Book Reviews

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Personal Archiving: Preserving Our Digital Heritage.
Ed. Donald T. Hawkins. Medford, NJ: Information Today,
2013. 320 p. $49.50 softcover (ISBN 978-1-57387-480-9).

In the very first paragraph of chapter 1, Jeff Ubois of
the MacArthur Foundation presents for us the overlying
objective of this book, a genuine compendium of approach-
es to understanding and dealing with our digital selves:
"By helping to build a common understanding of personal
archives, this book supports collaboration between diverse
types of institutions and individuals working in different
disciplines" (1). This is key, because it seems to me that
many of us have been looking at the problems associated
with organizing and maintaining long-term access to all that
we create and record and share, and that we are still trying
to define what the "personal digital archives" is. But for the
sake of so many—ourselves as individuals, our families and
future generations, the research community, and the col-
lective memory of what builds every nation—the need to
protect the digital legacy is an imperative, starting now, and
starting with this book.

I say this, after carefully reading through thirteen essays
crafted by sixteen experts in this new area of research,
because I feel as if I finished with a good sense of cur-
rent personal digital archiving issues, and with a desire to
become part of the solution. The editor does a nice job of
keeping the essays at a level that is mostly comprehensible
to a broader audience (notably free of a lot of jargon, I might
add). We are only beginning to grasp the complexity and
challenges on many fronts, including bringing together and
organizing all that stuff stored in disparate locations (held,
for example, on the PC [including email and commercially
downloaded content such as music and books] and on our
various devices, online, with third parties, and on social
media platforms); understanding the legal ramifications of
digital inheritance, privacy, and copyrights; figuring out ways
to fully access this digital treasure trove ten, twenty, even
one hundred years from now; and how to protect against
loss. While only a few chapters seem to address the indi-
vidual directly, the book as a whole speaks volumes to the
information profession, first about the importance of out-
reach to inform our communities (public, academic, or oth-
erwise), then with possible technical solutions, but mostly by
challenging us to think big about information from a cultural
standpoint, including information behaviors.

Ubois defines personal digital archives as "collections
of digital material created, collected, and curated by indi-
viduals rather than institutions" (5). Extending from this,
Danielle Conklin, author of chapter 2, "Personal Archiving

for Individuals and Families" does a terrific job of outlining
risks, such as obsolescence of the formats and software, the
need to migrate information forward, the importance of
keeping your collections organized, and distributing copies
to assist preservation efforts. In chapter 3 Mike Ashenfelder
outlines ways that the Library of Congress (LC) is working
to raise awareness and promote best practices for managing
digital family collections through a range of venues, espe-
cially through the public libraries. The expansive efforts
coming out of LC are an important part of many nationwide
efforts, and partnerships, aiming to reach out to the general
public to help preserve family collections. Evan Carroll's
essay "Digital Inheritance: Tackling the Legal and Practi-
cal Issues" reminds us of the value of our digital assets and
offers straightforward advice on how to protect them when
we die, for example, listing all your accounts with attendant
usernames and passwords (safely stored, of course!).

The book's editor, Donald T. Hawkins, introduces us
to a number of products and services developed to help
manage personal digital archives, particularly photographs,
in chapter 4. It is encouraging to find out that the commer-
cial sector recognizes the need for personal-level solutions;
some applications reside on the user's PC and others are
third-party services. Several authors remind readers about
the importance of backup, noting that most people do not;
even I'm guilty on this note. I enjoyed reading about the
various features and functionalities, even knowing full well
that by the time I actually get around to test-driving these
options they may not be there: things change so quickly.

Continuing on in terms of technology solutions, chapter
12, titled "New Horizons in Personal Archiving: 1 Second
Everyday, myKive, and MUSE" by Hawkins, Christopher
J. Prom, and Peter Chan, is short but promising in terms
of real technologies being developed to deal with email
(MUSE stands for Memories Using Email), or how to push
or pull information to/from all the various places where
digital data reside (myKive is a pilot being developed at
the University of Illinois Library). Email is problematic for
many of us, and while thoughtful on the subject, the chapter
by Jason Zalinger et. al titled "Reading Ben Shneiderman's
Email: Identifying Narrative Elements in Email Archives"
seemed less than practicable, but I appreciated their ideas
on "narrative search techniques." The importance of the
memory institution and its relationship to the individual
in bringing that valued content into a protected environ-
ment for future scholars is also a theme that runs comfort-
ably through Hawkins' book. The chapter titled "Faculty
Members as Archivists: Personal Archiving Practices in the

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

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

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

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

A recent issue of *Preservation, Digital Technology & Culture* was devoted to preservation education and presented the conference papers from the 2011 University of Michigan "Symposium of Preservation Educators." Paul Conway, the convener in the opening session, provided the key to the importance of the program: "In the cultural heritage sector of libraries, archives, and museums, the ongoing transition from analog to digital technologies as source, medium and technique has accelerated the pace of the knowledge required for one to be an effective preservationist, and it has complicated the transfer of knowledge from experts to students."[1] This is one of the issues for teaching preservation courses, and so the question of what to use for textbook and/or reading assignments becomes part of the challenge to adequately cover the traditional analog, still key and dominant in collections, environment and the growing digital landslide of files. And of course it is not just incoming professionals who need this hybrid knowledge, but also professionals in the various cultural institutions who are asked to add responsibility for digital to the responsibility of collections. *The Preservation Management Handbook: A 21st-Century Guide for Libraries, Archives, and Museums* helps to provide that transfer of knowledge from expert to student as well as providing a resource for collection managers. The resources, which are international and frequently cited as websites, are especially telling and suggest that the e-book format may the preferred format. The need for an up-to-date textbook has been talked about for some time, and educators have frequently resorted to assigning current articles rather than relying on textbooks alone, or indeed in requiring any textbook, to provide the necessary information as the preservation world continues to change rapidly to greater emphasis on digital and audio visual formats that is a recognized need in cultural collections. The term "curation" or "stewardship" has in many cases become the term for collection management, and that is discussed in the early part of the monograph. Stewardship "is the necessary duty of everyone involved in managing digital objects" (8).

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

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