

Tribal Archives, Libraries, and Museums: Preserving Our Language, Memory, and Lifeways. Edited by Loriene Roy, Anjali Bhasin, and Sarah K. Arriaga. Lanham, MD: Scarecrow Press, 2011. 247 pp. Index. Softcover. \$55.00.

Language, memory, and lifeways have been organized and transmitted from generation to generation by indigenous people for centuries. Of more recent vintage is the blending of that epistemology with Western/European theories related to the institutional structures of libraries, archives, and museums.

Early movements to address the “benign neglect” paid to tribal libraries by existing bureaucracies were useful (like the 1979 formation of the American Indian Library Association within the American Library Association), but were patchy in scope and application. It was not until the late 1990s, when Alyce Sadongei’s Five State Library Leadership Project coordinated approaches to tease out archives, library, and museum practices, that preservation efforts that were both professional and geared specifically to tribal communities were developed.

Directly resulting from that project were the series of national Tribal Archives, Libraries and Museums (TALM) conferences held every two years since 2002, and the creation of the Association of Tribal Archives, Libraries, and Museums (ATALM) in 2011. The last 15 years have seen a creative burst in strategies for providing tribal members with these vital services.

In many ways, *Tribal Archives, Libraries, and Museums: Preserving Our Language, Memory, and Lifeways* is the documentation of the development of those strategies. The book’s 25 chapters are divided into four broad areas: The Tribal Community Library: Context and Cases; Service Functions of Tribal Information Centers; Tribal Archives: Collections and Functions; and Working in Tribal Libraries and Archives. The editors explicitly state that their anthology’s purpose is twofold—to describe the history of TALMs and to point to their future development.

While it does not negate TALMs’ overall usefulness, the book does have some limitations. This is especially true when read against the results of ATALM’s 2012 survey in *Sustaining Indigenous Culture: The Structure, Activities, and Needs of Tribal Archives, Libraries, and Museums*.¹ While this survey is recent and could not have been anticipated by the authors in this anthology, it is useful to read the two books together as both a history and future of TALMs.

Despite its title, *Tribal Archives, Libraries, and Museums* focuses on libraries and librarians. Only three chapters are devoted to tribal archives and one chapter to tribal museums. This may be because in many tribal organizations these functions are combined in ways that blur distinctions. It might also be due to the maturity of tribal libraries in relation to tribal archives. The ATALM survey noted that archives and archivists are tribal TALMs’ number one need. Regardless of the reason, archives and museums need to have their roles, responsibilities, and practices described in much more depth.

The second limitation is the book’s varied level of content and perceived audience. Some chapters are clearly intended for people with limited professional knowledge, while others are directed at staff with expertise. This means that while there is something of use for everyone who reads the book, everyone is buying only half a book. This may just be a result of the paucity of writing on the subject. It may also reflect

the authors' particular perspectives. In the chapter "Beyond Books and Portals: Proactive Indigenous Librarianship," Kawika Makaanani notes, "I should share what I know best—my own words—and let others tell their own stories" (p. 33).

The third limitation is the dated nature of much of the material. Many of the chapters deal with resources and events that are 10 to 15 years old, and there have been developments in TALMs in the intervening years. For example, there is no mention of the Protocols for Native American Archival Materials.² While not universally accepted by tribes, the protocols are certainly a key document in the development of tribal archival theory.

One of the most critical aspects of modern libraries, museums, and archives—the impact of social networking on customer relations, professional practice, and collaborative structures—is barely mentioned. In many ways, this recently published collection is already begging for a sequel.

Despite these limitations, *Tribal Archives, Libraries, and Museums* fills a much-needed void, primarily for tribal professionals, but also for other individuals working with TALMs.

One of the key themes running through this collection is collaboration. While this concept is theoretically popular in the non-tribal cultural heritage world, it is deeply felt in TALMs. Though the thread of collaboration runs throughout nearly every chapter in the book—among disciplines, among TALMs and their tribal user bases, and among tribal and non-tribal entities—there are several standout chapters.

Loriene Roy's chapter, "Weaving Partnerships with the American Indian Peoples in Your Community to Develop Cultural Programming," should be required reading for any relationship involving non-Indian and Indian peoples. Roy lays out five important concepts necessary to build meaningful relationships: learning about Native communities, being aware of indigenous ways of knowing and making connections, initiating and maintaining connections, challenging your motive(s) in providing these services, and identifying resources for cultural programming (p. 142).

Roy's insightful focus on creating long-term relationships based on in-person contact and mutual respect and trust provides an extremely useful blueprint for developing cultural programming for all community members.

Roy and Dr. Cheryl Metoyer also provide essential guidance for TALMs looking to collaborate with their own tribal members. Both Roy's "Recommendations and Implications for Services to and with Indigenous Elders" and Metoyer's "Gaining Local Tribal Support for Library Development: Twenty-One Steps for Success" reinforce the absolute need for TALMs to gain the understanding and support of their own tribal members and leaders if they are to have any chance for success. While this is true in nearly any service provision context, it is especially needed with regard to TALMs, which tribal members and elders can view as impositions from outside agents.

But collaboration is not the only focus of this book. One of its primary messages is that it is time for American Indian heritage professionals to take the reins in creating TALM programs designed by Indians for Indian communities. A number of chapters focus on TALMs as drivers of language and cultural revitalization and TALMs as tribe-specific information resources.

Two chapters stand out as calls for the empowerment of TALM professionals. The first is Kawika Makinani's "Beyond Books and Portals: Proactive Indian Librarianship." Makinani describes indigenous libraries and librarians as best suited to provide meaningful experiences for indigenous communities. He focuses on the need for indigenous language and culture promotion, collection policies, references services, and other key library functions, and describes his efforts to provide them in his work at the Kamehameha Schools. Makinani's central point is persuasively made: "We indigenous peoples have to take charge of our own lives and futures. Controlling and promoting our own traditions is crucial. Indigenous librarianship is one of the keys for this to happen" (p. 39).

