recordkeeping system or even photographing most of its items" (p. 94).

The main lesson Rothfield pushes seems to be that the destruction of the museum was much more than merely collateral damage in wartime. He suggests that there were calculated efforts to liberate the museum's holdings so that they could be sent into the antiquities market and that more than a deliberate effort was made to represent Iraq's cultural heritage as of no real worth to that nation. "By appearing indifferent to anarchy, careless about preserving civilization in its very birthplace," Rothfield argues, "the Americans allowed themselves to be branded as barbarians whose troops stood by while one of the world's most important museums was stripped of thousands of artifacts dating from the dawn of civilization" (p. 2). And, there is no evidence that anything is improving: "Neither the U.S. military, nor Iraq's own government, nor international cultural heritage organizations, nor foundations, nor the collectors of antiquities show much sign of wishing to devote the resources needed to help Iraq salvage what remains of its archaeological heritage before it is entirely broken up and its jumbled remnants disappear altogether into warehouses, dealers' galleries, and the living rooms of the well-to-do" (p. 153). In such assessments, we find the cruel lessons of this so-called war.

In light of the Rothfield book, it is doubly difficult to read the essays in Cuno's volume. He states that "It is the argument of this book that the promise of museums, encyclopedic and otherwise, requires them to acquire, preserve, and present objects for the benefit of the public. And this means even, and perhaps especially, antiquities with incomplete provenance or ownership histories and whose point of origin is unknown" (p. x). I believe it will be hard for most archivists to read about such disregard for the provenance of antiquities and disregard for the importance of context, even when most authors argue that these museums should abide by all laws and other agreements governing the acquisition of their collections. In his introduction, Cuno considers the Rosetta Stone in a manner most archivists might accept (at least at the outset): "Its importance to our knowledge of ancient Egypt lay not at all in its archaeological context but solely in its text, and then not in the context of its text but in the relations between the text's languages. The practice of Egyptian archaeology is only meaningful today because of our knowledge of Egypt's history as made possible by an unexcavated antiquity that has been housed and studied in a British museum for over two hundred years" (p. 10). If it appeared today it could not be published and studied, Cuno argues, sweeping aside (in my opinion) a lot of evidence, such as offered by Rothfield, about the improprieties of the antiquities trade.

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All of the essayists in *Whose Culture?* were assembled because they agree that these museums have acted responsibly and in the public good, and that their critics are partisan and misguided (labels I think difficult to pin on Rothfield's work). Cuno contends that encyclopedic museums enable us to understand "common artistic legacy" (p. 28), and that war, sectarian violence, and looting are beyond their control (as if this justifies the higher claims made about these museums for some of their past accessioning practices). The authors, besides Cuno, are Neil MacGregor, British Museum; Philippe de Montebello, Metropolitan Museum of Art; Kwame Anthony Appiah, Princeton University; James C. Y. Watt, Metropolitan Museum of Art; Sir John Boardman, University of Oxford; David I. Owen, Cornell University; Michael Brown, Williams College; Derek Gillman, Barnes Foundation; and John Henry Merryman, Stanford University. This roster provides the inadvertent but amusing spectacle of an all-male defense of the actions of the museums that have benefited from looting and illicit trade in artifacts for generations.

The various arguments of the authors are interesting, sometimes almost convincing, but almost always thought provoking. De Montebello argues, "Access is the key word and concept when we speak of the value of museums" (p. 56). We need, in his view, as broad an audience as possible, where we can compare and study a broad collection of objects. Art has historical contexts, he states, but it also has aesthetic contexts. Boardman rails at the arrogance of archaeologists who argue against the acquisition of artifacts without provenance, when they manage to publish so little of their research. He argues that they do more damage than collectors. "Our museums are full of objects that speak for themselves, to the public and to scholars, without knowledge of their full or even any provenance" (p. 113). Few would argue that this is not possible, but I doubt that this justifies participating today in acquisition that is tainted by lack of provenance information or suspicions that the objects might have been acquired in an illegal manner.

Lest I seem to paint the perspectives of the two books as too black and white, David Owen's essay on the publication of unprovenanced cuneiform tablets brings to the fore a serious issue that should be of interest to archivists. Owen convincingly argues that their publication, regardless of the circumstances under which the tablets were acquired, has been invaluable for studying the ancient world: "It is a primary responsibility of scholars to ensure that such artifacts and the information they contain be preserved, recorded, and disseminated—not ignored, hidden, or stored in some inaccessible repository" (p. 127). He continues, "Given the current conditions in Iraq, it is incumbent upon scholars to rescue, conserve, record, and publish any and all artifacts that have been torn from their original contexts by looters. In this way, and only in this way, can we insure that this small percentage of intact remains will not be added to the lengthy list of those already lost or destroyed" (p. 127). With this

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we can discern something of the complexities of considering such issues and the far-reaching consequences any decisions might have in terms of scholarship, knowledge, and cultural understanding.

