Book Reviews

Edward Swanson, Editor

The Strategic Stewardship of Cultural Resources: To Preserve and Protect: Papers from the Library of Congress Symposium. Ed. By Andrea T. Merrill. Binghamton, N.Y.: Haworth Information Pr., 2003. xx, 237p. $59.95 cloth (ISBN 0-7890-2090-4); $39.95 paper (ISBN 0-7890-2091-2). Published simultaneously as *Journal of Library Administration* 38, nos. 1/2 and 3/4.

A number of symposia were organized by the Library of Congress during 2000 in order to celebrate the library's centennial, and the symposium whose papers are collected in this volume was one of a trio (the others covered National Libraries of the World and Bibliographic Control in the New Millennium) that Winston Tabb in his introduction calls "the culmination of our birthday party." These particular papers were originally published by the Library of Congress itself in 2002 but with only limited distribution, and it is valuable to have them commercially available.

The emphasis of the symposium was very much on practical preservation management. The introduction identifies the additional underlying theme of exploring possibilities for coordination and cooperation, but only James F. Williams's paper, "National Research Libraries and Protection of Resources," really addresses this in any detail. The eight thematic sections lay particular emphasis on security: "Developing Strategies for a Security Programme," "Coping with Theft, Vandalism, Deterioration and Bad Press;" on securing funding: "Building

the Budget;" and on evaluation: "Measuring Effectiveness of Preservation and Security Programs." There is the expected section on the problems of electronic sources, while the remainder cover more general management aspects: "Today's Stewardship Challenge" and "Preservation Strategies in Context," ending with the forward-looking "Innovations in Security and Preservation." Within these sections there are twenty-two papers, some fewer than five pages in length, few more than ten pages in length. All the contributors are from the United States, many of them senior and familiar names in the preservation world. Most of them write, often with refreshing frankness, about specific experiences in their own institutions. As one would expect, six of the contributors are from the Library of Congress itself.

With any work such as this, the question raised in the reviewer's mind is how many of the contributions that no doubt served to stimulate discussion during the symposium among the 200 or so participants still remain of interest to the wider information world three years later. The answer is a surprisingly large number. The conference paper format brings its irritations: often no sooner has the reader got interested in the theme than the allotted length runs out. However, many of the authors in the current volume are seasoned professionals long accustomed to this form of communication and thus able to work a great deal of both information and analysis into their allotted space. When space begins to run out, they often fall back on the useful device of raising a series of questions for the

reader to ponder. Indeed several papers, for example those by Lawrie Sowd on security at the Huntington Library and by Steven Herman on collection security at the Library of Congress, contain useful checklists of action points that can be returned to with profit. An additional drawback of conference papers—the absence of post-editing so that contributions overlap or repeat one another—can be seen as an opportunity to read and appreciate differing views on the same issue.

To this reviewer it was the emphasis on security that was particularly interesting. Jean Ashton gives a fascinating account of the consequences of extensive thefts made by one individual from Columbia University, and Nancy Cline in her "Stewardship: The Janus Factor" picks up on the same case as she discusses the problems facing libraries that want to encourage use while discouraging abuse. Lynne Chaffinch on "The FBI's Art Theft Program" may sound very specific, but there is much for librarians in other countries to draw upon. Other papers that catch the eye elsewhere in the volume are the usual thought-provoking piece from Clifford Lynch, "The Coming Crisis in Preserving Our Digital Cultural Heritage;" a clear and fair examination by Werner Gundesheimer of the views advanced by Nicholson Baker in his *New Yorker* article (to be expanded in 2001 into *Double Fold*); a brisk look at fund-raising by Nancy Gwinn; and an excellent piece by Jan Merrill-Oldham, "Taking Care: An Informed Approach to Library Preservation,"

which packs an enormous amount of good advice into its twelve pages.