The other chapter is Sam Olbekson's "Indigenous Architecture for Tribal Cultural Centers." Olbekson describes the role buildings play in promoting TALM goals: "Buildings are manifestations of complex constructs of cultural meaning, social relationships, and community needs" (p. 79). In reading this chapter, this reviewer immediately thought of the spare beauty of the Tamástslíkt Cultural Institute in Northeast Oregon. Its placement on the land; the use of the Coyote theater and the longhouse as structural elements to highlight exhibits and visitor experiences; the wide open windows facing the Blue Mountains—all of these elements are designed to situate the TALM within existing tribal realities. As director Bobby Conner notes, "Our experience is not separable from the land. It's a story of place. It's important for people to come here, to embrace the story in the place that it occurs."³³

The creation of this future generation of indigenous cultural heritage professionals relies on the introduction of indigenous scholarship. Two chapters in the book address this from different angles. Victoria Beatty discusses culturally relevant approaches to research in "Empowering Indigenous Students in the Learning Library." She stresses the important role of TALMs in promoting cultural literacy. She points out that while reading rigorously is necessary in any democratic society, it is even more critical with regard to indigenous issues of sovereignty and cultural survival. This chapter endears itself to me for a very personal reason, too. Beatty closes with extended quotes from Cheryl Metoyer's "The Beauty of it All,"³⁴ a presentation that has touched my personal and professional heart more deeply than anything I have heard before or since.

Indigenous professional education is tackled by Christina L.P.W. Johnson, Catherine H. Phan, and Omar Poler in "TLAM: Creating Student-Driven Indigenous LIS at University of Wisconsin–Madison." They describe the development of curricula specifically designed to incorporate issues related to the administration of TALMs. While the program is recent and its long-term success unclear, it is a smart and engaged approach to professional diversity. The advice of Kelly Webster, a Boston College cataloger and past president of the American Indian Library Association (AILA), is especially insightful: travel to communities, meet existing tribal professionals, listen to what they have to say, and build long-term relationships of learning with them. Cohort-based education (whether graduate or continuing professional) has been effective for librarians and archivists in general. Programs like the upcoming Oregon Tribal Archives Institute at Oregon State University are building on UW–Madison's success.

In reading and rereading this book, I was struck by the underlying value of sharing and reciprocity. Relationships are highly valued, and the only effective way to

build relationships is to get to know people, share openly and freely, and build for the long haul, not just for a present benefit. There is much that TALMs have learned and incorporated from the broader cultural heritage community. Chapters in this book reflect the use of that knowledge to create programs and processes uniquely tailored to indigenous communities.

But there is much for the broader community to learn as well. TALM components have learned to collaborate in ways that have only been talked about in the broader community. The community's involvement in professional activities and decision-making has benefitted TALMs and could be a model for non-tribal institutions and communities. And communities would do well to think about the emphasis on relationships over processes.

I view this book as the first discussion in an ongoing dialogue. Hopefully, it will spur further ideas and discussion among both tribal and non-tribal cultural heritage professionals. We all have things to share, things to teach, things to learn. This book lets us work together for a better common heritage.

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1. The report is available on-line: http://www.atalm.org/sites/default/files/sustaining_indigenous-culture.pdf.
2. The Protocols are available on-line: <http://www2.nau.edu/libnap-p/>.
3. Jackson B. Miller, "Coyote's Tale on the Old Oregon Trail: Challenging Cultural Memory through Narrative at the Tamástslíkt Cultural Institute," *Faculty Publications*. Accepted Version. Submission 3 (2005): 17. Available on-line: http://digitalcommons.linfield.edu/cgi/viewcontent.cgi?article=1002&context=commfac_pubs.
4. Cheryl A. Metoyer, "The Beauty of It All," *Easy Access* 30: 4 (2004). Available on-line: http://northwestarchivistsinc.wildapricot.org/resources/Documents/EAvol30issue4_Dec2004.pdf.

Waldo Gifford Leland and the Origins of the American Archival Profession. Edited with an introduction by Peter J. Wosh. Chicago: Society of American Archivists, 2011. 398 pp. Softcover. \$62.95. \$44.95 for SAA members.

If an Olympic medal marks the pinnacle of an athlete's career; a Nobel Prize, that of a scientist; and a Pulitzer, a writer's, what marks the highpoint of an American archivist's career? A portrait in the National Archives would definitely rank up there as a means of recognition. Even though his own portrait was unveiled in 1957, Waldo Gifford Leland would often claim not to be an archivist at all, stating his lack of personal experience at managing records, yet admitting to his personal enjoyment in "telling others how records should be managed" (p. 3). It is Leland's mix of humility, straightforwardness, and dedication to the archival profession that Peter Wosh, director of New York University's Archives and Public History Program, brings out in his combined history of the archival profession and Leland biography, *Waldo Gifford Leland and the Origins of the American Archival Profession*.

To present the breadth and depth of Leland's influence on the profession, Wosh uses a mixture of brief editorial explanation, followed by Leland's own correspondence and professional papers on subjects ranging from the "application of photography to archive work and historical editing (1908)" (p. 49); proceedings of the Fourth Annual Conference of Archivists (1912); and accounts relating to the Conference of Archivists and the First International Congress of Archivists and Librarians. Leland's relationship with the National Archives is illustrated through a reprint of his 1912 article from the *American Historical Review*, which Wosh calls "his most comprehensive and articulate argument" (p. 165) for the creation of a national archives.

The value of this book comes not from the presentation of historical facts but from Wosh's exposition of the personal narrative and published papers illustrating Leland's passion and dedication to the archival profession. Wosh explores the variety and diversity of Leland's involvement in archival practice—from Leland's 1904 joint publication with Claude H. Van Tyne, *Guide to the Archives of the Government of the United States in Washington*, to his active involvement in the American Historical Society, the American Council of Learned Societies, and the Society of American Archivists, and Leland's tireless campaign to see the creation of the National Archives building, along with the development of an effective archives administration and records management system.

One of Leland's many interesting exchanges of correspondence and conference papers is presented in chapter two, "The First Conference of Archivists (1909)." This chapter contains correspondence between Leland, then secretary of the American Historical Association, and various Association members as they prepare for the very first national conference of American archivists. Also included is Leland's keynote address to the Conference. For someone reading this material in 2012, it is fascinating to realize that so much of what we take for granted today as archival professionals was nonexistent in 1909. By that point in time, the state archives of Alabama and Mississippi had been established in 1901 and 1902, respectively, yet most American archivists did not acknowledge the need to differentiate their professional approaches from those of libraries and manuscript creators. Few archivists distinguished between

personal papers and public records, paid attention to the principle of provenance, or relied upon standardized professional practices (p. 59).