Michael Brown's essay, "Exhibiting Indigenous Heritage in the Age of Cultural Property," may be the most useful one for archivists in this volume, especially as archivists around the world seek fair ways to deal with the documentation of indigenous peoples. But I am certain that many archivists, especially those working within or with indigenous groups, will be concerned when they read his assessment of the debate and scholarly discourse about this topic: "Postcolonial scholarship on museums suffers from exasperating flaws. Its language is often overblown, depicting curators as foot soldiers in the trenches of colonial oppression. Its rhetorical strategy is tiresomely predictable: comb the archives for objectionable, racist declarations by long-dead museum employees, mix in a bit of authorial hand wringing about a troubling exhibit label or two, flavor with a dollop of Foucault and a dash of Gramsci, shake vigorously, serve. From the sinister confines of the museum and the grasping hands of its expert staff, heritage—everyone's heritage, it seems—must be 'reclaimed' and 'liberated' " (pp. 148–49). I have certainly listened to presentations at conferences that fall neatly within Brown's cynical characterization. Brown suggests trying to work out joint-stewardship agreements, a rational approach, at least for some. He also describes a session at an archives meeting by a young tribal archivist about protecting recorded songs of her people, where another tribal archivist complained that she had been "exposed" to "spiritual harm" by the mere reference to the songs. "No matter that the information in question was from Australia and the Caribbean and thus bore no plausible link to her own religious tradition," Brown laments. "Moments such as these dramatize the growing belief that knowledge—particularly religious knowledge, but other kinds as well—should reside only at its presumed point of origin" (p. 152). Brown believes " 'Community curation' is an admirable goal, but consultation cannot resolve all representational dilemmas or reconcile divergent opinions; Native people are just as likely to hide inconvenient facts and silence dissenting voices as any other human group" (p. 158). Brown's essay is worth the purchase of the book, even though I am sure some will be incensed by his position.

Given the increasing need to wrestle through professional issues such as those represented by the proposed Native American Archives Protocols, these two books ought to be on everyone's reading list. They do help to frame the arguments we need to hear, contend with, and resolve (if it is possible to resolve them). However, from my vantage point, it seems that Rothfield's account is the convincing, even if most disturbing, one. The Cuno volume, despite a few highlights, seems to be a justification for the ill-behavior of museums, past and present. The fact that I can admire a beautiful ancient statue in New York City or fawn over the artistry of a clay tablet in London just doesn't

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seem to justify how those objects got there, the losses they may have inflicted on the cultural memory of a people, and the provenance information that may have been destroyed. But, then, you read and decide for yourself.

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Archival Storytelling: A Filmmaker's Guide to Finding, Using, and Licensing Third-Party Visuals and Music

By Sheila Curran Bernard and Kenn Rabin. Burlington, Mass.: Focal Press, 2008. 336 pp. Soft cover $36.95. ISBN 978-0-240-80875-8.

The excellent new resource *Archival Storytelling* is really two books in one: a detailed how-to guide for filmmakers on the process of researching, acquiring, and clearing rights to archival materials; and a deeper exploration of the implications, ethical and creative, of using these materials to tell new stories. What does it mean to use images and sound truthfully and creatively? By "archival," the authors mean the full range of audiovisual materials, including historical footage and photography, home movies and ephemeral films, Hollywood features, stock shots, graphics, audio recordings, and music. The book is written for filmmakers and film students, but will be of considerable value for archivists as well, in particular those managing collections of audiovisual media. (The word *filmmaker* is used throughout for consistency, but is intended to include creators of moving image media in any format.)

Bernard is an award-winning documentary filmmaker, the author of previous books including *Documentary Storytelling*, and associate director of the Documentary Studies Program at SUNY Albany. Rabin is an archival researcher and expert whose long list of credits includes both documentary series (*Vietnam: A Television History*) and fiction films (*Milk*, *Good Night and Good Luck*). Their combined expertise has resulted in a book that is remarkably thorough, profoundly practical, lucidly written, and thought provoking.

The book is divided into three overarching sections: Finding It, Using It, and Licensing It. Each section includes detailed guidelines and practical advice, accompanied by first-person interviews with a range of experts, including filmmakers, archivists, researchers, and intellectual property attorneys, who provide invaluable perspectives drawn from real life. The first section, Finding It, is devoted to helping the filmmaker locate and navigate the world of available archival resources, from the local museum to the stock footage company, but—recognizing the economic constraints faced by most documentarians—with an emphasis on public domain and lower-cost options. A four-page section on the National Archives and Records Administration (NARA), the world's largest repository of nonfiction film, includes highlights of its holdings. The Library of

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Congress is discussed in similar depth. Other sources include local news, historical societies, universities, and personal collections. The authors devote a full chapter to when and how to hire a professional researcher; for larger projects, hiring an archival researcher can be both cost-effective and creatively advisable. Interviews with researchers from Moscow, Toronto, Sydney, and Washington provide insight into working with archives from a global perspective.

Part 2, Using It, offers advice on practical considerations such as budgeting, building a production database to track content sources and usage, setting up a workflow, and the ordering process typical at most footage sources. The processes for ordering from NARA and the Library of Congress are described in detail. The novice researcher will find these of particular value. But the bulk of this section is devoted to creative and ethical considerations.

"There is no single way to creatively or authentically use archival materials, even in historical storytelling" (p. 117). Images can be used to create verisimilitude in a fictional film (*The Good German*), serve as evidence in a documentary (*The Murder of Emmett Till*), or add sardonic commentary or playful evocation (*Bowling for Columbine*). The authors illustrate the range of creative uses through examples of documentary, feature, experimental, and social issue films. Both Rabin and Bernard worked on Blackside's *Eyes on the Prize*, the seminal 1980s PBS series about the U.S. civil rights movement. The project employed not only a clear ethical policy on archival use, but an explicit approach to storytelling, which considered the footage itself of primary importance:

> The archival images, when sufficient material was available, drove the storytelling. This means that rather than using a shot here and there to illustrate interview bites or narration, scenes were created out of archival material, to allow for visual storytelling that was then punctuated by the interviews. Narration was added last, as needed, to pull the other elements together. (p. 125)

Perhaps this sounds unremarkable, but consider film archivist Rick Prelinger's description of the more typical mode of story construction: "It's text-based; somebody sits down and writes a script . . . and then someone who's fairly low on the totem pole is asked to go and find images to fill in the blanks . . . to me as an archivist, this was always really frustrating because [hardly anybody] let the footage speak for itself" (p. 151). This tendency to regard audiovisual documentation as secondary to textual has had its parallel in the archival realm as well; Terry Cook, for example, has noted Hugh Taylor's prescience in considering "audiovisual material as actual records, instead of mere embellishment, as authentic evidence of human activity no less important for historical interpretation than textual manuscripts or government files."[1]

[1] Terry Cook, "Archives as a Medium of Communication," in *Old Messengers, New Media: The Legacy of Innis and McLuhan* (Library and Archives Canada), available at http://www.collectionscanada.gc.ca/innis-mcluhan/030003-4040-e.html, accessed 1 February 2010.

