
In February 2006, Pope Benedict XVI officially opened the files of the Vatican Secret Archives that document Pope Pius XI’s negotiations with Benito Mussolini, Joseph Stalin, and Adolph Hitler in the era between the two world wars. An expansion of the series of papers opened by John Paul II in 2003, this release made possible the scholarly study of the papacy of Pius XI from the viewpoint of the Vatican. In Pope and Devil, Hubert Wolf, professor of church history at the University of Münster, presents early findings from his research in these archives.

Wolf is well versed in the history of the Catholic Church in Germany, and in the introduction and first chapter provides a detailed context for the worldview of the church in relation to the German political situation. Wolf notes that the tenure of Pius XI from 1922 to his death in 1939 put him in the position of dealing directly with Italian fascism, Russian communism, and Germany’s National Socialist Party. His first major success was establishing Vatican City as a sovereign nation independent of Italy in 1929, before which his predecessors had considered themselves captives within their own city due to the distrust of Italian authorities. Wolf early on emphasizes that, in dealing with such authoritarian regimes, the position of the Roman Catholic Church was to renounce engaging in politics and public affairs in exchange for the promise of spiritual freedom for church members. He describes a dualistic worldview in which the church versus the state was seen as a contest of good versus evil. States asserting their right to totally control the lives of individuals were equated with devils always trying to seduce people into evil. However, this put the church in the position of negotiating with devils to save people’s immortal souls rather than working to save the actual lives of the living.

Eugenio Pacelli, cardinal secretary of state for Pius XI, is the focus of much of this book, as it is his paper trail that can be followed in documenting many of the actions of the church. Pacelli served as papal nuncio to Bavaria from 1917 through 1929, in effect being the Holy See’s representative for all of Germany. Pacelli and the Roman Church held a disdainful view of German Catholicism that was heavily influenced by the complex history of the German states and the rise of Protestantism. Wolf argues that this time period is critical for understanding the actions of the papacy during the coming world war, in that Pacelli came to the conclusion that the proper role of the church “included no political involvement, no unnecessary battles with the state, and, if need be, complete withdrawal from society into sacristy—as long as the state guaranteed the Church’s right to administer the sacraments and pastoral care” (p. 78). Hence, Pacelli’s influence on Pius XI can be seen.

Chapter 2 deals directly with the Catholic Church and Judaism. Issues discussed include whether the church ignored the anti-Semitic movement to save itself, whether modern racial anti-Semitism and the older Christian anti-Judaism are separate concepts, and whether anti-Semitism is a basic structural feature of Catholicism. Wolf observes that Pius XI, though publicly calling in 1928 for a condemnation of racial religious hatred, wasted his chance to remove anti-Semitic elements from his own church’s liturgy (p. 121).
With Eugene Pacelli’s assumption of the office of cardinal secretary of state in 1930, the third chapter begins the history of the Vatican’s dealings with Hitler and the Third Reich largely through the eyes of Pacelli in his handwritten notes of his meetings with Pius XI. Again, there is much detailed description of the machinations between the Vatican, the German bishops, and the German government. Though covering a wide array of topics, the focus is on the pact made with Hitler, known as the Reichskonkordat, which allowed the church to continue functioning and provide pastoral care during the Third Reich. Chapter 4 deals with Jewish persecution and the response of the Roman Curia of the Vatican from 1933 to 1939. This topic is made personal by one item of particular interest, the 1933 letter of Edith Stein, in which she called upon Pius XI to end the silence of the Vatican regarding the intolerable persecution of the Jews by the Germans. Though presented to the pope, no official response was given and the infamous silence on the topic continued. Edith Stein was murdered in the gas chambers of Auschwitz in 1942.

In the final chapter, Wolf examines the interactions of the Catholic worldview and Nazi ideology between 1933 and 1939. The Reichskonkordat negotiated in 1933 was used as evidence by the National Socialists that the Catholic Church recognized the Third Reich’s legitimacy, and any statements by the church not to interpret the pact as an endorsement of the policies of that state were ignored. Wolf further examines the worldview of Catholic totalitarianism, the immutability of Catholic doctrine, and the fear that the Nazis would seek to replace traditional religions with their own state religion, with Hitler as their messiah and a swastika as his cross. Here Wolf returns to the church view that it could not reconcile a racist view of anti-Semitism, as it held that Jews who converted became Christians and therefore members of the church. However, it was not until four years later in 1937 that this conclusion was forcefully announced by Pius XI, reinforcing the earlier, milder statement of 1928. In 1938, Pius XI also spoke out against Jewish persecution, when the Italian Fascists barred all Jews from Italian state schools (p. 206). Dying in 1939, it was only during the last year of his life when the Holocaust started to affect his native country of Italy, that he began actions to use the power of the church to oppose anti-Semitic policies of the state. Wolf discusses why the church did not excommunicate Hitler in relation to the policy of nonintervention in state affairs, even though Pope Pius XII apparently later tried a long-distance exorcism of the Führer (p. 10).

Overall, this book derived from research into newly opened files of the Vatican Secret Archives successfully brings light to issues that have long troubled church historians. Wolf himself makes clear that there is still plenty of room for more research, as he has focused mainly on the position of the Catholic Church and its major negotiations and policies with regard to Germany, Italy, and, to a lesser extent, communist Russia. Translated from the German, this English-language edition is not smooth reading, and the text seems primarily written for academic researchers of church history as opposed to a general audience.

Nathan E. Bender
Technical Services Librarian
Albany County Public Library
Laramie, Wyoming
In *How to Manage Processing in Archives and Special Collections*, Pam Hackbart-Dean and Elizabeth Slomba set out to create a book about the nuts and bolts of running an archives, information obviously gleaned from their own research and professional experience. The volume is mainly aimed at lone arrangers, new archivists, and those with small staffs and limited resources. Though the book does claim to have useful tips for those in larger institutions, archivists going it alone will find their systematic advice most useful. The book is divided into seven chapters with a thorough bibliographic essay, index, and two appendices. The first appendix consists of sample forms, while the second directs the reader to online resources.