In his keynote speech to the conference, Leland outlined a variety of problems he saw within the profession. He compared the United States with its European counterparts and their well-established systems for collecting, cataloging, and maintaining archival records. He described the need for legislation at the national and state levels to provide unified control of public records across agencies, and detailed the conditions under which various agencies should take control of specific documents and handle public officials' personal and public papers. Again referring to the European example, Leland addressed the need for uniform cataloging and classification, as well as the uniqueness of archival records. In sum, this keynote speech set the stage for the chapters that follow, providing a rich and varied testament to Waldo Leland's contributions to the archival profession.

The concluding chapters "Recollections (1951)" and "Reminiscences (1955)" are Leland's look back at his own career and history at two different points during his retirement. Both personal commentaries are straight-forward and honest, a genuine reflection of the man himself. I suggest *Waldo Gifford Leland and the Origins of the American Archival Profession* to anyone interested in the behind-the-scenes history of how the archival profession in America became what it is today.

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23 Things for Archivists. By Reference, Access, and Outreach Section. Society of American Archivists. <http://23thingsforarchivists.wordpress.com/>. Free.

The “23 Things” model for Web 2.0 training, with which participants are introduced to Web 2.0 technologies and concepts through small, participatory modules, has been popular across the library world since it was first developed by Helene Blowers for the Public Library of Charlotte and Mecklenberg Counties. The self-directed nature of the program has made it a favorite form of professional development, with high staff penetration and low time and resource requirements beyond the initial research and set-up that the program prompts.

Beginning in 2009, the Society of American Archivists’ Reference, Access, and Outreach (RAO) section took up the task of bringing Learning 2.0 to archivists with the pilot run of *23 Things for Archivists*. Members of an RAO working group took responsibility for writing Web site copy and publicizing the program to the section members, and in January 2012, 23 participants began the 11-week program, with RAO mentors assisting participants with up to three “Things” each week. Participants created publicly available blogs to document their experiences with the various technologies. The report of the working group to RAO leadership indicated that participants generally liked the program, but there was also a consistent drop-off in active participants throughout the 11-week session (only two of the 23 participants actually finished all 23 Things). Tellingly, nine out of 15 respondents to a post-program survey indicated that they felt the program as presented moved too quickly to allow full absorption of the concepts related therein.

In likely response to this concern, subsequent iterations of the *23 Things* program have included a non-directed component on the main program page. This component also saw the addition of Things 24–49 as the Intermediate and Advanced tiers of the program; participants could work through these Things for information on more complex Web 2.0 concepts. The second, and part of the third, tiers of the program were completed around August 2011, resulting in an extensive set of learning modules for archivists to complete “at home or at work, alone or in a group, at your own pace as you have time.” As a whole, these modules are an excellent introduction to these technologies for archivists of all experience levels looking to learn more about using Web 2.0 technologies for their institutions.¹

The basic setup of each learning module is simple but effective. The author of the Thing gives a brief introduction to his/her subject, including information on the subject’s development, current uses, and sometimes one or more applications that the subject can have to an archival repository. Following this, most of the Things lay out one or more tasks designed to get the participants to use the technologies themselves. Most of the service-based Things, such as the module for social networking, start by having participants sign up for an account with their service of choice, and then instruct participants to make use of the service in some way that might be applicable to their respective archives. These tasks are particularly useful to help archivists see the use of some of the more esoteric subjects discussed, such as Image Mashups and Video Slideshows. In most cases, the services themselves provide good documentation about how to set up an account and how to use its basic functions. However, for a few

such services, such as blog widgets, more explanation of their operations in the Task section would have been helpful.

Following the tasks, each of the Things provides one or more blog prompts for participants to talk about their experiences. In most cases, these prompts are some variation on the question of how the participant might use a given tool in his or her own repository, or in archival repositories in general. To provide inspiration for answering the prompts, each blog includes a number of external links to resources related to its subject; these may be general information, articles in library/archives journals about using the tool in a specified setting, or examples of other archival institutions making use of the tool/technology. These prompts are arguably the most valuable part of the *23 Things* program, as they encourage participants to reflect on their use of the various tools and to come up with their own ways to utilize them.

Some of the Things, particularly in the Beginning tier, also include Advanced tasks intended for users already familiar with using tools and technologies to find new ways to apply the tools to archival work. The value of these tasks is mixed at best. The Advanced task for slide sharing, for example, is for the participant to upload her own presentations and share them on various other social media sites, which is the next logical step for using those tools effectively. Conversely, the Advanced task for RSS readers is to set up a Yahoo Pipe, a highly complex newsfeed tool; frustration with setting up such a service may have a discouraging effect on completing the program as a whole. The presence of the Advanced tasks may also tempt intermediate-level participants to skip the “regular” tasks, which could deprive them of opportunities to learn by approaching the basic tasks from advanced angles. The Timelines task (Thing 20), for example, does not explicitly mention using API to populate timelines, but participants who have been using tools to import content across different Web 2.0 tools in earlier Things may discover this themselves, which further cements that knowledge for future use.

The Intermediate and Advanced Things generally follow the above formula used in the Beginning Things, but the formula is applied more inconsistently in these tiers. Many of the Things from 24–49 are credited as adapted from other *23 Things* programs, most notably the Minnesota Libraries’ *More Things on a Stick* program. For the most part, the Intermediate and Advanced Things included on this basis are both appropriate and useful; Google Maps, Analytics, and Screencasting, in particular, raise a number of important points and questions for archivists to think about. Others, however, are either incomplete or peripheral: E-Newsletters, which discusses the procedure for creating a static newsletter to be E-mailed to key constituents, seems the epitome of a Web 1.0 technology, and the entry for Online Media Editing consists only of a single link to an Educause article. Four of the Things have no entry linked at all. A more detailed explanation of the selection criteria would help alleviate some confusion about why these lesser entries are included.

One weakness of the *23 Things for Archivists* self-directed program as a whole is its apparently delayed update cycle, which is potentially a real problem for a program dealing specifically with Web 2.0 technologies. Most examples avoid mentioning specific programs or platforms for this very reason: the vaguer the language used to describe the use of the technology, the more likely that language is to survive the discontinuation of

a particular product. Discussion of a particular program is unavoidable, and as a result, the currency of the site begins to suffer. Pageflakes, mentioned in Customized Home Pages, has been inoperative since January 2012; the interface for Facebook Apps is now completely different, and many of the specific apps that are called out no longer exist. Most egregiously, Google's acquisition of Meebo in June 2012 invalidated much of the content on Online Chat, which used Meebo as the default application. In fairness, the site does still receive updates for major developments—the Meebo news prompted a new prefatory note, mass cross-outs on the module in question, and links to alternative resources, for example—but there remain examples throughout the Web site of technology marching on, leaving copy from less than a year ago obsolete in its wake.