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Yet the authors are clear that there are many valid ways to use archives. Middlemarch Films, producers of educational films on historical subjects using modern-day actors, offers a different approach. Producers there use archives and primary sources extensively within the research process itself, to ensure accuracy and to unearth lesser-known facts and information about their subjects. These sources do not necessarily find their way into the final film but add the depth and complexity the producers strive to achieve. But remaining truthful and fact based in documentary film does not presuppose a journalistic style, as works by Errol Morris, Michael Moore, Lourdes Portillo, and others make clear.

Fully half of *Archival Storytelling* is devoted to rights and licensing issues, a fact that will be unsurprising to either filmmakers or archivists. In part 3, Bernard and Rabin cover the basic facts and history of copyright law, along with critical concepts such as moral rights, rights of privacy and publicity, the public domain, errors and omissions insurance, and the difference between rights-managed and royalty-free materials. "One of the most frustrating, difficult and expensive" licensing problems—music—is assigned its own chapter; the authors provide a great service here by shedding some light on the idiosyncrasies of master and synch licenses, the role of publishing societies, "most favored nation" clauses, and more. They also touch upon other specific types of materials clearance, including fine art reproductions, sports, newspaper clips, and television commercials. Given the overwhelming complexity of intellectual property law, and its diverse global manifestations, the authors focus primarily on its practice and application within the United States. An interview with British intellectual property attorney Hubert Best nonetheless provides some perspective on the law in Europe and the U.K.

Creative Commons and fair use get extensive attention through an interview with copyright attorney and scholar Lawrence Lessig, and a roundtable discussion with another group of filmmakers and legal experts; this emphasis reflects how critically copyright impacts and constrains the documentary filmmaking world. The considerable success of Creative Commons, and the increase of activism and awareness around copyright, have made Lessig "optimistic" that a copyright system that better balances the rights of holders and users might someday be achieved. These discussions provide an excellent complement to the ongoing research and reporting by American University's Center for Social Media (to which Bernard has contributed); the center's series of reports on best practices, ethics, and fair use for documentary film are available on its website at www.centerforsocialmedia.org.

Ultimately, the authors hope to promote better media literacy. "All too often there is a tendency among filmmakers and their audiences to take photographs and motion picture footage at face value as unmediated depictions of actuality. Instead, it's important to explore such critical questions as why, for whom, and by whom the images were shot" (p. 7). The authors cite Martin Scorsese's recent documentary on the Rolling Stones; apparently, front-row audience members were preselected to appear "younger and more stylish than

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is reportedly typical for a Stones concert. Fifty years from now, as a result, *Shine a Light* may offer a reliable visual record of the Stones performing, but a flawed record of the group's following" (p. 7).

Bernard and Rabin clearly hope to discourage this type of practice. Archivists should be heartened by their insistence on critical and nuanced thinking, on holding audiovisual records to the same evidentiary standards as other types of information, and they should heed the implicit call to promote greater media literacy among their users. As media production tools extend to ever-broader segments of the nonprofessional population, and access to content increases through online dissemination, this becomes even more important.

Archival Storytelling provides archivists with valuable insights into user needs and challenges us to think more deeply about their broader implications: how do we provide access in ways that better allow these stories to be told, and told well and truthfully? Too often the gate-keeping driven by rights, costs, or other access barriers results in a limited or reduced choice of images and an overfrequent use of certain public domain materials, when a far more diverse range remains locked away, whether literally or figuratively. By broadening access to archival footage, music, and other media, archivists can ensure their richer, more historically accurate, and creative use in works of documentation, art, entertainment, and reportage. Easier said than done, of course; the continuing economic and funding constraints faced by both independent filmmakers and archives make this a challenge. But *Archival Storytelling* is a big step in the right direction.

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Records Management: Making the Transition from Paper to Electronic

By David O. Stephens, CRM. Lexena, Kans.: ARMA International, 2007. 292 pp. $55.00. ISBN 1-931786-29-1.

As electronic records proliferate, many organizations are turning their attention toward effective management of their digital assets. Best practices like those published by NARA[1] and the InterPARES[2] recommend that archivists take an active role early on in the life cycle of digital information, drafting and executing policies that effectively shepherd an organization's assets from electronic object to electronic record and beyond. Successful electronic records management

[1] "NARA Electronic Records Management (ERM) Guidance on the Web," available at http://www.archives.gov/records-mgmt/initiatives/erm-guidance.html, accessed 26 June 2009.

[2] The InterPARES website (http://www.interpares.org, accessed 26 June 2009) provides a number of documents that consider a range of electronic records management issues.

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programs require archivists to provide ongoing consultation and assistance with IT professionals, department heads, and administrators to make sure that organizations strive to, as one recent SAA session put it, "tame the e-tiger."

In this regard, we have much to learn from our colleagues in the records management profession. While the fields of archives and records management have always overlapped (in some organizations to the point of full integration), as archivists become more involved in the early stages of electronic records retention, we begin to resemble records managers.