In sum it is a work that can be read through in its entirety at one sitting and will prove stimulating if uneven. Most readers will also find some three or four papers that they will wish to come back to, and the whole compilation, while not an essential contribution to the preservation literature, will nevertheless stand usefully as a representation of United States attitudes towards preservation at the turn of the millennium.—*John McIlwaine (j.mcilwaine@ucl.ac.uk), University College London, England*

Cataloging Sheet Maps: The Basics. By Paige G. Andrew. New York: Haworth Information Pr., 2003. xv, 240p. $39.95 cloth (ISBN 0-7890-1482-3); $29.95 paper (ISBN 0-7890-1483-1).

Caaloging Sheet Music: Guidelines for Use with AACR2 and the MARC Format. Comp. and ed. by Lois Schultz and Sarah Shaw. Lanham, Md.: Scarecrow Pr. and Music Library Association, 2003. x, 206p. $45 paper (ISBN 0-8108-4750-7).

When the second edition of the *Anglo-American Cataloguing Rules (AAR2)* was published in 1978, the compilers intended that the rules should stand by themselves as the instructions for creating the cataloging copy and, therefore, the examples in the text purposely were kept to a minimum. The intention was that they were to be used merely for illustrative purposes. One of the mantras chanted by the early trainers in AACR2 was, "Don't catalog by example." When a question arose, the cataloger was to go to the rule itself to resolve the situation and only secondarily take into account what was shown in the example.

Almost immediately a cry rose up for more examples to further illustrate the rules, as well as to give the cataloger something to search to find a

similar situation to the one involving the item being cataloged. In some ways a cottage industry grew up to provide these examples, and I was involved in this through the manuals published by the Minnesota AACR2 Trainers. Some organizations (e.g., the Society of American Archivists) and individuals also created cataloging manuals based on particular forms of materials. These two publications, *Cataloging Sheet Maps* and *Cataloging Sheet Music*, represent two of the latest manuals dealing with cataloging special materials using AACR2.

Paige Andrew, author of *Cataloging Sheet Maps*, is well qualified to prepare such a volume. He is the map cataloger at the Pennsylvania State University Libraries at University Park and has given map cataloging workshops for many organizations. Most recently he was chair of the Cartographic Materials Core Record Task Group that created the standard for core-level bibliographic records for the Program for Cooperative Cataloging.

The volume begins with a discussion of what a map is and why we should bother to catalog sheet maps. As the author states, the "obvious short answer . . . is because the library has taken the time, effort, and expense to collect this type of information" (6). But he also expands on that answer with such reasons as knowing what a particular collection contains, collection development, and the use of these paper items as the basis for future electronic versions.

Next follows an introduction to map cataloging, including the concept of what exactly is meant by a map and how it relates to such things as insets and multiple maps on a single sheet. Included are bibliographies of essential tools for the map cataloger, as well as some additional ones that are helpful for the cataloger to have access to. Main entry for maps is discussed, together with the idea of "emanation" as it relates to corporate bodies being

chosen as main entry and some possible expressions that may indicate types of responsibility for a map.

There is a discussion of the idea of "prominence" in AACR2 (61–63), where the author quotes from rule 0.8 that when "prominently" is used it "means that a statement to which it applies must be a formal statement found in one of the prescribed sources of information," and then continues, "What is still somewhat mysterious, and at the crux of Rule 0.8, is the 'formal statement' mentioned in that passage" (61). Perhaps people try to make too much out of "formal statement." What it means merely is that the statement has to appear in isolation, not in the midst of other text. Thus "Paige G. Andrew" on the title page of this volume is a formal statement, but a statement in the preface of a volume that says something such as "This volume was written by Grace B. Whitridge, a member of the board of deacons" is not a formal statement.

The largest section of the work deals with the various areas of the description, giving examples of how to record types of information in it. There are helpful discussions on determining scale, measuring maps, and other aspects of physical description, among other topics. Information about the MARC format is included in the discussions about each of the areas.

Finally there are chapters dealing with the Library of Congress Classification G schedule and the construction of call numbers based on it, subject access to maps, types of added entries to be made, some special considerations for historical maps, and special formats and conditions. The volume ends with a series of exercises for MARC tagging for maps, together with a bibliography.

Cataloging Sheet Music was prepared under the guidance of the Working Group on Sheet Music Cataloging Guidelines of the Music