Overall, however, any currency faults are more than made up for by the breadth and depth of the material on the *23 Things* site. The Reference, Access, and Outreach Section has compiled an extensive collection of tools, important concepts, resources, and examples for any archivist, whether he or she is an Web 2.0 expert looking to brush up on skills, or a Web 2.0 neophyte who wants to see what all the fuss is about. Help is available to potential participants stuck on implementation of one particular Thing, and the current self-directed nature of the program enables those participants to explore Web 2.0 tools as shallowly or as deeply as is deemed necessary. The *23 Things for Archivists* program requires some initiative on the part of individual archives or archivists, but it greatly rewards any such archives professional who is willing to put in the effort.

In the spirit of the *23 Things* program, this review has an associated program blog, with much more to say about individual Things, interface issues, and other musings on ways to apply these tools in archival settings. Please see: <http://reviewingarchivesthings.wordpress.com>.

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1. The site was accessed for this review between April and June 2012. Content may have been added or removed since, but comments about specific items were accurate as of June 30, 2012.

The Paper Road: Archive and Experience in the Botanical Exploration of West China and Tibet. By Erik Mueggler. Berkeley: University of California Press, 2011. 361 pp. Index. Softcover. \$29.95.

Between the years 1906 and 1950, two generations of Western explorers traversed Western China searching for flora and fauna to send back to their native gardens and scientific institutions. In 1906, Scottish botanist George Forrest set out to explore China with a crew of 25 to 30 locals. The Austrian-American botanist, Joseph Rock, arrived in China in 1922 with a crew of locals similar in size to Forrest's. Many were, in fact, sons of the men who had worked with Forrest. These men came to China to find exotic plants to fill the gardens of the wealthy and to expand their knowledge about the Eastern fauna in the collections of Western botanical institutions. While Erik Mueggler's *The Paper Road: Archive and Experience in the Botanical Exploration of West China and Tibet* details the history of botanical explorers Forrest and Rock, it also seeks to challenge the idea of truth in archives. Mueggler's thesis is not an uncommon one; he tries to show how archives fail to reveal the entire truth about an event or completely document the process of gathering knowledge.

While Mueggler chose to write about Western botanists' explorations in China, his focus is not on the plants, but rather how the Western world viewed the East. It is the common tale of the early twentieth century viewed through a lens of superiority and fixed ideas of what constitutes a civilized society. The Scottish botanist George Forrest's experiences in China perfectly highlight how the West saw colonized lands. Forrest's letters and diaries detail the experience of being stared at wherever he went in China. He resented this gawking. Forrest believed that if the Chinese did not stop gazing at civilization, then they would never achieve it. He found the Chinese to be dirty, uneducated, dependent on archaic rituals, and lacking the ability to create a civilized society. Of course, this is an opinion typical of an early twentieth century man from Western Europe with the scantest knowledge about China.

Mueggler also argues that Forrest and other Westerners' experience of colonizing lands helped create a large quantity of documentation in archives across Europe that reinforced these ideas of the East. While the Royal Botanic Garden of Edinburgh holds Forrest's work (the Chinese specimens, seeds, names, and descriptions of the plants he sent back to Scotland), it does not document his experiences or knowledge about the locals whom he hired to collect these plants. The original labels placed on each plant sent back to Scotland were written by a hired local named Zhao Chenzhang. These labels were all replaced after the plants reached the Royal Botanic Garden. Zhao's full name is not even mentioned in Forrest's letters and diaries. Forrest made no attempt to document Zhao's knowledge of local Chinese flora and fauna, even though it was Zhao who led Forrest to places where these plants grew.

Mueggler contrasts the experiences of George Forrest with those of botanist Joseph Rock. Rock arrived in China in 1922 and also viewed China through the lens of Western superiority. What is different about Rock is that his views of China and its people evolved as he spent more time there. Rock's diaries from his first expedition in 1922 detail his obsession with the "filthiness" of China. He wrote about how unkempt the people were and how trash and sewage routinely lined the roads and lanes of every

village. He described how he could easily astonish the locals by taking a picture with his camera or silence everyone with his phonograph. Rock's first experience of China is practically a carbon copy of Forrest's. But by Rock's third expedition to Western China, his views had completely changed and he felt more at home in China than he did in America. He learned the local language and threw himself into the translation and description of the *dongba*, a local language and religious text that dictated daily life for the Mu people.

Mueggler, an anthropologist by training, describes at length the difference between archives and experience in this book. He draws this contrast to show that archives only capture one particular point of view and often leave out the total reality of an event. He laments the lack of documentation about the local men who assisted the botanists and how neither the botanists nor the hired men themselves documented their experience of the expeditions. Mueggler complains about the state of archives, but fails to see what the archives allowed Mueggler to achieve.

It is true that the archives of the Royal Botanic Garden in Edinburgh, where Forrest's and Rock's papers are housed, had little or no written documentation describing how the Chinese felt about the expeditions. These archives did, however, provide Mueggler names and photographs of the hired men, and even hand-drawn maps describing for the botanists where their specimen plants originated. He found Joseph Rock's diaries, which detailed genealogies of Tibetan and Western Chinese rulers and how those rulers governed. Rock also wrote a great deal about a hired local named Li Shichen, who became his trusted partner during his expeditions to China. Also, in addition to Forrest's and Rock's papers, other archives provided information about local governments, local traditions, and systems of education in China in the early twentieth century. While the archives are not complete, they contain enough for Mueggler to have written a book about the expeditions from both the botanists' and the hired locals' respective viewpoints.

Archives do not claim to be complete in describing the reality of events. Rather, archives seek to document people's experiences, and people bring their own biases and limited education to an experience. While Mueggler laments the lack of "complete archives," he fails to recognize that archives would be unsuccessful even if they were complete. Though this book is not aimed for archivists, it demonstrates exquisitely the breadth of existing archives and also how much information has simply been lost. It is an excellent reminder of why we keep archives and how archivists can always strive to document more completely the world in which we live.

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Book Repair: A How-To-Do-It Manual, Second Edition Revised. By Kenneth Lavender and Artemis BonaDea. New York: Neal-Schuman Publishers, 2011. 300 pp. Index. Softcover. \$80.00.