David O. Stephens's *Records Management: Making the Transition from Paper to Electronic* provides a well-researched, comprehensive treatment of the major issues facing organizations tasked with balancing analog and electronic records management. While Stephens's book was primarily written with the records manager in mind, it has much to offer the archivist asked to develop a plan for organizing, maintaining, and preserving the records of organizations that are increasingly digital.

As vice president of records management consulting at Zasio Enterprises, Stephens is a celebrated figure in the records management field and a known authority on electronic records management. In addition to numerous speaking engagements, Stephens wrote other records management texts prior to his most recent book, including *Advanced Records Management: Towards Best Professional Practices* (2005) and *Electronic Records Retention: New Strategies for Data Life Cycle Management* (2003). Stephens's experience writing seminal works on records management is evident in his clear, textbooklike articulation of often complicated concepts.

Stephens divides *Records Management* into seven chapters. Following a definition and a review of the state of a field he continually refers to as "RIM" ("Records and Information Management"), Stephens deals in detail with a range of areas, generally moving from policy to implementation. The first half of the book explains the core concepts of records management without focusing on analog or electronic formats too deeply. Stephens provides concrete suggestions for establishing a records management program—and, crucially, for winning upper-level administrative support for such a program's creation. His discussion of the records management life cycle is lucid and holds its own with (and was likely influenced by) any similar treatment by Theodore Schellenberg. In his chapters on records management's relation to the law, Stephens ably demonstrates his understanding of the legal requirements of records retention and even dispels some myths concerning lawful retention (for example, the "seven year myth," which is the misconception that all records need to be kept for seven years to satisfy legal and financial requirements.) Along the way, Stephens peppers his format-agnostic analysis of records management with examples germane to the electronic records environment, as if to remind the reader of the discussion's relationship to the pressing issue.

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Once Stephens has provided a thorough and articulate explanation of the major issues surrounding records management, he turns his attention to the electronic environment. This is where the book becomes particularly relevant for archivists eager for any suggestions on how best to manage electronic records. In a chapter entitled Managing the Message, Stephens identifies three main methods of electronic communication: email, instant messaging, and voice over Internet protocol (VoIP) messaging. He more than justifies his discussion of email by ticking off some eye-popping statistics: "90 percent of all business documents are created electronically, and 60 percent of those are transmitted as e-mail attachments"; "spam . . . can be as high as 90 percent [of all email traffic]," and so forth. Stephens proposes an email retention policy in which employees play an active role in weeding their accounts. Faced with the abundance of email correspondence generated in an average workday, some information professionals propose retaining all of an organization's electronic documents regardless of importance rather than adopting the tedious process of appraisal.[3] Significantly, Stephens avoids this "save everything" philosophy, advocating that "[e]-mail should not be saved unless a legitimate business reason for doing so exists." Stephens invokes the distinction between *record* and *nonrecord* status that archivists will recall from the Petersons' important analysis of the subject.[4] Stephens argues that, to streamline records management programs, records managers must lead efforts within their organizations to articulate a clear policy that addresses which documents are considered records.

The two other methods of electronic communication Stephens discusses are instant messaging and digital voice messaging, or voice over Internet protocol. Again, Stephens departs from the "save everything" camp by recommending these tools (instant messaging in particular) as a way for businesses to communicate outside of the email environment. He acknowledges that VoIP has transformed voice mail into "just another digital object," but stops short of recommending its retention. Although *Records Management* was written prior to the current popularity of tools like Twitter and social networking sites, one can easily apply his standards to these and future tools as a way of reducing the amount of emails generated during the workday.

Much of the remainder of Stephens's book is left to an outline of ideal requirements of electronic recordkeeping systems, from client usability to database functionality. Demonstrating his deep understanding of search and indexing strategies, Stephens advocates for a hybrid approach to recordkeeping systems. One of the main advantages of electronic records, he

[3] A particularly provocative and pithy call for this approach can be found in Michael Daconta, "One Way to Solve the Federal Records Puzzle," *Government Computer News*, 4 February 2009, available at http://gcn.com/articles/2009/02/09/reality-check-the-records-puzzle.aspx, accessed 26 June 2009.

[4] Gary M. Peterson and Trudy Huskamp Peterson, *Archives and Manuscripts: Law* (Chicago: Society of American Archivists, 1985), 13–16.

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argues, is their full-text searchability. On the other hand, the establishment of an enterprise-wide classification system can help users target certain types of records before searching across them. Therefore, Stephens recommends records management systems that support both full-text searchability and the ability to organize records according to "hierarchical categories," commonly known to archivists as records series. Stephens references a number of compliance standards for recordkeeping systems, including the well-known DoD 5015.2-STD, also known as *Design Criteria for Electronic Records Management Software Applications*. He points the reader to the Joint Interoperability Test Command (JITC) site, which certifies records management systems that comply with this standard. (He also references ANSI, NARA, and ISO standards throughout the book.) Cautioning that no one system will solve all of an organization's records management challenges, Stephens nevertheless recommends the DoD standard "as a baseline method against which products can be evaluated." Stephens closes his book with a review of best practices for database management and digital preservation.

Records Management is not without its drawbacks when read with an archivist's eye. Since his target audience is the records management community, Stephens often does not use "archives-speak" when describing concepts, which can take some getting used to. (On the other hand, many archivists may find this approach refreshing, as it gives us plainspoken talking points for communicating with stakeholders unfamiliar with our mystical arts.) Stephens is clearly writing for corporate records managers when he delves into topics such as liability, litigation, and privacy disclosures. And his otherwise thorough examination of records management systems fails to consider one question that the archives community considers crucial: if an organization wishes to switch systems, will the proprietary system it is currently using export data that looks the same way it did when first ingested?