Throughout the book the authors stress the importance of planning, priorities, and policies. Their thesis is to individualize each archival program to meet the archivist’s needs and those of his or her users. What works in one situation may not work in another, whether in regard to levels of description, preservation, or processing. Chapter 1 defines the basic elements needed to operate an archives and the planning, implementation, and evaluation of its processing program. For a lone arranger, some of the information is more compartmentalized or structured than necessary. However, someone managing several processors might feel that this is just scratching the surface.

Chapter 2, “Processing Priorities,” lists many considerations that go into the planning process. The authors provide a helpful strategy to compare the impact of a finished collection versus the difficulty of the work needed to process it. Do you tackle the great collection that will take months to process or do several good but not stellar collections in the same time because they are easier to do? The authors suggest dividing one’s backlog into categories based on impact and effort. They also mention that there may be times when it is politically expedient to process a collection, for example, if its completion would bring in a donation of money or more quality collections, or if it would fit nicely into a grant. Historical research trends are also a consideration, and the authors encourage archivists to know their audience. For example, a case could be made for processing Civil War and World War I collections because anniversaries of these events will likely attract researchers.

Chapter 3 breaks down the steps of processing: acquisition, accession, preprocessing (research), arrangement, description, publication, and ongoing administration of the collection. The authors stress the importance of incorporating preservation activities throughout this process. Mark Greene and Dennis Meissner’s MPLP (More Product, Less Process) theory is briefly discussed, and the authors note how it can be useful in evaluating how deeply a collection needs to be processed. Those in small shops know that one rarely has time to go back and add more information later, so the authors suggest archivists tailor the processing level to each collection and particular situation. Time spent in planning saves time down the road. Hackbart-Dean and Slomba also mention group processing, the creation of processing manuals (priceless, in this reviewer’s opinion), work plans, and a checklist to
make sure that no steps are missed. They also discuss special circumstances such as the need to reprocess older collections (which should only be done as an extreme measure), the problem of accruals from growing collections, legacy collections with minimal description or no electronic inventory, and artificial collections, as well as audiovisuals, electronic files, and objects in collections. Archivists in all kinds of archives face at least one, if not all of these challenges. While the authors give advice on maintaining and describing collections in a way to best provide access, they do not provide the same level of guidance on how to accomplish that as they do regarding other topics in the book.

Chapter 4 discusses the importance of incorporating preservation into all of the work an archivist does. This chapter felt a bit superfluous since they had already mentioned incorporating it throughout processing. But this was not a big detraction because it is a good point to emphasize.

Chapter 5 describes standards of description and the impact each has on users. The authors mention EAD, DACS, MARC 21, Dublin Core, XML, HTML, and PDFs, urging that, once again, the archivist choose what works best for his or her particular archives and collections while using archival best practices. The authors also urge the creation of a template for inventories, which is as invaluable as a processing manual and checklist to maintain consistency. Digitization and Web 2.0 are also discussed, but these are icing on the cake: nice, but not essential. Small shops and lone arrangers will tackle these on a highly selective basis due to time constraints. A web presence does have a high return value, but archivists should have a plan in place before pursuing a digitization project. The authors urge finding a balance of effort and impact.

Archival education programs generally do not teach the management skills needed to run an archives, such as preparing budgets, managing volunteers with varied skills, managing expectations of supervisors, and thriving in the workplace. Chapter 6 makes good points about tailoring the work to the skill levels of staff, volunteers, and interns, which is great, if not common, sense. The book contains nothing more about general management skills but a lot about the ideal level of training. Tom Wilsted and William Nolte's Managing Archival and Manuscript Repositories (1991) covered this topic more successfully.

The final chapter examines evaluating the effectiveness of one’s processing plan, which should be done periodically so that changes can be made to increase efficiency. It can be difficult to evaluate progress in an archives. An analysis by cubic or linear footage discounts that some collections may be small but time-consuming, or that business records are usually easier to process than personal papers. Regardless of personal circumstances, all archives should create their own evaluation process rubrics to let boards, granting agencies, and donors know the impact of their work. Here, Hackbart-Dean and Slomba return to their thesis and focus on evaluating how well an archives is serving its current and potential users.

This book is a synthesis of the SAA Fundamentals Series, but is briefer than it should be. Its strength is the authors’ emphasis on careful planning throughout processing with the potential user of the collection being the driving force behind decisions. How to Manage Processing in Archives and Special Collections is a good
primer for a new archivist or a good reminder for an experienced one seeking new ideas for managing collection processing.

Christine Schmid Engels, CA
Archives Manager
Cincinnati Museum Center

In her conclusion to Arranging and Describing Archives and Manuscripts, Kathleen D. Roe notes that with “. . . the dynamic nature of professional standards for archival description, archivists involved in this function need to make a conscious effort to maintain an awareness of current work nationally and internationally in this area” (p. 99). Archival Arrangement and Description is a portion of the “conscious effort” outlined by Roe to stay abreast of current and emerging standards and technologies that impact archival practice. The publication is divided into three modules. Each module has a different author and subject: “Standards for Archival Description” by Sibyl Schaefer and Janet M. Bunde, “Processing Digital Records and Manuscripts” by J. Gordon Daines III, and “Designing Descriptive and Access Systems” by Daniel A. Santamaria. The modules are self-contained but acknowledge and reinforce one another. In their introduction to the three modules, the editors explain how this publication complements and expands upon but does not supersede the principles and archival functions within Roe’s 2005 manual. Archival Arrangement and Description bridges the eight-year gap between the two publications to survey standards, best practices, and technological solutions used to create description for and provide greater access to paper and electronic records and manuscripts in a digital age.

