

## REVIEWS

**Anthony Cocciolo. *Moving Image and Sound Collections for Archivists*. Chicago: The Society of Archivists. 2017. 224 p. Table of Contents, introduction, appendixes, illustrations, examples, conclusions, notes, epilogue, glossary. \$69.99 (nonmember); \$49.99 (member).**

*Moving Image and Sound Collections for Archivists*, written by Anthony Cocciolo, provides valuable guidelines and strategies for both archivists and non-archivists. This nonfiction text fosters curiosity regarding the current and future status of archival practices as well as the technology needs of moving image and sound materials. Although preservation of moving images and audio collections can present a challenge, this book recommends techniques for preserving older audiovisual collections. This impressive eleven-chapter book informs and answers the questions regarding preservation in archival practices, organizations, and format-specific structures. More specifically, Cocciolo remarks on sound, film, analog audio/tape, and digital collections with examples from other universities, glossaries of terminology, and outreach resources, and merges all of these elements into a very cohesive instruction manual.

Anthony Cocciolo is qualified to discuss the importance of the archives and digital preservation in light of his education and affiliations, in addition to his personal enthusiasm for the subject. Cocciolo has a B.S. in Computer Science from the University of California at Riverside and an Ed.D., Ed.M., and M.A. in Communication, Media, and Learning Technologies Design from the Teachers College at Columbia University. He currently teaches future archivists and other professionals at Pratt Institute's School of Information in New York City.

Cocciolo's account demonstrates his determination to teach the preservation and proper storage of the following media formats: film, magnetic tape (U-Matic, VHS), audio tape (vinyl records and cassette tapes), digital audio and video (CD, DVD), digital video tape (BetaSP), and digital audio tape (DAT). While Cocciolo's book concentrates on the technical archival practices in universities and other academic institutions, this information is also relevant to personal collections that contain a variety of audiovisual materials.

Upon navigating the challenge of preserving such data, Cocciolo indicates that moving images and audio are at great risk of being lost. This informative book explains this risk as it illustrates the differences between audio and video formats. The digitization processes for audio and video are quite different and require special equipment and software for preservation and access. For example, Cocciolo writes about the best practices of "analog audio to be digitized and born-digital audio to be migrated off carriers, and both incorporated into trustworthy repositories" (11). Moreover, Cocciolo notes that some audio format qualities may need to move higher on the priority list for digitization so the item does not decay resulting in loss of content. Further, he explores ways in which to clean the decayed audio tapes for proper preservation.

As Cocciolo points out in Chapter 9, *Moving Image and Sound Producers*, moving images represent a category of material that historically has been left behind in most libraries and archives due to the expense, time, and labor-intensive migration process to ensure preservation. I was electrified by Cocciolo's discussion of the challenges of moving images and equipment that were being threatened, endangered, and may become extinct according to the Association of Moving Image Archivists (AMIA). In this chapter, the author discusses the logistical and technical aspects of migrating such collections into preservation repositories, and argues that this process begins with the creator of the materials Cocciolo states:

Moving images and sound producers create a wide variety of products, from simple recordings of meetings, interviews, and events to oral history projects, documentary films, independent films, television programs, and feature-length motion pictures. Although most general archives are much more likely to include recordings of events than they are to have the original source material of feature-length motion pictures, priceless opportunities and treasures may be presented (84).

In addition, producers (and even consumers) are generally uneducated on how to properly store their media collections. "For example, if you have an archival storage room that is

controlled and monitored (55-70 degrees Fahrenheit and 30-55% humidity) to remain cold and dry through-out the year, this can be a positive inducement," writes Cocciolo (88). This is the reason why active collaborations between archivists and producers can be critical in taking proper steps to preserve content on fragile and often unstable formats.