However, on balance, *Records Management: Making the Transition from Paper to Electronic* should be regarded as an essential resource for explaining best practices for running records management programs that deal in both paper and digital formats. Each chapter has numerous endnotes, providing the reader with suggestions for additional reading. While he avoids the trap of advocating for one particular solution, Stephens does provide sample policies to help give the reader a dose of real-world context. A bibliography, organized by some of the major topics discussed, closes out the book. Reference tools like these make *Records Management* a resource suitable for the novice, an experienced archivist in need of an update, and even archival educators teaching electronic records management. Many archivists understandably fret about what to do about electronic records. Practical but not pedantic, *Records Management: Making the Transition from Paper to Electronic* provides many of us with a way forward.

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From Polders to Postmodernism: A Concise History of Archival Theory

By John Ridener. Duluth, Minn.: Litwin Books, 2009. 184 pp. $22.00. ISBN 978-0-9802004-5-4.

What Are Archives? Cultural and Theoretical Perspectives: A Reader

Edited by Louise Craven. Burlington, Vt., and Hampshire, U.K.: Ashgate Publishing, 2008. 196 pp. £60.00, $119.00. ISBN 978-0-75467310-1.

As an archival educator, twice each year I introduce twenty-five or more new students to the concept of "Archives." Some of them are in the Introduction to Modern Archives Administration class because they want one course for a background in archives; others want to join the profession. I am tasked with showing them how archival theory is more than just words on a page, indeed, how it applies to archival practice. We are fortunate, as educators and practitioners, that our literature has produced exceptional discussions of archival theory. Early each semester, my students pore over Terry Eastwood's 1994 article, "What Is Archival Theory and Why Is It Important?" and as we read the Archival Fundamentals Series, Schellenberg, Ham, Greene, Cox, Cook, and others, we return to Eastwood's article as a part of the basis for discussing archival theory as applied to archival practice. John Ridener's *From Polders to Postmodernism: A Concise History of Archival Theory* and Louise Craven's *What Are Archives? Cultural and Theoretical Perspectives: A Reader* are two of the most recent publications that seek to demystify and contribute to this discussion.

And a discussion it is. As Terry Cook observes in his excellent introduction to John Ridener's volume, "Theory and practice cross-fertilize each other in the theatre of archives, rather than one being derivative of or dependent on the other one . . . " (p. viii). The two titles here succeed in showing this cross-fertilization with differing degrees of success. Ridener's work is largely theoretical but finds its basis in historical background and paradigm shifts. Craven has collected a set of essays, which originated as conference presentations, that are a mix of theory and practice. While one of the main threads of both works is the paradigm shift caused by changing technologies, each book treats this very differently. Reading them together might allow someone unfamiliar with archival theory to gain an understanding of some of the most basic principles while providing an opportunity to contemplate how that theory applies to practice. While each has its strengths and weaknesses, ultimately Ridener's work is the stronger of the two.

Ridener, currently a technical processor/Web-GIS specialist at the University of California Berkeley's Earth Sciences and Map Library, offers us a book that is thought provoking, if not comprehensive. This lengthy essay (the book's 184 pages include several pages of references as well as a useful index) seeks to examine archival theory in its development during three broad periods:

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before 1930, 1930 to 1980, and 1980 to the present. Yet Ridener focuses his discussion specifically on theory as it pertains to appraisal and the shifts in this area of practice. We can easily argue that the focus on appraisal is too narrow and that any discussion of appraisal should include other areas of practice. Hasn't description been equally shaped by archivists' evolving awareness of their own influence on the historical record, by the increasing volume of collections, and by the changing technologies used to create records? A reader might want Ridener to address this and other areas of practice, especially because his discussion of the influences on appraisal are so well done, and yes, concise.

I would argue, though, that Ridener's approach is very effective specifically because of its narrow focus. He provides an excellent review and discussion of three works from the archival canon—Muller, Feith, and Fruin's *Manual for the Arrangement and Description of Archives* (the Dutch Manual); Jenkinson's *A Manual of Archive Administration*; and Schellenberg's *Modern Archives: Principles and Techniques*—before moving to a broader examination of contemporary authors writing on appraisal and postmodernism (Brien Brothman, Carolyn Heald, Heather MacNeil, Eric Ketelaar, and Terry Cook). The review of the classics is welcome, even for archivists who are well acquainted with the literature. The structure for the discussion of each period or work is similar. First, the author presents the context of historical writing of the time, allowing us to see the interplay between archival theory, practice, and the concerns of historians. He also explores the impact of technological changes of the time and briefly considers the backgrounds of the theorists/archivists themselves. This allows Ridener to broadly discuss the paradigm shifts in archival theory that each period has witnessed. While the discussion of contemporary authors lacks the clarity of the other sections (perhaps a function of dealing with multiple authors), the conclusion is a gem, covering the full scope of the book in an economical eighteen pages, well worth reading in any introductory course. While much of Ridener's analysis will not be "new" to current practitioners, the discussions of the main theoretical values of the Dutch Manual, Jenkinson, and Schellenberg are clearly written and well formed. They serve as an excellent "refresher" and certainly will provide a strong basis for educators seeking ways to introduce a complex theoretical history to their students.