Few preservation-related books make you want to run out to the nearest art supply store, purchase materials, and get started on a project, but *Book Repair: A How-To-Do-It Manual* does just that. While its primary audience is librarians, the methods and principles outlined here can be appreciated by anyone whose collection includes paper or non-electronic books.

Lavender is a professor at the Syracuse University School of Information Studies. BonaDea is a long-time book conservation specialist and the author of *Conservation Book Repair: A Training Manual*. This revised edition of Lavender's work features chapter updates, a flowchart to help determine the best treatment for water-damaged books, new information sources, an updated suppliers directory, and a new glossary.

As you would expect, the topic of book repair is covered in great detail. The manual shows and explains not only how to fix a broken spine, but also how to make a new one or replace the case (i.e., cover). With the help of numerous illustrations and photographs as well as numbered, step-by-step instructions, you can learn how to hinge-in sheets, tip-in pages, and even sew text blocks. Other topics addressed include reinforcing paperbacks, making cloth boards, repairing hinges, and replacing end sheets.

Sensibly, *Book Repair* does not recommend single-item treatment for every book. The introduction presents questions one should consider when deciding whether to invest funds and labor into repairing an item, and offers a handy flowchart to guide that decision. The introduction also sets out the three basic conservation principles: harmlessness, durability, and reversibility. As the author points out, "the most professional restoration treatment is not accomplished or reversed without some harm to the original book. The materials and techniques used are selected because their durability extends the life of the book while causing the least harm possible. ... When in doubt, make a box for it" (p. 5).

Book Repair goes beyond the title topic to describe a range of basic paper repairs and preservation techniques, including paper cleaning, how (and whether) to treat water-damaged books and papers, what to do about mold and mildew, mending, and how to make protective enclosures. A description of tools and supplies and the best ways to use them precedes the instructional chapters.

The instructional chapters stand alone, so it is not necessary to read the entire book to perform a specific repair. Procedures generally run from easiest to most difficult in each chapter. For example, the chapter on enclosures first provides instructions on creating two-dimensional polyester film enclosures; then mats; then polyester film book and pamphlet covers; next, board phase boxes; and finally, cloth-covered, felt-lined clamshell boxes.

The layout contributes to the book's handiness. The table of contents breaks down each chapter into topics and subtopics, and the first page of each chapter reiterates the subtopics. Instructions for each procedure start out with the list of supplies needed, and similar techniques are grouped together. In many cases, the text refers to numbered illustrations that are further broken down into lettered sections, so you can see exactly

how to complete a process. I followed the instructions for creating a “fill” mend to repair a loss, and found them easy to follow, resulting in a much stronger mend.

Each chapter ends with a list of resources and specialists. One appendix provides basic origami instructions for making a disposable paper or polyester box (useful for paste or dye), while others list suppliers of tools and materials and a bibliography of print and on-line resources.

One quibble I had with the book’s organization appears in the chapter “The Basics: Tools and Techniques.” The section on “paper” abruptly switches to multi-page, illustrated instructions on how to tear mending strips from various weights of tissue, and then it returns to the list of tools. Perhaps the section should have been set off as a sidebar at the chapter’s end.

Occasionally, information is presented as fact without explanation. For example, the author says that when testing inks for bleeding, the liquid used should be at room temperature, but he does not explain why. He also states that repair tissue must be torn along the grain and, again, he does not explain why. (In some instances, tissue torn against the grain is preferred to increase mend strength.)

While I thought the glossary could include more terms, the definitions it does provide are informative, with frequent cross-referencing. Unfortunately, the index lacks thoroughness. For example, the names of tools are given entries, but instructions on how to use them are not listed under these entries. Take the term “dry cleaning sponge”: If you look under “sponges,” you find an entry for page 22, which includes only the briefest mention of a dry cleaning sponge. To learn more about it, you need to go to the section on “testing methods,” or the section on “paper cleaning.” A “see also” reference to “cleaning, paper” or “testing methods, dry” from “sponges” would direct readers to the correct pages. Better still would be the inclusion of subentries such as “cleaning with” or “and testing” under the main entry of “sponges.”

Regardless, the useful information provided in the book more than makes up for its few minor faults. Why should you not microwave a book? What’s the best way to use an eraser? When is a clamshell box preferable to a phase box? *Book Repair* answers these questions and many, many more.

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The Lone Arranger: Succeeding in a Small Repository. By Christina Zamon. Chicago: Society of American Archivists, 2012. 157 pp. Index. Softcover. \$69.95. \$49.95 for SAA members.

The variety of tasks required in archival work—from collection processing, to digital reformatting, legal issues, and budgetary concerns—are common challenges faced by all archivists. Balancing the needs of your constituent researchers against the documentation and preservation of history are responsibility enough for an entire department of archivists. Pity the sole practitioner who must be a skilled hand with every one of these tasks, often with minimal funding, little institutional guidance, or moral support.

What are these practitioners, these “lone arrangers,” to do when every project is a priority and there are no colleagues or staff to whom they may delegate? How does one run an entire archives efficiently and with grace, single-handedly?

Christina J. Zamon, head of Archives and Special Collections at Emerson College, has offered a simple answer to this quandary in the form of a book intended solely for these hardy and beleaguered souls: *The Lone Arranger: Succeeding in a Small Repository*. Zamon, having identified a lack of guidance for small repositories in the archival literature, set out to write a guidebook outlining the basics of practice in a small shop.

Broken into seven categories by sub-discipline, the book acknowledges that archival work does not simply consist of the meat and potatoes tasks of processing and reference. Rather, the successful archivist will be equal parts traditional archivist, businessperson, cheerleader, teacher, and diplomat. Nodding to these roles, Zamon has addressed the full spectrum of key specialties practiced in the profession: administration and management, collections management, technology issues, fundamental programs (e.g., processing and preservation), facilities management and disaster planning, reference and outreach, and budgeting and financing.

Each chapter bears a clever title corresponding to the question or need of a lone arranger, such as “How am I going to get my work done?” (“Fundamental Archival Programs”), and “You Want What?” (“Reference and Outreach”). Case studies in each chapter examine success stories spanning the map from Tennessee to Oregon. The contributing authors are archivists who work in historical societies, county records and municipal archives departments, universities, museums, and churches. Many small-scale archivists will find cases relevant to their respective institutions among these examples.