Given the diversity of topics, from metadata standards to surveying and assessing technological solutions for archival access and control, the modules cohere surprisingly well. Although each module is available separately in electronic form, the publication feels as though there is a logical progression between the modules. All of the modules have a similar structure and contain similar elements, including brief and thoughtful surveys of literature and standards, helpful screenshots and figures, suggestions for further readings, and selected tools that support the activities described within each module. Each module features two case studies. The case studies vary from a summation of the digital asset management system at the University of California, San Diego, to the methods that the Rare Book and Manuscript Library at Duke University uses for arrangement and description of born-digital materials to a survey of the tools used at the Mudd Manuscript Library at Princeton University for descriptive and access activities. While some case studies are entirely too brief, each provides hints on how an institution might assess or implement new standards or technologies.

Schaefer and Bunde begin their module, “Standards for Archival Description,” discussing what metadata standards are and why the archival community benefits from using them. Adoption and consistent use of standards in describing archival materials enables archival users to locate and utilize archival collections relevant to their research needs. The authors of the module outline four different categories of standards. Data structure standards specify and constrain the kinds of data elements that can go into archival description and how the data elements relate within the standard and to what is being described. Structure standards aid in interoperability, either between systems or institutions. Data content standards control how the content of archival description is expressed or generated. Data value standards bring uniformity and consistency to
the content of data elements. When widely adopted and used, value standards ensure
that a person, family, or subject has the same form and spelling across repositories
and institutions. Metadata and companion standards apply primarily to the descrip-
tion, structure, and stewardship of digital resources. Schaefer and Bunde recount the
origin of each of the standards and provide many examples and figures that elucidate
how the metadata standards can be implemented in archival description. Equally as
helpful, the authors of the module explore some considerations about selecting the
appropriate standard for a repository and include an appendix of acronyms related to
archival description.

In the second module, “Processing Digital Records and Manuscripts,” Daines iden-
tifies skills or competencies necessary for archivists to cultivate for the management
and curation of digital archival materials. He adapts the traditional archival workflow
as presented in Roe’s *Arranging and Describing Archives and Manuscripts* to accom-
modate digital records and manuscripts. Rather than a complete break with traditional
archival principles and skill, Daines sees the skills or competencies required for
processing digital records as being contiguous with those required to process analog
records. He employs the same overall tasks or steps in the process, but modifies the
order of the steps and adjusts them to better accommodate digital files.

As part of the module, Daines develops an insightful sample processing workflow
in the following order: gather contextual information on the records and their creator,
accession the records, establish or evaluate an intellectual arrangement of the records,
arrange the records into series and subseries, describe the records, and then provide
access to the collection of digital records. The tasks within the modified processing
workflow contain subtasks that vary based on the institution. Daines carefully de-
scribes the considerations and steps of each subtask, identifying available tools that
can assist archivists in the control, authenticity, and preservation of digital records
and manuscripts.

Throughout the module, Daines notes the importance of precustodial work with a
digital archival collection. Digital records and manuscripts entail greater cooperation
and communication with the creator or donor of the records “from the time that ma-
terials are identified, appraised, and selected for acquisition, if not earlier” (p. 113).
Consequently, the first task of his sample workflow, gathering contextual information,
would begin during or even prior to the acquisition of the archival materials. In Daines’s
concluding recommendations, he emphasizes the need for proactive engagement with
creators and donors of digital archival materials “to ensure that appropriate information
is being captured before and during accession” (p. 125). Digital records and manuscripts
require, ideally, a realignment of the relationship between a repository and a donor to
preserve, correctly describe, and provide access to the digital materials.

Santamaria identifies computer software and application tools available to assist
archivists with accessioning, describing, and providing access to archival materials
in the third module, “Designing Descriptive and Access Systems.” Again, inspired
by the archival workflow presented in Roe’s work, Santamaria surveys technological
options available to archivists in roughly the sequential order of tasks in the traditional
workflow. Even when a tool has been heavily adopted in the archival field, Santamaria
cites alternatives utilized by archival repositories. Archivists’ Toolkit and Archon
appear prominently in the module as tools for accessioning, description, and collection management in his survey, but Santamaria mentions other tools that can assist with archival workflow as well, such as using Microsoft Access for accessioning collections and Microsoft Excel spreadsheets for describing collections. In his look at tools for describing archival materials, he explores the use of catalog records in an integrated library system (ILS), creating EAD finding aids using collection management software or XML editors, developing local databases, and recording collection information in web forms. Santamaria stresses the importance of creating structured metadata, regardless of the size of a repository, to enable future reuse, manipulation, or conversion of the data.

A number of options are also available for publishing descriptive data and providing access to archival collections online. Some of the publishing or delivery methods that Santamaria reviews involve the ability to display collection-level records in an online public access catalog (OPAC), displaying a finding aid using an EAD delivery mechanism, or even creating an archival catalog using blogging software. He also discusses tools for digitization, user contributions, and evaluation of access systems and user services, but some of these options may not be feasible for every archival repository.

Each of the three modules offers advice that is relevant to a repository of any size. However, Santamaria is especially effective in conveying that alternatives are available to repositories with limited financial and technical resources. At the end of his module, a short appendix features sample tools and workflows for small repositories with or without the ability to implement a content management system.

Archival Arrangement and Description is a superb companion to Roe’s Arranging and Describing Archives and Manuscripts. The publication is exceptionally timely and authoritative with actionable advice and adaptable workflows for most any archival repository. Nevertheless, the timeliness of the publication seems to cut both ways. Packaged together, each of the modules is what an archivist would need when considering whether to implement a new metadata standard, begin to acquire a donor’s digital records, or find new methods to provide access to archival collections at a repository. But for how long? Library of Congress implemented Resource Description and Access (RDA) at the end of March 2013. ArchivesSpace, the merger of Archivists’ Toolkit and Archon, is currently in beta testing of its content management software. Both of these developments stand to have a substantial impact on the archival community. These developments are even acknowledged in each of the modules, but, given the constraints of the publication, could not be fully addressed in the text. No publication can remain timely for too long in a dynamic field that continues to evolve and develop.