Terry Cook notes in Ridener's volume that "Theory is not a monolithic series of 'scientific laws' objectively true in all times and places, but rather an ongoing, open ended quest for meaning about our documentary heritage that is ever evolving" (p. xix), and it is in this spirit that Louise Craven's *What Are Archives? Cultural and Theoretical Perspectives: A Reader* picks up the discussion. Craven, head of cataloging at the National Archives in the United Kingdom, offers a broad-based approach as she examines archives—theory and practice—from the U.K. perspective. The book addresses four broad topics: Continuity and Change in the Archival Paradigm; The Impact of Technology; The Impact

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of Community Archives; and Archival Use and Users. The book is based on presentations made at the Society of Archivists Conference in Lancaster in 2006.

The section on continuity and change, which encompasses over one-third of the book, features three separate essays that revolve around archives and identity. Craven's own introductory essay, "What Are Archives? What Are Archivists?" looks at "the impact upon archives and archivists of technological advances, at developments in the heritage and cultural context, at new discourses about archives in academic disciplines, at archives in the popular context and at the specific phenomenon of electronic records" (p. 24). While other essays in the book address some of these issues more specifically, the breadth of the scope of this introductory essay seems overly ambitious, and the discussion gets muddied by the introduction of so many topics. The author features several examples of projects from the National Archives to help illustrate her points, but she is ineffective in establishing how this mish-mash of topics defines a clear identity for archives that can carry through the rest of the book. The two subsequent chapters in this section touch upon potentially interesting issues ranging from Derrida and the textuality of the archives and collections of personal papers, to postmodern theory and Jenkinson, to the use of descriptive standards, to the impact of technology. Yet the rambling nature of these chapters is their problem—neither chapter leads the reader to a clearer context for understanding continuity or change in archival practice. Instead, the approach seems largely academic and even affected.

The first section's embedded theme of technological change—which is, indeed, a concern throughout the book—could be more successfully addressed in the second section, The Impact of Technology. However this section seems obligatory, rather than truly informative. In the best essay in this section (and to my mind, the best essay in the book), Michael Moss presents an engaging discussion of "What Is an Archive in the Digital Environment?" Moss focuses primarily on how the digital environment has changed our notion of a collection and of an archive, and returns us to a Jenkinsonian model for archives in a digital world. Reading this in tandem with Ridener's chapter on Jenkinson's *Manual of Archive Administration*, the reader has a fascinating opportunity to consider the historical development of Jenkinson's theory and see some logical parallels to the digital environment. The second article in the section, Jane Stevenson's essay "The Online Archivist," seems simplistic at best for a 2008 publication, which is surprising considering some of the developments in digital archives in the U.K. This chapter primarily explores descriptive tools and websites, but its segue into a very cursory discussion of archival education and the benefits of networking seems misplaced.

The third and fourth sections of the book, covering community archives and users, present us with discussions of collecting marginalized communities; conducting user studies and educating users about the process of gaining access

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to materials; and mediating restrictions in collections. The current archival literature has produced so much material in these areas that these discussions seem more to rehash ideas rather than truly inform. Any archivist who has read widely will not find anything new here. Ultimately, the broad-based approach to this work is its downfall. *What Are Archives?* lacks the focused approach that Ridener achieves, and, because of this, the reader is left feeling that the book has only skimmed the surface of some of the potentially interesting debates we would expect to be present in a "Reader."

What engages us, our students, and our colleagues when we sit down to read something about our professions? Sometimes, we are looking for a ramble that exposes areas that demand further research, that engage us in ongoing discussions with our colleagues, that spark ideas. At other times, we need concrete, practical information. Both of these books hold the potential to engage and offer some unique perspectives; and both of these books offer the potential for this kind of intellectual meander. For an experienced reader of archival literature, Ridener will be a more rewarding experience. For a reader interested in an *a la carte* discussion of topics in archival theory and practice, Craven's book may serve as a surface introduction, but ultimately cannot stand on its own in that ongoing discussion of archival theory and practice.

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Museum Careers: A Practical Guide for Students and Novices

By N. Elizabeth Schlatter. Walnut Creek, Calif.: Left Coast Press, 2008. 183 pp. Soft cover. $24.99. ISBN 978-1-59874-044-8.

Elizabeth Schlatter's book, *Museum Careers*, proves itself a must read for those thinking about entering the museum field and an excellent source for those in the early stages of their careers. Her training as an art historian led Schlatter to her current position as the deputy director and curator of exhibitions at the University of Richmond Museums in Virginia. Schlatter's dual background in both art history and museum studies drives this book. Organizing the book into three parts, Museum Work, Museum Jobs, and Preparing for and Gaining Museum Employment, Schlatter presents a comprehensive approach to understanding the various components of museum studies. Equally valuable are the three appendixes in which the author lists salary figures for common job positions as well as organizations and websites with useful information for students and museum professionals.

Schlatter's central goal is to walk the reader through descriptions of different museum positions, the education and training those jobs most often require, and finally helpful tips for applying for jobs, completing the interview

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process, and beginning a museum career. Schlatter does not position herself as the definitive expert on successfully completing the process she outlines. Nor does she seek to offer novices a set of absolute truths applicable to all museum careers. Rather, the true strengths of this book lie in Schlatter's discussion of recent museum trends and their influence on educational training and the job market. The reader gains an understanding of the differences between large, midsize, and small museums in chapters that detail the various responsibilities of, education for, and salaries of museum jobs. Most practical for those beginning the often terrifying foray into the job market, Schlatter includes examples of job postings, resume and cover letter samples, as well as tips for completing a successful interview process. Drawing from a variety of professionals in the field as well as her own experiences, Schlatter offers multiple entry points into museum careers for her readers.