Zamon’s approach to each question is to lay out potential needs and challenges in simple, accessible language, address accepted best practices, and then offer advice on multiple options to pursue. In many instances, she addresses the potential repercussions of various choices. *The Lone Arranger* acknowledges that there is not always one correct answer to our troublesome questions, but rather, a variety of possible answers, each with its own perks and pitfalls.

When gauging *The Lone Arranger*’s success in offering a lifeline to the small repository, it is important to know the book’s intended audience. The work is an excellent introduction to the field, fundamental terminology, and best practices for new lone arrangers, M.L.I.S. students, and those who may find themselves—whether intentionally and by training or not—in the archival lone arranger role. Of course, one could

argue that small institutions may be more likely to have an archivist falling into one of these categories than would a larger archival repository, outfitted with sub-specialists assigned to different roles. In that sense, the book meets its goal. One could imagine the slim volume becoming dog-eared and much-beloved in its role as helpmate to those archivists with few local alternatives to querying professional listservs. In this respect, *The Lone Arranger* is a useful, solid summary of the basics of nearly every aspect of work in the archives field.

Like any work that aims to cover its topic with great breadth, however, it does not always offer great depth. While specialists and professionals further along the career track could benefit from perusing sections for reminders or as initial guidance for a new task, they will almost certainly need to look elsewhere for more detailed information. In this manner, the primary complaint against the book is a bit of a compliment: “It is too short! I could have used more of this insightful and helpful advice.”

Fortunately, Zamon has anticipated the difficulty of cramming the entirety of this venerable profession into a slim volume of 157 pages: she has included an ample resource guide and list of selected readings on each topic, pointing to publications, institutions, and professional organizations that provide further information.

Overall, *The Lone Arranger* is a helpful contribution to archival literature and should act as a solid guide to archivists seeking clear, basic foundational advice. In addition, the work would make a strong textbook for would-be archivists, and should serve as one of many helpful tools to those tasked with creating an archives on a shoestring budget—particularly those with little advanced training.

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Public Relations and Marketing for Archives: A How-To-Do-It Manual. Edited by Russell D. James and Peter J. Wosh. New York: Neal-Schuman Publishers, 2011. 250 pp. Softcover. \$80.00.

At the 2003 Society of American Archivists' (SAA) Annual Meeting in Los Angeles, David Logan, associate dean and executive director of the Office of Executive Development at the Marshall School of Business, implored archivists to place ourselves more in the spotlight. He wanted to see our input and articles on the front page of *The Wall Street Journal* and hear our opinions on National Public Radio. Almost a decade later, archivists have participated in the television shows *Who Do You Think You Are?* on NBC and *Finding Your Roots* and *History Detectives* on PBS. Are these mainstream mentions enough exposure for archivists and their collections?

In this time of budget cuts, it is more important than ever to promote our archives. In *Public Relations and Marketing for Archives: A How-To-Do-It Manual*, edited by Russell D. James and Peter J. Wosh, archival professionals from a variety of backgrounds have contributed 12 chapters to assist archivists in developing public relations skills. I admire these writers for finally addressing such a complex issue, one which never seems to get the attention it deserves. This book offers a great deal of practical information and public relations templates.

Unfortunately, I was somewhat disappointed with the book, mainly because it was already out of date regarding the topic of social media. Some chapters glossed over information and the shortest chapters tackled topics that should have been the most in-depth. I also wished the editors had invited more corporate archivists and professional public relations and marketing experts to write some of the chapters. More examples of successful public relations/marketing demonstrations would also have been helpful.

Real-life advice based on day-to-day experiences is missing and basic public relations jargon is not explicitly explained. A chapter that coaches archivists on how to collaborate and brainstorm with their internal communications and marketing colleagues also would have been useful. Archivists should be included with public relations teams in pitching ideas because when archivists work with PR and marketing liaisons, everyone wins. Providing input to media colleagues is vital to our success, especially since archival repositories are full of dynamic content.

Chapter one, "Websites" by Michele Lavoie, addresses Web site content and site surveys. Lavoie does not discuss search engine optimization or cloud storage as the next trends, nor does she mention Web site templates such as WordPress or Wix.com that could help archivists make their own sites in a quick, easy, and affordable way. She also could have explained web analytics tools such as Compete or Quantcast, which allow you to see how many visitors your Web site receives monthly.

Lauren Oostveen's chapter on social media is timely. The most useful section of the chapter is Oostveen's insight into Flickr and Facebook (pp. 44–47). Her best advice is to sign up for social media tools on your own for practice, and then for your repository after you have learned how to use the application. All archivists should know how to tweet and use Facebook. Oostveen (who has a PR background) misses opportunities to describe buzz marketing, crowdsourcing, and consumer-generated marketing,

and makes no mention of Google Alerts, Google+, Tumblr, Pinterest, Instagram or Wikipedia.

Blogging is a fast and easy way to highlight your repository and its collections. Lisa Grimm includes links to successful Web sites and blogs (p. 56) in her chapter on blogging. Another highlight of her chapter is the step-by-step guide to setting up a hosted blog (p. 63).

Chapter four, Stephanie Gaub's "Media Outlets," is the manual's shortest chapter, but probably should have been the longest. Many professionals in the archives field have no background in media or experience cultivating a relationship with the media. More graduate schools need to address this issue. A documentary that may help archivists better understand the tight deadlines that journalists face daily is *Page One: Inside the New York Times* about the newspaper's inner workings. While Gaub's advice about handling negative publicity and cultivating a positive image of your archives is practical, she could have provided more basic instructions about working with media outlets, such as instructions on how to write a press release.

In chapter five, "Press Kits and Press Releases" by Russell James, the jargon used in public relations could have been more fully explained. For example, many professionals do not understand the difference between a media kit and a press kit or the term "boilerplate."

Chapter six highlights the use of newsletters, an old-fashioned approach to public relations in the age of blogs and the Internet. I believe the book would have been better served by replacing this section with a chapter focused on media campaigns built around important anniversaries, whether it is the company's 25th anniversary or the 100th anniversary of the sinking of the *Titanic*.