Eric Arnold Fritzler
Archivist, American Jewish Historical Society
Metadata Librarian, Center for Jewish History

Australia’s distinctive archival history receives its first book-length investigation in Archives and Societal Provenance: Australian Essays, a volume of new and previously published essays and speeches. Author Michael Piggott has had a distinguished career as an archivist and scholar in Australia, and this book compiles over three decades of his writing. Piggott uses Tom Nesmith’s recent discussions of “societal provenance” to loosely frame his writing. Societal provenance reshapes the traditional understanding of a single provenance (like that of an organization as record creator) with a broader view, whereby records are one product of a multiplicity of factors in the wider environment and must be understood in more multifaceted contexts. In Piggott’s view, Australia’s contexts as “a continent, a country, a society, a nation, and a location” serve as necessary complications to the archival scene.

In his introduction, Piggott touches on the concept of societal provenance and briefly outlines how he intends to reshape and modify it for his specifically Australian purposes. As is fitting for the framework, Piggott also makes clear that his interests and professional history shape the stories he has chosen to tell about Australian archives. The flexibility of societal provenance as a concept allows Piggott the freedom to investigate Australia’s archival history and practices through a wide lens, and he structured his book into four parts: history, institutions, formation, and debates.

In part 1, Piggott begins with a rough overview of Australian recordkeeping from 1788 to 2010, focusing on Australia’s British colonial history (he addresses indigenous Australian recordkeeping elsewhere in the book). Since Archives and Societal Provenance is intended for an international audience, it makes fascinating reading for archivists unfamiliar with Australian recordkeeping history. Piggott attempts to identify prominent record types that can illustrate the themes of British Australia, focusing on the bureaucratic recordkeeping origins of the colony and its massive immigration, including the forced resettlement of British convicts.

T. R. Schellenberg is a surprisingly prominent character in the book. Schellenberg’s 1954 visit to Australia is first covered in the third chapter, adapted from a paper that Piggott presented in 1989. He contextualizes the ramifications of Schellenberg’s visit as a particularly Australian appreciation of the “overseas expert” who served as a more effective spokesperson for an independent national archives than did professional Australian archivists. The desire for overseas validation is a recurring trend in Australian archival practice, and, in a later postscript, Piggott briefly addresses more recent influential visits by Terry Eastwood, David Bearman, and Eric Ketelaar.

The fourth chapter presents a more generalized call for deeper study into the uses of archival sources for historical research, introducing the amusing fifth chapter, “The File on H.” In it, Piggott outlines the legend of Prime Minister Bob Hawke’s drunken student exploits, involving visiting bishops and a naked swim in a lily pond. Effectively showing Australia’s distinctiveness, the legend helped to make Hawke’s career, and he was careful to joke about it frequently. In studying the documentary record, however, Piggott finds convincing evidence that the affair was gilded and only
tangentially involved Hawke. Piggott uses this legendary anecdote to outline the limits of the record in the face of myth.

The section on institutions begins with “Libraries and Archives: From Subordination to Partnership,” a chapter that could have also fit in Piggott’s history section. Here Piggott reprints his 1987 address discussing the slow independence of archives from national library control. He again tells the story of Schellenberg’s 1954 visit but also goes into much greater detail about the organizational climate in the National Library in the late 1950s. More recent institutional developments are discussed in chapter 7 on prime ministerial libraries, which began to be established at Australian universities in the 1990s. To American archivists used to the presidential library system, the surprise is that such prime ministerial libraries developed so recently and in a decentralized fashion with no national oversight. The chapter serves as support for Piggott’s central contention that documentation reflects and is reflected by societal context.

In some cases, Piggott’s repurposed essays seem more useful for an international audience than an Australian one. He opens the third section, “Formation,” with a chapter on the Australian census and its 80-year history of destroying all census forms after statistical tabulation (since 2001, census form retention is on an opt-in basis and a 99-year embargo). The only recently adjusted emphasis on confidentiality should be fascinating to archivists in the United States, where census records are released with much fanfare after 72 years. Much of the book serves as an introduction to distinctive Australian practices, although Piggott is also an accomplished and thoughtful theorist.

One pitfall of reprinted speeches is overlapping coverage. Chapter 11 deals with “Appraisal ‘Firsts’ in Twenty-First-Century Australia,” which includes two examples dealt with elsewhere: the census records of chapter 9 and the underrepresentation of business archives in chapter 10. Schellenberg’s 1954 visit to Australia pops up throughout the volume. And, although Piggott makes no claim to deal with born-digital records, it is a disappointment that he does not investigate how the concept of societal provenance can be adapted to affect the appraisal (or lack thereof) of born-digital materials. Although his investigation into the origin of the records continuum model in chapter 12 alludes to its partial inspiration by “current records,” Piggott essentially conflates digital record appraisal with records management schedules. Despite the chapter’s omissions, however, it serves as the heart of the volume: it explicates the influential Australian origins of the records continuum model while illustrating the model’s failures and making a place for the less strictly gridded concept of societal provenance.

Piggott returns frequently to what he calls “the poverty of Australia’s recordkeeping history” (the title of chapter 15). As a historian and an archivist, he is concerned that the dominant framework for studying the history of Australian archives is insufficient: it ignores the history of recordkeeping systems, limits the identity of archives to exclude the influence of records creators and records managers, and (most damningly) ignores 50,000 years of indigenous Australian history and recordkeeping. Indigenous recordkeeping, and Australian archivists’ failure to consider it in a serious way, is the explicit subject of chapter 16. Piggott uses the example of three types of indigenous records—the ceremony of tanderrum, message sticks, and the memory-based culture he terms “cognitive records”—to illustrate that established ways of seeing archives are insufficient. Although he does not “solve” the problem of archival underrepresentation,
the chapter attempts to argue that such records can no longer be dismissed as “out of scope.” The irony of the chapter coming at the end of a book with minimal mention of indigenous records and recordkeeping is unfortunate.

Piggott’s breadth of knowledge and experience is amply illustrated in this volume. Although content occasionally repeats, the book serves as an engaging introduction to Australian archival culture and proves several points of contact between North American, European, and Australian archives. His thoughtful discussion of the place of archives and records in society is worth examining, and the clear thread of societal provenance binds together 30 years of essays. The book illustrates the flexibility of the concept of societal provenance to explain the archival context of a nation through its history.

