

**Moving Image and Sound Collections for Archivists**, by Anthony Cocciolo, Society of American Archivists, Chicago, 2017, 218 pp., USD\$69.99 (paperback), ISBN 978 0 931828 93 5

Anthony Cocciolo's *Moving Image and Sound Collections for Archivists* is designed to provide a broad overview of the issues facing archivists charged with the preservation and digitisation of a variety of audio and audiovisual formats. It is predominantly aimed at archivists who usually work with paper records but who occasionally come across audiovisual material in their collections. This reviewer's career is almost a polar opposite to the described target-market – as a trained musicologist working in a music archive – however, I still found Cocciolo's book informative, especially regarding the specific audiovisual archival methods that were not covered in my musicological training. The very nature of audiovisual material, with its rapidly changing technology, means that most people will be unfamiliar with at least some of the formats described in this book.


*Moving Image and Sound Collections for Archivists* is divided into two parts. The first section discusses general archival practices as they relate to audiovisual collections, covering topics such as appraisal, accessioning, legal issues, digitisation and outreach. The second section looks in more detail at specific formats, covering audio, film, analogue video, digital video and complex media collections. The wide variety of formats covered means that descriptions are necessarily broad and may not cover everything you need to know about a specific topic; however, Cocciolo provides detailed footnotes and suggestions for further reading to point interested readers in the right direction. He also includes practical examples and case studies in each chapter, highlighting the real-world applications to the information provided.

Preserving audiovisual collections can be an expensive process, and Cocciolo takes this into account throughout the book, outlining various options available to medium and small archives. For each format examined, Cocciolo explores ways to preserve materials that are degrading or in danger of degrading, allowing archivists to delay work until they have the resources to digitise them. There are also sections that discuss working with volunteers and IT departments and sharing resources with other archives to achieve results in a timely and cost-effective manner.

Published by the Society of American Archivists, this book is, unsurprisingly, US focused. This is especially noticeable in Cocciolo's discussion of copyright and the suggested organisations to contact for support and advice. There are, however, a number of case studies that come from archives outside of the US, demonstrating that the broader techniques he uses are equally applicable in other countries. The other potential limitation of this book is one that the author mentions himself: that the technology discussed is changing rapidly, and that the information contained within runs the risk of becoming quickly outmoded. Cocciolo has attempted to ameliorate this by focusing on basic principles and best practice, rather than on specific digitisation technologies and software. Sometimes, however, this has been unavoidable, especially in the second section of the book where methods of digitisation for specific formats are discussed at length. Hopefully the Society of American Archivists will continue to release updated editions of the book, so that it can remain a useful resource in years to come.

*Moving Image and Sound Collections for Archivists* is an informative book which would make a fantastic text for anyone teaching a class on the subject. It also provides a thorough grounding for anyone who wants to quickly improve their basic knowledge about preserving and digitising a wide range of audiovisual formats. For many working archivists, this may not be a book that

you sit down and read cover to cover; however, it will become a great reference to pull out every time you come across an unfamiliar recording format lurking in your collection.

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**Building Trust in Information: Perspectives on the Frontiers of Provenance,**  
 Springer Proceedings in Business and Economics, edited by VL Lemieux, Springer  
 International Publishing, Cham, 2016, v + 163 pp., US\$89.99 (hardcover), US\$69.99  
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*Building Trust in Information* is a collection of multidisciplinary papers originally presented at an international workshop held in 2015 to explore the conceptualisation and application of provenance in digital ecosystems. While the book is 'foundational' in its treatment of provenance, it is not a text on provenance fundamentals. Nor does it seek to be a definitive representation of disciplinary views on provenance. The book's aims are to (1) unpack and explore different professional conceptualisations of provenance; (2) synthesise those ideas; and (3) enrich our understanding of provenance to advance new research in this area. The first two aims are broadly achieved in the first chapter authored by Victoria L Lemieux, and the imProvenance Group. Nine of the fifteen workshop participants present their disciplinary perspectives on 'provenance' in the rest of the book and, in varying degrees, contribute to the first and third aims.

Published in digital and hardcopy versions, the book is divided into five parts: (1) Synthesis; (2) Archival Perspectives; (3) Library and Information Science Perspectives; (4) Computer Science Perspectives; and (5) Cognitive Science Perspectives Through the Lens of Visual Analytics. Bibliographies and/or references are included in each chapter. The book is not indexed.

Part I is a lengthy and informative discussion of the key points raised in the rest of the book. It provides an extensive and diverse set of examples (use cases) where the application of provenance is challenged by technology, process and stakeholder expectations. It recognises that while different disciplinary views on provenance co-exist and can be challenging, they can also offer opportunities for all professions to better understand, manage and use provenance-related data. Very little guidance is given on how this can be achieved through research and practice.

Part II explores the history and application of provenance in archival science. In the first chapter Adrian Cunningham discusses the development of the Australian Series System in response to the challenge of multiple provenances and how the system has evolved and influenced archival theory, standards and practice in the digital environment. Giovanni Michetti examines the definition and conceptualisation of provenance and discusses provenance in the context of current research, how it influences different archival functions and identifies technology-enabled opportunities for enriching archival approaches to provenance. The archival perspective closes with Kenneth Thibodeau's argument that conceptual 'narrowness and vagueness' (p. 70) have generated disagreement and confusion about the archival application of provenance and original order. He suggests that by modifying concepts, methods and tools from other disciplines, archivists can enhance the management and preservation of records in the digital environment.

Part III covers the library and information science perspectives of provenance. Lucie C Burgess explains the wide definition of provenance in libraries and its use for understanding