The complex topics involved in the migration and preservation processes of moving images and sound collections were well-explored and covered throughout each chapter. Cocciolo's thoughtful analysis educates the reader as he collaborates with a producer, appraises the item, accessions the content, and converses about the various forms and challenges of analog and digital collections. He pairs various techniques with explanations of the required equipment, discussions of the benefits that come from preserving these collections, and descriptions of several media formats. The combination of all of this logistical and technical information provides a fascinating read. *Moving Image and Sound Collections for Archivists* would be beneficial to anyone who works with media and is interested in preserving audio and video formats that need to be maintained for the long haul. This is also a great read for archivists, librarians, curators, educators, and students who have various audio/video formats in their collections and/or are learning best practices for handling, preserving, and making accessible these types of unique formats.

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**Kris Kiesling and Christopher J. Prom (editors). *Putting Descriptive Standards to Work*. Chicago: Society of American Archivists, 2017. 362 p. \$39.99 (nonmember); \$29.99 (member).**

Researchers who discover archival material through online finding aids have no idea what went into making those successful searches. The behind-the-scenes work that facilitates the discovery of finding aids and the specific information sought is remarkable—especially in the types of content and wording used and the structure of the data that allowed the content to be found. The latest publication in the Trends in Archives Practice series by the Society of American Archivists, *Putting Descriptive Standards to Work*, edited by Kris Kiesling and Christopher J. Prom, serves as a handbook of four chapters, called "modules," for those creating the content of finding aids. It provides accessible, "how to" guidance to the latest versions of optimal content and data standards.

Kris Kiesling's opening thoughts make a compelling argument about the importance of archival description:

Description is the foundation of archival work. Everything else archivists do—providing research assistance, teaching about archives and their subject matter, mounting exhibitions, developing documentation strategies, and even selecting collections and items for digitization—flows from good descriptive work (1).

Descriptive practices have changed rapidly over the past thirty years to improve access for researchers. The standards covered in the text, and suggestions for employing them, provide a practical handbook to implementing the most recent descriptive practices to make archival collections more accessible to today's researchers—those primarily searching in the online environment.

The book is organized into four modules: Module 17, *Implementing DACS: A Guide to the Archival Content Standard*, by Cory L. Nimer; Module 18, *Using EAD3*, by Kelsey Shepherd; Module 19, *Introducing EAC-CPF*, by Katherine M. Wisser; and Module 20: *Sharing Archival Metadata*, by Aaron Rubinstein. While the modules fit to-

gether intellectually as one publication, the book is not intended to be read cover-to-cover, but rather as texts to consult about specific rules or for advice on certain topics. The modules are written by experts in the field, yet the tone of writing throughout is clear and accessible for non-experts. Each module begins with a concise history or context for the topic being discussed. Case studies and appendices including helpful information and further readings are part of each module. The authors deal with both criticisms of their standards, as applicable, and new trends in description, data, and researchers—the audience for archivists' description efforts. The volume's intended audience is those who describe archival items, including students and archivists implementing these standards for the first time. (The case studies for Modules 18-20 are available for free on the SAA website under "Trends in Archives Practice." One may purchase electronic versions of individual modules through the SAA Bookstore.)

In Module 17, *Implementing DACS*, Corey L.

Nimer knowledgeably leads the reader through analyzing and interpreting the second edition of *Describing Archives: A Content Standard* (2013). The module is organized conceptually, not following the order of DACS elements as presented in the standard. The module is the most lengthy in the book. It is organized in six categories: "Describing Archival Materials," "Describing Archival Creators," "Describing Relationships," "Providing Additional Access," "Future Trends," and Appendices. The module supplements DACS, interprets the rules, provides multiple examples of DACS practice, and places the use of DACS into the larger descriptive standard community of related professions, such as librarianship.

To discuss and interpret the DACS elements, Nimer creates a framework of two points at the start of each element discussion: "Questions," in which he poses questions that one may have about the elements (and that are answered in each section), and "RDA Considerations," where he lists the corresponding Resource Description and Access (RDA) rules which are most used in libraries. This module stresses standardization so that cross-repository searching is possible and that description will be reusable. Nimer shows how the archival and library fields are now working more closely to create more compatible description standards. Invaluable in this module is advice on how to apply and implement these rules on a local level, with constant reminders to apply the

rules consistently and to document decisions in writing. This practical approach highlights the companion nature of the module and makes the reader feel as though one is getting personal direction about applying DACS.