Caitlin Goodman
Rare Book Librarian
Free Library of Philadelphia

Archivists, librarians, and curators strive to be exemplary custodians of the cultural heritage assets entrusted to their care, yet situations beyond control can and do affect the collections housed in archives, libraries, and museums. From natural disasters to human-caused catastrophes to lesser situations such as power outages, collections may be compromised and public services interrupted. While we may not be able to eliminate the risk of such occurrences, we can mitigate their consequences through advance planning. Emergency Planning and Response for Libraries, Archives and Museums by Emma Dadson provides guidance for undertaking the planning process, as well as for response and salvage should a disaster occur.

Dadson emphasizes that although disaster planning is a universal requirement for these organizations, it is not a one-size-fits-all concept. Institutions need to consider their available resources as well as their mission and priorities in developing emergency plans rather than trying to use a cookie cutter template. The book walks readers through the key areas to consider in developing an emergency plan while offering suggestions for special considerations for different types of institutions.

The book focuses on the creation of an emergency plan. Such a document might also be called a “disaster plan” or a “business continuity plan” depending on the type of organization (an archives in a corporate setting, for instance, might be more likely to have a business continuity plan). Whatever the name, the process of creating the plan is almost as important as the final product produced. The planning process provides an opportunity for staff to truly assess resources and priorities, to understand what types of disasters are most likely to occur in the specific institutional setting, and to give personnel confidence that they will be able to respond appropriately to an unexpected situation.

The introduction is followed by case studies that provide a look at real-life examples of emergency plan implementation with key lessons learned, including aspects that worked smoothly as well as those that did not. Unexpected situations—such as a regionwide disaster that curtails available resources—can highlight weaknesses in an emergency plan. The case studies are drawn from a variety of settings from government archives to university libraries and archives and also include regional disasters that affected numerous institutions. While most of the examples are British, the scope is international and includes the 2011 earthquake and tsunami in Japan as well as preparedness strategies at the Library of Congress. The subsequent chapters walk through the sections of an emergency plan and the steps in responding to an emergency situation.
These chapters speak in generalities rather than relating specific situations, and readers will benefit from referring back to the concrete examples provided by the case studies.

An organized response to an emergency requires personnel to understand their roles and responsibilities. Dadson identifies four key leadership roles: an emergency response manager to decide and implement the response strategy; a building recovery manager to deal with the effects of the emergency on the building and facilities; a collections salvage manager; and a service continuity manager to focus on continuing or restoring service to users as soon as possible. Depending on the size and needs of the institution, these roles may be assigned to four individuals who would then make up the emergency management team, or the responsibilities could be distributed among a larger or smaller number of individuals.

For the most part, Dadson seems to be speaking to larger institutions with adequate staff. This is not a book geared toward the lone arranger. In the chapter on “Roles and Responsibilities,” she acknowledges that it would be difficult to have a four-person emergency management team if the archives has fewer than four staff members. One significant point that she makes is that for an archives that is part of a larger organization, the resources of the organization as a whole should be part of the emergency plan. For example, facilities and information technology departments can be called upon to assist with building recovery and restoring online access, leaving archives staff free to focus on collections salvage.

Four chapters deal with the phases of responding to a disaster. The first two, “Incident Control” and “Planning the Recovery Operation,” emphasize the need to stop and think—and use the emergency plan. An emergency plan helps staff to react appropriately to a problem situation as well as provides guidance for planning the recovery operation. Such guidance can be invaluable when trying to make decisions in a stressful situation. The chapters on “Collections Salvage” and “Dealing with the Building” focus on the hands-on work of recovering from a disaster. An additional chapter on “Business Continuity” reminds planners of the need to mitigate the effects of disasters on services and of the necessity for planning in advance how this will be done.

One of the challenges of a book dealing with emergency response and planning is the multiple levels of activities that need to be considered. On one hand, planners need to understand the overall process of emergency response and recovery. At the same time, they must maintain a narrow focus on the specific activities that must take place to respond initially, to salvage collections, and to ensure the health and safety of everyone involved. The book jumps between the big picture and the focused details. An organizational structure that kept these aspects separate rather than discussing them in the same chapter would have improved the book. Readers might find it most beneficial to read the book in two passes, first focusing on the broad-scale items and skimming over the detailed procedures and then going back for the detailed items on a later reading.

Emma Dadson works for a leading document restoration service in the United Kingdom, and Emergency Planning and Response for Libraries, Archives and Museums was written for a British audience. The book uses British terms and references British standards that may not be relevant in the United States. It is not a stand-alone resource for American repositories in the process of developing emergency plans. It is, however,
a thorough overview of the steps of emergency response and the issues that need to be
considered in planning for and responding to a disaster. Archivists creating or revising
emergency plans would do well to read this book in conjunction with other resources
written for a North American audience.

Melissa Gottwald
Archivist
Aviation Safety and Security Archives
Embry-Riddle Aeronautical University

Written through a range of disciplines, Archives, Museums and Collecting Practices in the Modern Arab World explores the differences and shared experiences of collectors in Arab countries attempting to establish various forms of identity. Whether on the local, national, regional, or global level, it is less the collections themselves, say co-editors Sonja Mejchner-Atassi and John Pedro Schwartz, than the practices and circumstances of collecting that forge the path toward both shared and individual history.

After rejecting the Western-centered collections that dominated the early part of the twentieth century, many collecting movements have emerged throughout the Arab world. An often contentious array of perceptions of postcolonial regional, national, and local definitions arose in the wake of those movements, creating a dynamic interpretation of both the region’s past and present.

Volatile political, religious, and cultural shifts persistently redefine what constitutes the past in the Middle East and present both problems and opportunities for those seeking to derive a usable past from the sources so plentiful in the region. In the absence of either the shared experience of colonialism or consistent authoritarian rule, the people, rather than governments, in many parts of the region have begun to shape their own usable past. As such, many of the traditional models of collecting and exhibiting material culture—Orientalist, colonial, nationalist—have given way to a more individualized, broader, and deeper tapestry of historical and present identity. The turmoil of war and volatility of political unrest and movement, though, mean a lack of cohesion in collecting in every form. As collections disperse, viable artistic and collection “movements” are able to emerge only sporadically, if at all.