Stephanie Gaub, who wrote the chapter on media outlets, also wrote chapter seven, "Visual Exhibits." While the chapter includes many helpful examples of use agreement forms, Gaub glosses over the use of watermarks and facsimiles in visual exhibits and fails to address how archivists are often involved in helping choose visuals for publications produced by their employers. There are many ways that an archivist can promote his or her repository through visual materials. Unfortunately, Gaub also missed an opportunity to showcase one such example: how iconic brands are using their archives in their visual materials. Over the years, I have witnessed some fascinating ways that companies license their historical collections for souvenirs and capture visitors' and employees' attention with exhibits and videos at their museums or headquarters. There are many examples of ways companies have successfully utilized their archives—from TV commercials to interior decor—but there are no inspiring stories in this chapter. Grub could have discussed, for example, the facts that Motorola's cafeteria is decorated with archival images; Ben and Jerry's uses old images and a timeline on their ice cream shops' tables; and Shawn Waldron, the archivist for Conde Nast, uses his archival collection in a unique for-profit way (see <http://www.condenaststore.com/>.) Another example is the Levi Strauss archives, which is highlighted at the company's headquarters through the display of movie posters of James Dean wearing Levis and letters from U.S. presidents discussing how much they love their Levi jeans. In addition, retailers like J. Crew and L.L. Bean are utilizing their archives for special "vintage" collections.

Chapter eight, “Educational Programming” by Maria Mazzenga, would have been more compelling had Mazzenga discussed social media and audiences, such as how *The New York Times* is reaching out to its readers in order to identify people in 1960s photographs. I am grateful that Mazzenga mentioned an educational goals checklist and the need to know your staff’s expertise. Mazzenga urges archivists to “use every opportunity to educate in-house patrons on the worth of your repository” (p. 167). Social media can assist with this. For example, archivists who have to write tour scripts for a wide array of audiences can use social media updates as a quick and easy way to update the public about tours and lectures.

Elizabeth Myer’s public presentations section was my favorite chapter and should probably have been the first chapter in this manual. Myer is masterful at getting you to think about outreach. She advises archivists to “raise visibility and usage, and reinforce your archives’ intellectual, social, educational, and economic value” (p. 171). Her most helpful chart, “Translating common jargon for general audiences: a brief guide” (p. 178), is exceptional. Myer reminds the reader to have a template for your presentations, but also to target your unique audience.

Suzanne Campbell and Victoria Arel Lucas contribute excellent chapters on “Historical Societies, Genealogists, and Volunteers” (Campbell) and “Donors” (Lucas). Campbell advises archives to create separate brochures for areas of specialization that describe the material and how it can be accessed. Lucas reminds us about relationship marketing and how donors “need to know you exist.” Lucas’s advice is exceptional, especially her emphasis on loyalty and communication when marketing to donors. As an example, archivists might create special exhibits for colleges reunions that can help create loyalty—and ultimately lead to donations.

I wish one of the contributors in this book had pointed out concrete examples of archivists who are actively marketing their profession as historical consultants with TV shows, such as Heather Halpin Perez, an archivist for the historical Alfred M. Heston Collection at the Atlantic City Free Public Library, who was hired as a historical consultant by HBO’s *Boardwalk Empire*’s lead researcher. Halpin Perez provided details for some of the sets and costumes by using the library’s archives to accurately re-create set props. Archivists at the Rockefeller Archive Center in Sleepy Hollow, New York, were consulted by *Mad Men*’s producers to make sure the show accurately portrayed Nelson Rockefeller’s election in one episode. Success stories such as these would have made the book more intriguing.

In conclusion, I would have liked to have seen more precise suggestions on what archivists can do to participate more in the media, but perhaps that is for another book. Archivists are experts in their subject matter and they are essential to making PR and marketing successful for their employers. There is no excuse for archivists to shy away from publicity. My hope is that this book will provoke interest, and I would be delighted to see a session at the next SAA meeting concerning public relations and marketing participation. We have much to learn from our colleagues.

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I, Digital: Personal Collections in the Digital Era. Edited by Christopher A. Lee. Chicago: Society of American Archivists, 2011. 379 pp. Index. Softcover. \$69.95. 49.95 for SAA members.

Over the last several decades, the volume of digital materials in archival collections has soared. Some of the most difficult of these collections to deal with have been personal digital collections donated by individuals or families. These records might document the daily lives of people, their work, and their leisure time, and yet they may be scattered across a variety of different platforms and Web sites, exist in a variety of formats, and be stored in different ways over time. In *I, Digital: Personal Collections in the Digital Era*, editor Christopher A. Lee explores the issues associated with these personal digital collections.

A major benefit of this book is its attempt to bridge the gap between two distinct but interrelated fields: archives and personal information management (or PIM). As Lee points out in his introduction, researchers in these two fields often take different perspectives on the same issues; however, it would be a boon for researchers in both fields to be aware of what their colleagues are studying. As an archivist by training, this reviewer was interested to learn that PIM focuses on the activities people undertake to arrange, store, retrieve, and control their personal records (paper-based and digital) in order to fulfill daily tasks, both at work and at home. In the first essay in the collection, Lee and Robert Capra compare PIM with archives and records management (ARM) to show key ways the fields overlap and differ. For example, while ARM generally treats records on an aggregate level and emphasis is placed on context and provenance, PIM considers records on an individual level, and emphasis is placed on the ability of people to retrieve and use each individual record. In PIM, research focuses on how to support an individual's ability to retrieve (or "refind") information in the short term, such as a person trying to remember which folder on his own computer contains a particular document to which he needs to refer. Archivists and records managers also try to determine how to efficiently store records in the short term (so that a legal office may refer to recent court cases to prepare for a new case, for example). But ARM professionals also pay close attention to how to arrange and describe records so that in the future, scholars and researchers can successfully use collections they did not themselves create. This is one of several key areas that Lee and Capra suggest PIM and ARM professionals should study together—RM professionals may benefit from learning what PIM professionals know about the steps people take to find information. Recent archival scholarship on Web usability testing, and on metrics to measure the quality of teaching, suggests that archivists are interested in learning how to help users search on their own more effectively and efficiently.

Another interesting subject the authors address is how PIM and ARM each deal with the question "Why not keep everything?" Since PIM scholars are especially concerned with how efficiently users "refind" their records, the idea of keeping everything is less problematic, so long as an individual has enough storage space and an effective search strategy. On the other hand, for archivists, resource allocation can be paramount: "For an archives to keep everything, it first has to get copies of everything (logistically impossible) and then commit to providing meaningful and appropriately controlled

access to it over time (professionally unrealistic and an irresponsible allocation of scarce resources)” (p. 52). Lee and Capra’s chapter also contrasts care of digital records with care of physical records with regard to both PIM and ARM practice.