In Module 18, *Using EAD3*, Kelcy Shepherd introduces readers to the EAD3 schema (2015). The module is organized in six sections: "Why EAD?," "EAD in Context," "EAD3," "Implementing EAD," "Recommendations," and Appendices. Before instructing the reader on EAD3, Shepherd makes a case for EAD, discusses EAD in the context of other descriptive standards, and teaches readers how this data structure standard correlates to DACS and other data value standards. In the "EAD3" section, the gloves come off, and she discusses the technical nitty-gritty of specific elements and EAD3 schemas. In the "Implementing EAD" section, she coaches readers in realistic planning and questions that they should consider. The "Recommendations" section contains eight points of advice, which may be a starting point for those more familiar with the data structure. The extensive appendices contain valuable information, including code examples. These examples would have been better displayed in an online environment; the small format of a standard size book makes these hard to read over multiple pages.

Katherine M. Wisser's Module 19, *Introducing EAC-CPF*, educates readers about this companion standard to EAD for Encoded Archival Context—Corporate Bodies, Persons, and Families, which was released fully in 2011. The module is organized in four sections: "Archival Description," "Encoded Archival Context—Corporate Bodies, Persons, and Families," "The Impact of EAC-CPF on Descriptive Practices," and Appendices. Wisser covers the development of EAC-CPF and relationship of the standard to other standards such as DACS in the archival world, and RDA and Functional Requirements for Authority Data (FRAD) for libraries. Her "Introduction to the EAC-CPF Standard" subsection is particularly clear as she discusses criticisms, international developments of the standard, and uses of EAC-CPF, citing national and international examples. She also shows how EAC-CPF fits into recent movements in description and metadata in international archives and libraries, including linked data. As with other modules, the Appendices are full of valuable information, including crosswalks among several standards.

Module 20, *Sharing Archival Metadata*, by Aaron Rubinstein, challenges readers to change their views of data, much as Wisser challenged readers to change how to think about description for biographical/historical notes. In five sections and several sidebars, Rubinstein succinctly breaks down technical concepts and practices into understandable definitions, without overloading readers with information. He keeps the technical aspects light with practical examples as he covers web Application Programming Interfaces (APIs), Resource Description Framework (RDF), and linked open data. Especially interesting is his discussion of the "new researcher and the digital humanities" in which he suggests that digital humanists may want to mine archival structured data—yet another reason for conforming to standardized data structure practices (305).

*Putting Descriptive Standards to Work* fulfills the mission of the Trends in Archives Practice Series through its accessible treatises by top professionals on topics not covered in archival literature. Nimer's *Implementing DACS* may be the most widely applicable module of the group, as the technical nature of the other three modules by default dictate the need for technical staffing to assist with implementation, which is beyond what most lone arranger shops have available. All four are appropriate for students learning about the archival profession as the authors successfully make technical concepts digestible for students and archivists less familiar with these areas. Through their documentation of these topics, the authors have made a valuable contribution to archival literature.

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**Alison Mackenzie and Lindsey Martin. *Mastering Digital Librarianship: Strategy, Networking and Discovery in Academic Libraries*. London: Facet Publishing. 2014. 183 p. Illustrations, bibliography, notes, index. Price?**

"Now that everything is available online, libraries are obsolete" is a refrain that has likely been directed at most librarians at some point during their careers. Librarians know this claim to be baseless; they know their services are more vital than ever, even as their roles are changing. Libraries can be a place for kismet and wonder, but they are also meant for targeted research, and librarians are responsible for providing users the best possible service with the most current materials. Of course this necessitates a shift toward the digital as more of our users spend more time online and often expect immediate access to resources. So, how does the academic library maintain itself? *Mastering Digital Librarianship: Strategy, Networking and Discovery in Academic Libraries*, edited by Alison Mackenzie and Lindsey Martin, is a useful handbook, not only arguing that libraries can and should shift their services to accommodate users' needs, but also providing strategies by which libraries may adapt to suit those needs in the digital age.