The stories told through modern collecting in the Arab world today are far richer than in the past, but are also more fragmented and, to a degree, isolated. When movements or temperaments in collecting do coalesce, it is often as much for the sake of rejecting imposed Western-centered ideas of progress than for relocating and rebuilding the roots of Arab or local tradition and history. The materials of the past, especially for many of the smaller personal collections, are but one tool for establishing a revolutionary new identity, not necessarily for celebrating national or regional history.

A modernist movement underway in the region serves as the most developed and broadly accessible cultural thread winding through the Arab world, especially emergent or newly affluent Gulf nations like Dubai, Abu Dhabi, and the United Arab Emirates. The authors discuss the ramifications of the added element of “entrepreneurialism” in collecting in many of those places. While the materials of Western culture are less prevalent, the influences of Western styles of collecting practice are evident throughout many of the largest and most notable museums and archives. Looming among them are Middle East “branches” of Western giants like the Louvre and the Guggenheim, designed to attract cultural tourism rather than translate a new regional identity. The authors fear that exploiting the material richness of the region both wrenches collections out of their cultural contexts and reinforces a monolithic neocolonial view of “Islamic art” that so many revolutionary Arabs seek to deconstruct.
The book also examines the roles of the collector, curator, archivist, or interpreter in shaping cultural materials into digestible and relatable historical elements. Adopting the notion that “objects do not speak for themselves,” the authors take the position that only through the agency of interpreters do historical objects “make arguments.” They note that museum education and archival reference should encompass an ongoing dialogue between collection, patron, and materials. Understanding the collector is as important as understanding the materials he or she collects. The array of collectors and motivations and the variety, and in many cases portability, of available materials significantly cloud the provenance and what the authors call “the fate” of collections. Such blurred lines tracing objects’ origins to their current state have ramifications upon contextualizing the “arguments” they make. In many cases, the collections say as much about their owners as they do about the relative circumstances in which they were actually created.

The editors do a magnificent job of introducing and contextualizing their subject. The articles themselves, on the other hand, are somewhat loosely arranged, with arguable pertinence. “Collecting the Nation” by Nadia Bou Ali, for instance, considers nothing regarding museums and archives beyond a semantic relation of “collecting” ideas bound together to form the Nahdal, or “Arab Mind.” Its relevance to the subject of the volume is in its discussion of Arabic language forms and transitions as they occur within and through the Nahdal. While the notion conveyed is that the fluidity of the language continually re-establishes the framework of self-perception within which collecting occurs, this analysis, without the reference to museum or archives practice, seems out of place.

The work finds more concrete ground in Helene Sader’s “Between Looters and Private Collectors,” wherein the author assesses the impact of the market for looted antiquities in Lebanon. The market, she says, is driven by collectors and fueled mostly by local looters and dealers. For the looters, there is a financial incentive to sell antiquities, and for the collectors, the incentive is simply to possess them. In both cases, Sader believes the inability of the Lebanese to come to terms with their past and view it as a shared national heritage is to blame for the disjointed, financially based view of the value of antiquities.

Vera Tamari then juxtaposes the Lebanese condition with that of Palestine, whose cultural heritage is revered and context highly sought by its own people. In tracing the career of the scholar and collector Canaan, and the amulet collection he shepherded, Tamari reveals the arc of collecting history seen in the region. The crossroads of biblical antiquities and the Palestinian quest for national identity coincide with the Israeli desire to establish its own cultural roots. While this confluence fosters a consistent interest in Jerusalem and its region, the ravages of war and dislocation make the means for collecting and preserving Palestinian material cultural remains disjointed. The author looks to Canaan and his collection—a mix of scientific inquiry and cultural pride—as an example for collectors to follow.

While the first section of the book establishes the volatile nature of collecting throughout the region, the second section looks at the impact of those conditions upon historiography. Lucie Ryzova begins the section by attempting to put a positive spin on the chaotic “used paper” market in Cairo. Rather than decry the near impossibility
of establishing context, she denotes the possibilities for research in embracing the market itself as an archives, describing collecting practices and providing access to more and different types of collections than the official repositories of the state could. Betty Gilbert-Sleiman follows with an examination of the role of the state’s reconciliation agenda on the historiography in school textbooks. Though somewhat out of place without any relation to collecting, archives, or museums, the chapter shines a light on the possibilities that result from agenda-driven collecting. It also helps add context to Sophie Brones’s look at “The Beit Beirut Project.” The project is an attempt to recreate the historic Barakat House in Beirut as a center for “cultural memory,” leaving intact the war-ravaged facade of the building and incorporating the war into the house’s narrative. Brones examines the evolution of the Beit Beirut and the implications for discourse inherent in the struggle to establish it as a cultural space.

The last section rounds out the discussion by looking at the practices and evolving nature of collecting modern art. Sarah A. Rogers explores the discourse created between and among the artists of the center at Darat al Funun and the Khalid Shoman Private Collection. The center and the collection engage in a dialogue far less likely to occur at state-sponsored programs, museums, or private collections alone. While Emily Doherty juxtaposes the vision of emerging artistry in the northern Arab countries with the openly materialistic brand of collecting seen among the Gulf states, “The Ecstasy of Property,” as she names it, reflects the UAE’s turn toward collecting as an entrepreneurial pursuit and creates for the Gulf region an identity in and of itself. Nada Shabout, meanwhile, traces “Collecting Modern Iraqi Art” from its roots in the 1950s through its role in state building and its new significance in its undefined and contested struggle to re-assert Iraqi identity. Finally, the volume ends with Walid Sadek’s grim but gripping look at the dispersal and collection of those missing or killed during the long wars. He goes beyond merely examining another ramification of the impact of war upon cultural heritage and looks at the very nature of loss and legacy through collecting.

