

Academic Environment” by Ellysa Stern Cahoy relates to many communities on many levels. These include scholars as individuals, our librarians as mentors, our colleges and universities as memory institutions, and future researchers. She argues about a need to change our institutional repositories (IR) from something static to a more active platform, for example, by capturing “versioning” and other pieces of the scholarly workflow.

Chapter 10 was out of place in terms of the book’s objectives. Author Aaron Ximm, in “Active Personal Archiving and the Internet Archive,” states quite explicitly, right up front, that the Internet Archive is not actually doing anything in terms of personal archiving. However, their altruism and work to preserve digital content on other fronts (outlined in some detail) is certainly highly respected and appreciated, and this is a good overview of their work as a whole. Richard Banks goes on in “Our Technology Heritage” in chapter 11 about devices that could, if ever fully developed, bring our digital lives into our physical lives (he values the idea of displaying our digital images, for example, in our homes), but right now little boxes that sit around and salvage and store information don’t seem exactly visionary. Hollywood has given us many examples of a future where the walls are literally alive with computer-generated/digital living (examples like *Avatar* and the *Hunger Games* series come to mind). I wonder if preservation and access to personal digital archives could ever be exciting enough for a Tom Cruise sequel to *Mission: Impossible*.

The articles by Catherine C. Marshall (“Social Media, Personal Data, and Reusing Our Digital Legacy”), Sarah Kim (“Landscape of Personal Digital Archiving Activities and Research”), and the final chapter by Clifford Lynch (“The Future of Personal Digital Archiving: Defining the Research Agendas”) do the most in terms of making you think, really think, about what we’re up against in terms of understanding the digital environment. Lynch’s further discussion about how the private becomes public is especially thought provoking, and his further remarks on legacy planning are worth noting. This is a book well worth reading, every chapter, even if they are all a bit different in terms of how they consider personal digital archiving. Somewhere you will find your own role in this, you’ll think of that role in context, and it will all be very exciting.—Karen E. K. Brown (*kebrown@albany.edu*), *University Libraries, University at Albany, SUNY*

The Preservation Management Handbook: A 21st-Century Guide for Libraries, Archives, and Museums. By Ross Harvey and Martha R. Mahard. New York: Rowman & Littlefield, 2014. 376 p. \$95.00 hardcover (ISBN: 978-0-7591-2315-1); e-book (ISBN: 978-0-7591-2316-8).

A recent issue of *Preservation, Digital Technology & Culture* was devoted to preservation education and presented the conference papers from the 2011 University of

Michigan “Symposium of Preservation Educators.” Paul Conway, the convener in the opening session, provided the key to the importance of the program: “In the cultural heritage sector of libraries, archives, and museums, the ongoing transition from analog to digital technologies as source, medium and technique has accelerated the pace of the knowledge required for one to be an effective preservationist, and it has complicated the transfer of knowledge from experts to students.”¹ This is one of the issues for teaching preservation courses, and so the question of what to use for textbook and/or reading assignments becomes part of the challenge to adequately cover the traditional analog, still key and dominant in collections, environment and the growing digital landslide of files. And of course it is not just incoming professionals who need this hybrid knowledge, but also professionals in the various cultural institutions who are asked to add responsibility for digital to the responsibility of collections. *The Preservation Management Handbook: A 21st-Century Guide for Libraries, Archives, and Museums* helps to provide that transfer of knowledge from expert to student as well as providing a resource for collection managers. The resources, which are international and frequently cited as websites, are especially telling and suggest that the e-book format may be the preferred format. The need for an up-to-date textbook has been talked about for some time, and educators have frequently resorted to assigning current articles rather than relying on textbooks alone, or indeed in requiring any textbook, to provide the necessary information as the preservation world continues to change rapidly to greater emphasis on digital and audio visual formats that is a recognized need in cultural collections. The term “curation” or “stewardship” has in many cases become the term for collection management, and that is discussed in the early part of the monograph. Stewardship “is the necessary duty of everyone involved in managing digital objects” (8).

Harvey and Mahard’s monograph is divided into four parts: “Fundamentals,” which covers planning and the changes in the cultural heritage world of today; “Collections,” which covers the varied types of collections and what is needed for policies and protocols for handling hybrid collections; “Materials and Objects,” which covers digital “preservation friendly” objects as well as the standards needed for quality materials such as paper; and “Media and Material,” with contributions from varied experts covering the formats and what is needed in terms of environment, handling and guidelines for extending the useful life of these objects. Further, the chapters on media and material follow the same layout for each format which makes the reference to any chapter easier to find as information is consistent across the format types. This “textbook” also serves as a reference tool for the professional who may be asked to provide oversight for a variety of material types in a first job or as an additional assignment.