The book is divided into three sections. The first is devoted to conceptual foundations of PIM and ARM and how they interact, as described above. Part two is “devoted to particular types, genres, and forms of personal traces; areas of further study; and new opportunities for appraisal and collection” (p. 18). For example, in another essay by Christopher Lee, “Collecting the Externalized Me: Appraisal of Materials in the Social Web,” Lee describes ways that traditional archival appraisal strategies can translate into appraisal of personal digital collections containing material from social media Web sites. Part three “addresses the practical implications of the issues raised in the previous chapters for the strategies and practices of professionals who work in memory institutions” (p. 18–19). Part three is especially useful to the practicing archivist, as it provides suggestions about how to apply the strategies presented in the rest of the book to their work. In an excellent essay by Rachel Onuf and Thomas Hyry, “Take It Personally: The Implications of Personal Records in Electronic Form,” the authors emphasize the profound ways digital archives, if done properly, can provide scholars many benefits that paper documents cannot. Another helpful essay, “Making It Usable: Developing Personal Collection Tools for Digital Collections” by Leslie Johnston, describes tools created to manage digital content of various kinds.

The core argument of the book—that archivists, records managers, personal information management researchers, and information technology professionals have much to learn from each other about personal digital collections—is strongly argued and well-supported. However, as an archivist, I was not entirely satisfied with the book’s discussion of the ways I can apply any of these lessons. The essays in part three were a good start, but more discussion on how to use the research on PIM in day-to-day archival work would have been helpful. Clearly there is overlap in these fields, and much of the information about PIM was interesting, but at some points the book provided more information on PIM than was necessary (and probably far more information on archives than was necessary to PIM scholars). Some other essays, such as “Evidence of Me...in a Digital World” by Sue McKemmish, seemed to pick up in the middle of academic conversations that would require outside reading before readers could fully grapple with the argument presented. In trying to reach a wide range of people, this volume sometimes tries to accomplish too much, and clarifying details are often lost.

Regardless, *I Digital* is a great first step in opening up a conversation among several complementary fields, and is worth a look for anyone working with digital personal collections. Perhaps future books can build on these themes and provide more practical information on how PIM research can resolve issues for archives professionals.

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Managing and Growing a Cultural Heritage Web Presence: A Strategic Guide. By Mike Ellis. London: Facet Publishing. 217 pp. Index. Softcover. \$99.95.

Managing and Growing a Cultural Heritage Web Presence: A Strategic Guide by Mike Ellis provides planning and application tools to establish or improve a cultural institution's Web presence. It is a practical, step-by-step guide. Archivists and other cultural institution professionals require Web savvy and agility in the digital age, whatever media they might use. This guide offers help. The contents are well-organized and concisely presented. Especially helpful are on-line worksheets and checklists available at <http://www.heritage.co.uk/book>. This guide is peppered with quotes and anecdotes from cultural custodians that aim to intellectually link archivists as they move between management duties and archival work. Nonetheless, the basic Web development and presence advice in this guide stands on its own—it could be helpful to any organization developing a Web presence. This global knowledge approach is a positive attribute.

The publication's title and repeated references to a "Web presence" may initially belie the fact that this book is chiefly devoted to the mechanics and management of a successful Web site. This guide promulgates the theory that a successful Web site is integral to a successful cultural Web presence.

Ten chapters guide the reader through practical processes and the basics of understanding the on-line world for content providers and developers in cultural heritage institutions: "Evaluating What You Have Now," "Building a Strategic Approach," "Content," "Marketing," "Policies and Guidelines," "Traffic and Metrics," "The Social Web (Web 2.0)," "The Website Project Process," "Away from the Browser," and "Bringing All Together."

The early chapters offer insight into content and other Web issues that cultural institutions may not foresee. Ellis's dual cultural heritage and digital background prove helpful as he reminds archivists of the need to understand both functional Web management as well as their respective institutions and patrons because "...they will use content in ways that surprise, too" (p. 3). Chapter one successfully links the evaluation of a current site to the development of the strategic nuts and bolts that are introduced in chapter two.

Chapter two provides practical planning advice which can be summarized as stop, look, and listen. Ellis urges cultural heritage institutions to avoid reacting and proactively plan a presence. This helpful advice segues efficiently to chapter three. Advice and guidance on practical assessment, implementation and challenges of content management, and content management systems comprise this chapter. On-line checklists and links provide step-by-step assistance.

Chapter four, "Marketing," provides both tactical and practical information on how Web links spider and work as well as trackback to see if a presence has been established successfully. Chapter four's helpful hints and practical advice should soon be reinforced by on-line checklists.

Policy advice and Web site links to a social media policy generator complete the guidelines provided in chapter five. Many institutions may use this as a risk tool when they employ the Web 2.0's interactivity to support a Web presence. Chapter six is

equally practical, providing basic instruction in traffics and metrics. This chapter also provides a dose of theory on metric assessment, in a decidedly practical tone.

The preceding chapters refer to the issues addressed in chapter seven, “Social Media.” Although this chapter contains much practical advice and acknowledges that “social media is where the audience is” (p. 124), the guide’s lukewarm advice reinforces the author’s theory that a strong Web site is the keystone to a successful Web presence. Again, the on-line companion is incomplete. A later reading may be more beneficial.

Chapter eight brings the reader back to the practical drawing board with guidelines and advice for bringing a project to life. Chapter nine, “Away from the Browser,” discusses and defines Open Data and other incoming technologies. (The title is misleading—this chapter actually addresses the landscape beyond the desktop browser, including kiosks, mobile browsers, and other applications.) While this chapter is informational rather than practical, it should not be skipped.

The final chapter is a tidy assessment of the core instructions in this guide. Ellis clearly understands the spectrum of staffing and funding at cultural institutions and the incremental pace at which progress is achieved. Scarcely a step or configuration seems to be excluded. This simplifies the presentation, as does Ellis’s strong dependence on Wikipedia definitions. Because the guide is well-organized, the more experienced reader may skip through these passages or delve into more complex definitions.

It was a pleasure to read this meticulous and complete work. *Managing and Growing a Cultural Heritage Web Presence* is a successful amalgamation of Web presence practices for the cultural heritage institution. In the space of two hundred pages, Ellis succeeds in providing an essential and powerful guide for cultural institutions.

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