In all, the book does what it sets out to do. It provides a glimpse into the unsettled role of self-perception throughout the Arab world. It also juxtaposes the affluent Gulf states with their more volatile inland neighbors. The authors shed some much-needed light upon the importance of memory, identity, and the discourse generated through collecting material culture.

Michael Law
Archives Assistant
Auburn University

At first glance, Carol Smallwood and Elaine Williams’s *Preserving Local Writers, Genealogy, Photographs, Newspapers, and Related Materials* appears to be assembled for the benefit of smaller institutions struggling to walk the fine line between access and preservation. Such institutions are perennially cash-strapped, staffed by volunteers, led by liberal arts majors grateful to have a job—any job—but wearing too many hats, and kept running by the grace of grant funding and friends groups. Does this describe your place of work? Then buy this book immediately. However, in today’s economy, the tongue-in-cheek description above applies to many more of us. From the smallest to the largest research institutions, all could benefit from the collective wisdom compiled and corralled by these editors into a logical progression of preservation “know-how.” *Preserving Local Writers* is full of commonsense, practical examples for anyone invested in the accessibility of public collections.

This anthology should be added to the ready-reference shelf. It comprises 31 essays divided into 9 topical sections: “Basics,” “Newspapers,” “Scrapbooks,” “Local History,” “Genealogy,” “Photographs,” “Digital,” “Oral Histories,” and “Approaches to Preservation.” The combined wisdom of the 33 contributing writers (most of whom are active librarians in their fields with a few archivists and other information professionals in the mix) is equivalent to hundreds of years of experience. Their unified voice chants the refrain: “Learn from our projects. Make yours even better.” Such is the collegial nature of librarians.

Rochelle LeMaster’s short treatise, “You Can’t Keep It All,” was especially heartening. Cultural custodians fall into two camps: those ready with a polite “no thank-you” and those who hoard. LeMaster’s highlighting the importance of a gift policy is a timely reminder to decline items and collections that cannot be properly cared for or are not germane to the mission of the repository. These can be difficult and even political decisions, but they are critical to the overall health of an institution. LeMaster’s checklists for “what to keep” should be mandatory reading. Likewise, Brenda Lincke Fisseler’s “Lavaca County Records Retention Project” is a particularly memorable chapter. Fisseler shares fine insights on group dynamics and structured recovery in her account of the infamous railroad boxcar used to store county history through years of extreme Texas weather. The teamwork required to inventory and rehouse the materials was monumental. Stories like this from the trenches bring the profession to life for the inexperienced and are vivid reading for the initiated.

Another highlight is Alexia Hudson’s “Preservation of the Emilie Davis Diaries.” Her essay is a comprehensive guide to navigating the legal complexities of a digitization project with straightforward advice for prospective projects. Hudson’s willingness to air challenges encountered with the joint project between the Historical Society of Pennsylvania and Pennsylvania State University Libraries is refreshing, and the scope is inspiring. Collaborations between repositories and educational institutions have the potential to alter research paths and illuminate hidden populations in the historical record.
Wrangling order out of the great variety of essay submissions could not have been intuitive for the editors. In fact, the order within each section can feel arbitrary. For example, why would Karl Madden’s “Historical Sheet Music Collections: Practical Wisdom, Racial Sensitivity” fall between Jessica Phillips’s “Educating the Community: Preserving Tomorrow’s Treasures Today” and Emily Griffin’s “Tracing History through Nontraditional Methods”? The former would make a rather forward-looking conclusion, and the latter could have rounded out “Part 5: Genealogy.” For that matter, Kerry FitzGerald’s “Reinventing the Obituary File for the Digital Age” might be more at home in the “Genealogy” section as well.

Despite the late placement of Madden’s essay in “Part 9: Approaches to Preservation,” it is a gem. (In retrospect, a section on cataloging could have absorbed Madden’s piece and other essays such as Cyndi Harbeson’s “Promoting Local History through the Catablog.”) Any student of history or archivist would do well to consider Madden’s main precept, historical context. He advocates the simplicity of neutral language to preface context for insensitive materials. Nineteenth- and early twentieth-century mainstream lyrics (some even offensive in their day) can be exceptionally inflammatory today. Representing them impartially and not segregating or flagging them enables future researchers to better study the materials within their sociohistorical context without biased contemporary commentary. Madden reiterates this concept with a timely 2005 quote from the Nelson Mandela Foundation: “The archive is a site of ambiguity. It is best understood as a contested terrain for memory construction that in turn shapes contemporary understanding of society” (p. 311).

Although the writing styles vary, each author has a familiar voice. And none were so dry as to leave the reader parched. A few criticisms: several of the essays lack notes or bibliography. Each essay is brief by necessity, but this reviewer especially appreciated those with links to further resources. If Preserving Local Writers was a textbook, then a comprehensive list of resources at the end of each of its nine sections would be advisable. Other additions that might be included in a second volume of this work are chapters on safety concerns and the physical challenges of extracting archival materials from dilapidated buildings, the building envelope and environs, reformatting, and micro- and macroclimates.

The spectrum of preservation activities documented in Preserving Local Writers shifts from broad to laser-focused topics. Some chapters read like detailed how-to blueprints. Others are much more generalized guidelines, while still others are concise summaries of the best of preservation planning. The overarching tone is one of helpfulness. Preservation is still a relatively nascent field with roots in both the international response to the 1966 Arno flood in Florence, Italy, and the U.S. National Historic Preservation Act signed into law that same year. To witness preservation expanding into digital directions and absorbing even social media into its best practices half a century later is bittersweet. The future is promising, but it is difficult not to look back and wonder what heritage has been lost and what might still be accessible if only cultural caretakers had access to commonsense anthologies like Carol Smallwood and Elaine Williams’s Preserving Local Writers, Genealogy, Photographs, Newspapers, and Related Materials.