Her discussion of museum trends describes the emerging focus on visitor relations that led to the advent of what Schlatter terms the "primacy of the educator" (p. 34). Regardless of a museum's size, the educator uses programming to reach its target audiences. As Schlatter points out, the role of the educator initially emerged over twenty years ago. Increasing emphasis on community outreach led to a team approach, with the museum's curator occupying one of several key positions at the top of the profession's pyramid. Other key positions include accountant, development officer, and exhibition developer. Interestingly, curators formed organizations such as the Association of Art Museum Curators to adapt to the change in focus from objects to audience and visitor outreach. Schlatter remains somewhat detached from passing judgment on the "primacy of the educator" as opposed to the previously coveted curator position. Instead, her purpose remains to alert novices and professionals alike to the changing museum hierarchy.

As museum staffs alter their mission statements to include a strong commitment to visitor relations, Schlatter identifies the role of collections manager as a second evolving trend in the profession. Similar to the adaptation and changing role of the curator, collection managers find themselves bombarded with issues of provenance, public access to collections, and copyright. As Schlatter convincingly argues, an increase in the number of staff members in the collections management department, including researchers and support staff devoted to concerns surrounding provenance, remains a strong trend in the museum profession. The growing trend that currently affects those entering the museum field lies in changing American Association of Museum (AAM) standards and funding initiatives.

Schlatter also highlights the emerging interconnectedness between museum studies and outside fields such as public relations and information technologies. Those thinking about entering the sphere of marketing in a museum find that branch of public relations expanding as well. Visitor services, fund-raising, membership, and advertising continue to be the dominant

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domains of a museum's marketing department. Schlatter's emphasis on the importance of these efforts underscores the dynamic between these expanding museum departments and strengthening an organization's relationship with its local community.

In the last twenty years, the Internet and other technologies have also led to new positions in the museum profession. Information technology (IT) and information services (IS) remain two important aspects of any museum's outreach program. As Schlatter discusses the important role technology has played in the field, she also uses that "too obvious" trend as an opportunity to mention outsourcing and consulting work. From a pragmatic standpoint, Schlatter explains that both saving money and taking advantage of top-level expertise remain two motivating factors for outsourcing projects and hiring consultants.

Presenting her readers with a comprehensive list and detailed descriptions of museum positions reinforces the practical applications of Schlatter's book. She also addresses practical concerns such as training options and salary ranges. Schlatter contends that the chief responsibilities of librarians and archivists lie in "providing access to information and the preservation of the sources of that information" (p. 65). Most of Schlatter's job descriptions provide readers with organizations perceived to be authorities and excellent resources in subfields of museum studies. In her discussion of librarians and archivists, Schlatter cites the Society of American Archivists (SAA) and includes its definition of an archives before explaining a repository's connection to museum studies. Thereby, Schlatter demonstrates her commitment to offering a more complete picture of how the various professions and organizations relate to the traditional museum hierarchy. When Schlatter addresses details such as education and training opportunities along with salary ranges, she presents a realistic image of the museum field. By identifying midsize to large museums as those that typically hire librarians and archivists, as opposed to small museums with a limited operating budget, Schlatter offers novices guidelines for finding jobs.

After her discussion of the practicalities of each job, Schlatter offers useful insights into the interconnectedness of museum positions; how, for example, a museum's librarian or archivist might interact with an exhibition manager. A recently appointed museum archivist working in a large institution would find Schlatter's book useful for understanding how his or her role fits into the emerging trend of hands-on exhibits in direct collaboration with the collection manager and exhibition manager. To reinforce these professional ties, Schlatter divides the chapters covering museum positions into three themes: jobs that focus on objects and/or exhibitions, jobs with a public focus, and jobs with an administrative focus. Such job characterizations not only structure the book but also ensure its lasting place as a reference guide for those currently in the museum field.

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The book's most practical information comprises Schlatter's careful explanation of gaining museum employment. Writing from the perspective of both the interviewer and the prospective hire, Schlatter brings an important voice to this overwhelming process. As in the first two sections, Schlatter includes several Internet sources for job postings such as the American Association of Museum Jobs Center. By including samples of job postings, cover letters, and thank-you notes, Schlatter offers her readers a step-by-step process to follow when landing a "dream job." However, she accurately stresses the competitive nature of the museum field and its negative aspects: limited operating budgets, slow response time, and stagnant personnel turnover. As a result, the reader emerges from Schlatter's book with a realistic idea of the many positive and rewarding aspects of the field, as well as an awareness of the trials and tribulations he or she is likely to experience, early or even late in a career.

Schlatter's work offers readers insights into the varied and exciting opportunities that await them in the field of museum studies. For students beginning their archival studies, this text would add value to any introductory course or career counseling sessions. *Museum Careers* also applies to those in the field seeking to shift from one expertise area to another, such as from a collections management position to education coordinator. Certainly, even those seasoned professionals will find Schlatter's list of professional organizations, job list-servs, and museum trends worthwhile reasons to make a place for *Museum Careers* on their bookshelf.

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Simmons College, Boston

Electronic Records in the Manuscript Repository

By Elizabeth H. Dow. Lanham, Md.: Scarecrow Press, 2009. 188 pp. Index. Available from Rowman and Littlefield Publishing Group, $45.00. ISBN 978-0-8108-6708-6.

For approximately thirty years, the archival profession has grappled with the quandary of electronic records. Despite the numerous publications that have been produced, no one volume addresses everything an archivist needs to know or where to find it. *Electronic Records in the Manuscript Repository* by Dr. Elizabeth H. Dow, associate professor of archives in the School of Library and Information Sciences at Louisiana State University, attempts to fill this gap and does so in a trenchant and succinct manner. The author points out that she "does not pretend to tell us everything, just what we need to get started." Given that this book is one of the most comprehensive to date, including as it does daunting lists of sources and further reading, I would say that this book is not just for the "lone arranger" as the author suggests, but that any archivist confronted with the electronic dilemma might find this a useful guide as well.