While *Mastering Digital Librarianship* is divided into three themes with three chapters in each, the overarching theme of the book, for me, is the necessity of creating a user-centered experience. If we want the library to remain relevant on campus, we must adapt to suit users' needs; we cannot expect their questions to fit within the mold of the 20<sup>th</sup> century library experience. We must meet users where they are, whether that is within the physical confines of the library or within the online sphere.

The first section of the book, "Rethinking Marketing and Communication," is dedicated to interaction and experience within the virtual context. The thought of "marketing" to library users can be a cringe-inducing thought for librarians who do not want to commercialize their space or their services. But Alison Hicks writes that "online engagement is not just a vehicle for delivering services or promoting a product... [D]igital marketing brings the library to the user, thereby enabling a true sense of participation and ownership of the knowledge creation process" (4-5). The goal of this marketing is not to "sell" to our users, but to

create awareness and increase access to our services.

Dawn McLoughlin and Jill Benn discuss "Reference 2.0" and the ways in which reference services can be offered through virtual platforms. The prevalence of social media means that user interaction comes not only through email, but also via platforms such as Facebook and Twitter. While users engage on those platforms, "over-reliance on simple metrics such as 'likes' or followers reveals little about how users' attitudes or behavior may have been influenced" (38).

The benefits of a user-centered approach are explored by Bury and Jamieson through a case study of Edge Hill University's Learning Services. Instead of marketing the library "as a collection of books and related services," they write, libraries must "build their services around [their users]" (59).

The second section of the book "Rethinking Support for Academic Practice," explores three different avenues for practical library engagement with users on campus. Helen Howard's chapter on Open Educational Resources (OER) frames this advancement as an opportunity for librarians to support their users' needs in a global context, and as an opportunity for librarians to share their own content with a wider audience. A potential stumbling block to success in this area, however, is "a general lack of awareness and engagement on both sides; that is, from librarians engaging with OER, as well as a lack of understanding from those working within the OER area of the support which libraries could provide" (68).

Joy Davidson explores the challenges of and opportunities for data management and curation in academic libraries. Davidson writes that "researchers who share well managed and curated data can expect an increase of up to 69% in the number of citations they receive compared with those who do not" (89), and while there are opportunities for librarians to contribute their expertise to researchers, a 2012 study commissioned by Libraries UK showed related nine areas, including "ability to advise on preserving research outputs" and "ability to advise on preservation of project records," (96) where librarians believed they had skill gaps.

These two chapters present opportunities for libraries to shift their thinking and provide innovative services to their users, but barriers to success may exist in terms of librarians' own awareness or current skillset. In

order for such projects to be successful, librarians may require professional development to augment their own skillset. For the Digital Tattoo project, an initiative seeking to prepare students to curate and manage their online presence, Mitchell and Underhill write "that students want to 'push the easy button' when it comes to managing their online identities" (117). Success for this project, then, may not be based around the skillsets of librarians, so much as it may depend on librarians' ability to connect with and communicate to their users in meaningful ways.

In the final section of the book, "Rethinking Resource Delivery," libraries are shifting the way resources are available to patrons. A library building a mobile site in response to student usage of smartphones and tablets demonstrates a commitment to a user-centered experience (Munro et. al.). Utilizing circulation data to offer recommendations to patrons may not only increase total circulation, but may broaden the materials students are accessing beyond their assigned reading lists (Charnock and Palmer). Moira Bent explores the responsibilities of "home" libraries to their students studying abroad, where challenges range from network speed to local equipment access and copyright restrictions.

This book is a well-curated collection of chapters which are particularly strong alongside one another, but each chapter in the book could be considered on its own as part of a graduate-level curriculum or in service of a particular initiative within an academic library. As a complete volume, *Mastering Digital Librarianship* could really be seen as a handbook for the 21<sup>st</sup> century librarian. The ubiquity of users' digital engagement necessitates a shift in librarians' mindset and service offerings. Whether a librarian is eagerly anticipating this shift or considers it with ambiguity, *Mastering Digital Librarianship* will be a useful guide replete with practical knowledge.

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