Julia Merkel
Preservation Officer
James Madison University Libraries
Ross Harvey’s *Preserving Digital Materials* is a comprehensive summary of current thought on the preservation of digital materials. In this second edition, Harvey expands his discussion to include a more international focus (the initial edition focused on archival thinking and terminology in Australia). In addition, Harvey attempts to consider digital collections not just from the archival perspective, but also from the library, museum, and digital scholarship points of view. As such, this book is not a how-to guide; it does not lead an archivist through setting up a digital preservation program. Instead, it synthesizes scholarship on the subject and also raises key questions that archivists should consider as they plan for the digital items in their collections.

One of the first tasks Harvey sets out to accomplish is to show why digital preservation is so essential and why the preservation techniques traditionally applied to books and paper materials do not help, and may actually hurt, the preservation of digital items. One of Harvey’s key examples of this is the idea of “benign neglect,” a technique commonly applied to paper-based materials, which says that most paper is stable enough to be ignored for a considerable length of time without damaging the materials: “many information carriers made of organic materials (most notably paper-based artifacts) will not deteriorate rapidly if they are left undisturbed. For digital materials this concept is positively harmful” (p. 8). If archivists do not intervene immediately to preserve digital items, preferably in the creation stages, they can be lost—either because technology will change and they will no longer be able to access the items, or because they will get inadvertently destroyed before archivists can plan for them. So “benign neglect” is positively harmful, and therefore far more insidious, because it shows archivists not only have to learn new preservation techniques for digital items, but they also have to unlearn some techniques and behaviors they are accustomed to following.

Another key theme that runs throughout the book is the idea that preservation treatment of the carrier is different from preservation treatment of digital content. For example, digital content may exist on a diskette, a flash drive, or a computer hard drive. With paper-based materials, archivists strive to preserve both the carrier (a sheet of parchment, for example) and the content (what is written on the parchment), because the carrier has intrinsic value that adds meaning to the content. However, with digital materials, trying to maintain original software and hardware is a losing venture, particularly because of the cost and space required for upkeep. Therefore, any digital preservation plan should follow the idea that the “information being preserved [is] independent of the media on which it resides” (p. 17). The book also provides concrete ideas on how to apply these themes to archival work. For example, in chapters 7 and 8, Harvey discusses a variety of techniques and approaches to preservation and evaluates them, suggesting which are worth considering and which are not. These chapters could prove helpful for establishing a preservation strategy.

While the book is quite comprehensive, Harvey has a tendency to unnecessarily repeat definitions and points, making it hard to wade through and find the bottom line of his argument. Also, in synthesizing the various sources and authorities he cites, it can be hard to determine what he thinks is most important, or what he thinks archivists
should do to combat the various problems he presents. Most archival literature is either structured to present a new theory about how to attack a problem, or to report on how someone has solved or addressed a problem or issue. This book, instead, summarizes what various people think of the issue of digital preservation and the variety of concerns that make up the issue as a whole (such as how archivists should decide what digital materials to save, the need for preserving contextual materials in addition to the content, etc.). For this reason, it is difficult at times to conceive of how archivists would use this book and apply it directly to their work.

Jessica L. Wagner
Assistant University Archivist and Special Collections Librarian
Adelphi University
Societies across the globe have engaged in censorship over the course of history. Censorship in twentieth-century Japan provides an arena to explore the motivations and impact of this activity on the oeuvre of literature produced, both from the evidence of censorship and the realities of self-censorship. Redacted: The Archives of Censorship in Transwar Japan by Jonathan E. Abel presents a complex theoretical approach to the history of censorship in Japan from the 1920s through the 1960s. Abel seeks to clearly understand the relationship between the evidence of censorship and the act of censorship within a culture. Another aspect of this research is to redefine periodicity by introducing the concept of a transwar analysis. As he notes, treatments such as what he attempts generally focus on World War II as an extraordinary event. By including discourses from the prewar and postwar periods, Abel tells a “larger story” and a “nonbounded periodization” (p. 17). He further seeks to dismantle the sense of “other” embedded in historical research about the East, and this theme becomes evident in his conclusion.

Abel presents his analysis of censorship and its documentation in three distinct sections. The first, identified as “Preservation,” looks at the documentation of censorship using archives, indices, and essays. This first section is perhaps of the most interest to the archives audience. The analysis of the ways in which censorship has been documented and that documentation maintained and understood speaks to notions of access to the records of the past. As a point of comparison, Abel examines multiple sources in this section, allocating the visibility of the information as a point of comparison. The archival sources of censors are identified as invisible, whereas the indices of books and essays on censorship are very public expressions from the period.

The second section, identified as “Production,” looks at the production of three literary genres and their relationships to censorship. The genres serving as points of discussion include proletarian, erotic, and war literature. Abel chose these genres because they were specifically targets of censorship and present underlying themes that were the larger targets of the censorship program. By framing these genres in the context of production, this work places censorship in the context of the larger literary productivity of a culture. This section in particular is littered with entertaining short narratives intended to build a larger understanding. In fact, Abel starts the section with an example of work created by a former censor that would most likely be the target of censorship to juxtapose the role of the censor versus that of the artist.

A final section labeled “Redaction” explores the evidence of censorship available in the documents of censorship. The author’s attention here to the marks of censorship provides a contrast to the other sections, which deal more with ideas than with textual evidence. This section addresses the visual components of censorship but can also be considered the book’s most complex section in terms of interweaving narrative and theory. Abel’s emphasis on typographic evidence to tell a larger cultural or social story is a look at the material culture of censorship and is an excellent contrast to the more abstract textual analyses of the previous sections.
While the work is impeccably researched, it lacks the narrative drive that can make historical analyses compelling. This is not a book to read from start to finish and engage in the larger narrative; it is a book, though, that has many fascinating narratives contained within. This research is also meticulously documented through endnotes and a 35-page bibliography. It is impressive to note that Abel has not only conducted topical research but also has done significant research in archival literature, adding to the transdisciplinary relevance of this work.

In the end, this work is an important contribution to the history of censorship, the role of archival documentation in understanding that history, and the history of twentieth-century Japan before, during, and after the war. While complex and difficult in its theoretical treatments, it is worthy of the work needed to understand the layers of analysis Abel presents.

Katherine M. Wisser
Assistant Professor
Graduate School of Library and Information Science
Simmons College