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The author's background as an archivist in a university archives (Special Collections Department of the Bailey/Howe Library at the University of Vermont in Burlington), in a government repository (Vermont State Archives), and now as an academic provides her with both a unique and a varied perspective. This book, laudably, is not simply about electronic records, but is also a resource that touches on many related topics while keeping to its central premise. Following a useful introduction (which includes a section on how the book is organized), the body of the work has eight chapters, consisting of topics ranging from archival concepts to digital records and their retention. The final sections of the volume comprise works cited, essential tools, a bibliography, education opportunities and workshops, other useful works, more resources, and an index.

Dow's academic outlook is evident particularly in the first and final chapters, where she delves into archival grand strategies and the future of archivists in the digital age. In chapter 1, the author lays out a comprehensive overview of archival functions and juxtaposes her analysis of each with a description of its effect upon analog and digital objects. This will undoubtedly aid archivists in relating what they currently do with what they will encounter as they progress toward a complete digital environment. She confronts such dilemmas as what is "historical," appraisal, and the relevance of finding aids to the digital era. While she does not need to propose solutions, greater insight into the role of such issues in the electronic repository could have been included here.

In chapters 2 through 7, Dow takes us into the real core of the text. She starts out with bits and bytes, continues to digital repositories, and concludes with how to educate patrons in the nuances of this new frontier. These chapters provide an excellent introduction to pertinent topics and their effects upon archives and their users.

Beginning chapter 2 with the question, "What's the Problem with Digital Materials?," the author delves into an excellent discussion of both the software and hardware of the new digital age, while at the same time giving us a short history lesson on the emergence of digital information. But the two pervasive questions in this chapter are "What makes a good digital document good?" and "What is archival metadata?" The author answers both of these with an eye on the digital beginner, without being too overbearing and technical.

The third chapter, Solving the Problems: Systems and Tools, could have easily come first. Very often, technical books are written with the presumption that readers will grasp all of the technical material. This chapter dispels this notion and explains *information architecture, hardware, metadata*, and *Web 2.0* in language anyone can understand.

Chapter 4 introduces all of the current methods being explored in digital preservation, printing, refreshing, migration, reformatting, normalization, and emulation, along with addressing Web 2.0, email, and Web pages. The author designed the concepts to flow systematically, but firsthand examples of small

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institutions that have been successful or have attempted to do what is described would have been useful here. Naming the Australian, New Zealand, and other national archives does little to instill confidence for a small repository short on money. One wonders if the lone arranger will really be able to archive all the new mediums, such as Web pages and Web 2.0. The financial and educational outlays will possibly prove insurmountable, especially considering the current worldwide economic situation. One also needs to question where the best place is to acquire such materials, at the local depository level or at a higher institutional level, such as a state archives, the Internet Archive, the Library of Congress, or the National Archives. It seems we still have many more questions than answers.

Chapter 5 on digital repositories and dark archiving is probably most useful for institutions that are ready to start digital archiving. Restating the OAIS model (from chapter 3) and elaborating on each of the OAIS components are among the most important discussions not only in the chapter, but perhaps in the entire book. Dow also gives a terse and penetrating analysis of the current digital repository landscape, going into detail on the functions and design characteristics a digital repository should have.

Chapters 6 and 7 explore problem solving and dealing with patrons. On these topics, the author passes on excellent advice from experts in the field, such as John McDonald, Greg Hunter, and Cal Lee. The author's inclusion of Cal Lee's "Lessons Learned" is a must read for any aspiring digital curator.[1] It will guide the reader on what to do, but, more important, what to avoid.

The final chapter is brief but telling. Dow tries to predict how the future will look, balancing some realistic notions with current archival practice to propose some interesting and possibly controversial scenarios. Some of these scenarios, such as the new skills that archivists will need to acquire, pose many more pedagogical challenges for us to overcome within our profession.

The final sections, the bibliography and resource pages, provide the reader with a treasure trove of pertinent information. These sections alone are worth the book's purchase. Besides the usual works cited are sections on further education, workshops, more resources, and tools. However, the author makes no mention of the InterPARES project in the resource page, and it should be added in later editions.

A companion website could complement this volume and make it relevant beyond the lifespan of a typical information book. After all, the author herself invokes the concept of Moore's Law, which makes the information in this volume outdated within two years. A website would allow the author to create actual links to all her Web resources, making information more accessible and the book a really dynamic tool. But, more importantly, it would give the author the ability to

[1] Christopher Lee, "Guerilla Electronic Records Management: Lessons Learned," *Records and Information Management Report*, 18, no. 5 (May 2002): 1–13.

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update the information, thereby keeping it germane in the face of constantly changing technology.

Despite the lack of a companion website, and (as the author admits), a lack of definitiveness concerning important technical issues, I highly recommend this book. It addresses most of the current literature in a systematic manner without overburdening the reader with technical jargon, and it serves the important task of discussing the essentials that archivists need to know and where to find them. That is what a good reference book does and this work performs that objective.

However, I offer one admonition to my fellow archivists. As I write this, not only archives but also the world are in the midst of economic disarray. Archivists, however, cannot use this as an excuse for not moving forward with electronic records programs. The bottom line will affect us, but archivists have always adapted to the ever-shrinking budget (have we really known anything else?). We cannot forget our responsibilities. Yes, the media are changing, but, as archivists, we are caretakers of our documentary heritage, regardless of their media. If this is to continue to hold true, we must not be afraid of new worlds but embrace them and continue to add value to all of our histories.

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