The stated goal of the authors is to focus on material culture and to cover all the general topics without getting too

bogged down in the details necessary for some preservation actions such as metadata or conservation. Rather, the book sets out the current preservation environment, reinforces the collaborative nature of this environment across cultural heritage institutions, and treats digital and analog with a balanced and measured coverage as if all preservationists need to understand these diverse areas with the same importance. While technical expertise in any one area from conservation to digital metadata requires in-depth knowledge, this textbook, management book, provides the overarching principles needed to manage any program for preservation whether archive, library, or museum based.

While this emphasis on overarching principles may be perceived as a weakness, believe it is a definite strength. The need for specific training in any one area is not the goal of this title, nor would it provide the management information necessary to serve the overarching direction for a broad-based collection preservation program for the hybrid collections now in most cultural institutions. This manual serves that purpose and in so doing also serves as a very useful textbook for a preservation management course taught within information, archive, or museum studies programs. The use of experts for the materials chapters provides excellent information by format type and references standards and other useful websites for more in-depth information. These chapters are recommended to those who might be asked to provide preservation administration for small or midsized cultural institutions because of the abundance of references to more detailed information on all subjects. As a textbook for semester long course work this manual provides an abundance of resources for the student. The bibliography and list of standards are helpful. I recommend this book for professionals who may be starting out in collections management or who have recently been assigned that responsibility. It also serves as an excellent reference tool for collections management across cultural institutions with collections of all types.—*Jeanne Drewes (jdre@loc.gov), Library of Congress, Washington, DC*

Reference

1. Paul Conway, "At the Nexus of Analog and Digital: Introduction to Papers from a Symposium of Preservation Educators," *Preservation, Digital Technology & Culture (PDT&C)* 43, no. 1–2 (2014): 2–8, accessed September 8, 2014, <http://dx.doi.org/10.1515/pdte-2014-1001>.

Rare Books and Special Collections. By Sidney E. Berger. Chicago: Neal-Schuman, 2014. 537 p. \$129.00 softcover (ISBN 978-1-55570-964-8).

In the introduction to *Rare Books and Special Collections*, author Sidney E. Berger writes that the book aims to be an overview, "of the realm" (xv), and the text presents itself as an omnibus from someone who has extensive

experience and knowledge of the field. A novice or an outsider to the rare books and special collections world will gain a broad understanding about its diversity from this work, but experienced librarians and other practitioners might consider it more for refreshing concepts or ideas introduced in their schooling, but not as a ready reference. Part memoir, part seminar, this book allows you to visit with Berger and glimpse at the many experiences that informed his career.

Several years ago, I took advantage of the opportunity to hear Berger give a one day workshop titled "The Medieval Manuscript from Sheep to Shelf." His enthusiasm for the topics covered—parchment making, historical pigments, book layout and construction, and many other facets of medieval book creation—was energizing and truly a joy to experience. It was obvious to everyone in the room that he was deeply devoted to his subject, well studied in it, and passionate about sharing his knowledge with others. Having as extensive a background as Berger does with historical books, he made the most of his short time covering myriad topics that all lead back to his thesis. The workshop participants followed him down every path he carved toward making himself, and his subject matter better understood. Berger's free-form lecture style is replicated in this book, with his obvious enthusiasm and energy for the topic combined with a roundabout way of delivering the maximum amount of information into every chapter.

The physical layout of *Rare Books and Special Collections* and what it is meant to accomplish mirrors his passionate and enthusiastic lecture style, delivering the maximum amount of information into every chapter with a liberal use of textual asides. Inserting personal anecdote sidebar bubbles and extensive, sometimes thematically overlapping endnotes reinforces this effort as more of a rolling oratory than a textual work. Unfortunately, the constant referral to these graphics and to information previously covered or to be covered in upcoming sections interferes with the narrative and is distracting to the topic at hand. The endnotes and reference citations suffer from this disruptive style as well, as they are inconsistently listed in notes, works cited, further reading, or subject-specific bibliographies at the end of every chapter. With such a wide range of topics, why not organize these references alphabetically by subject at the end of the book, as was so well done for "The Physical Materials of the Collections" chapter? And why defer to Wikipedia for so many standard definitions when Berger has the ability to explain something in his own meaningful way, or turn to one of the many well-known dictionaries of terminology for this field. With his accomplished and lengthy background in teaching, research, and publishing, a personal commentary on quoted resources could have highlighted his refined opinions and created a curated, annotated bibliography for any level of bibliophile looking to learn from his experience.

At the same time, it is his experience that makes this book possible. I have not seen any volume attempt to