

and managing many aspects of information, including information quality, discovery and security. Joseph T Tennis examines conceptual provenance in indexing languages, noting changes in context (temporal or other) can also change a concept's meaning and relationships. The history of a concept, therefore, needs to be traceable and transparent.

The computer science perspective is presented in Part IV. It begins with Bertram Ludäscher's overview of the meaning and application of provenance in scientific workflows and databases. Ludäscher discusses why and how the notion of data provenance is: (1) critical to transparency, reproducible science and data quality decisions in research; and (2) how 'provenance-enabled workflows' are helping in this regard. Paolo Missier presents a brief history of the development of the PROV (Provenance) Standard from the first 'Provenance Challenge' (also discussed by Ludäscher). The chapter ends with a summary of three areas for further research: (1) incomplete and uncertain provenance (how to construct the 'big picture' from incomplete and fragmented collections of data); (2) trusted provenance (the provenance of documents from an evidentiary perspective); and (3) provenance to help the reproducibility of scientific processes (for example, using provenance to explain different results from the execution of different versions of a process).

Part V is the final part of the book and considers provenance from the perspective of visual analytics. The first chapter by Margaret Varga and Caroline Varga explores three types of provenance used in visual analytics where tasks and problems involve ambiguity: (1) data provenance (the source of data and system using the data); (2) analytical provenance (processes performed on data); and (3) reasoning provenance (how and why analysts have drawn specific conclusions from the data). In the final chapter Ashley Wheat, Simon Attfield and Robert Fields provide a deeper exploration of analytic provenance and distributed sensemaking (a human process of comprehension transcending beyond the mind of an individual to extract meaning and insights from data). The practical challenges of capturing data – time, effort and human fallibility – are highlighted as issues requiring further research and development.

While each of the chapters provides interesting and often alternative (but not competing) views of provenance, the absence of a conclusion detracts from the book's aim as a synthesis of ideas and platform for progressing the research agenda in this area. At times, technical jargon, practices and projects are not explained and the text flows with an unstated assumed knowledge required to understand the points raised. To overcome this, the reader may need to search practitioner and academic literature external to the book. The references included in each chapter are a great start, but readers lacking free access to academic publishers may find the paywalls a financial barrier.

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Adding Value to Libraries, Archives, and Museums: Harnessing the Force That Drives Your Organization's Future, by Joseph R. Matthews, Libraries Unlimited, ABC-CLIO, Santa Barbara, CA, 2016, 271 pp., USD\$70.00 (paperback), ISBN 978 1 440842 88 7

Published by Libraries Unlimited, Joseph R. Matthews is the author of 30 library and related reference books. Matthews, consultant at JRM Consulting Inc., is well published (1975 to 2017)

on the subject of libraries: evaluation of library services, strategic planning, balanced scorecards and library assessment, so attempting to write about archives and museums is a departure from his previous work. Matthews is an academic in the School of Library Information Science at San Jose State University.

The book is structured around the ‘five ways that cultural institutions can add value now and into the future. I call these five ways the 5Cs Diamond – content, context, connection, collaboration, and community’ (p. xiv).

Matthews’ strength and the heart of the book is the customer-centred approach. Matthews argues to put the customer before the collection. ‘If you care passionately about what you do (and thus think about what and how you do your work), then you will focus on connecting with your customers – no matter where they may be located – at a deeper level’ (p. 243). Matthews goes as far as declaring, ‘You can’t be a social media introvert – you can’t sit on the sidelines. You have to be involved, and involved means visible. You are constantly creating and re-creating your personal brand’ (p. 243).

Librarians, archivists and museum professionals are the target audience. Operational staff of cultural organisations, and managers within these organisations who can implement the theories and models presented in the book, would benefit from studying this text. Matthews also writes for academics and scholars of information science and information management.

‘Unfortunately, cultural organisations do not carefully consider or write about the ways in which cultural organisations in general, and how a particular organisation, add real value in the life of their customers’ (p. 74). We need the publication of GLAM (galleries, libraries, archives and museum) case studies investigating how the sector adds value or potentially could add value, to benefit the profession and our communities. Besides Matthews’ publication, there are few other books or journal articles on adding value in the GLAM sector. Existing publications focus on adding value in a library context.¹

Although Matthews is attempting to fill the gap in the literature about how the GLAM sector adds value for customers, in the section entitled ‘Curation’, an opportunity for Matthews to provide insights from the museum and archive profession about how curation can add value for visitors and users of these collections, he considers curation from a librarian perspective. ‘Upon hearing the word “curation”, most of us immediately think of museum curators who have the delightful job of selecting materials from a large collection, usually around a theme, in order to create an exhibit’ (p. 118). This statement alone alienates museum workers and archivists reading this, as it is a very basic understanding of curation, and does not enlighten curators or people who perform curation in their work within the GLAM sector and who could benefit from current theory and examples of best practice.

Another example of a missed opportunity is when Matthews overlooks archives and museums when discussing physical spaces. ‘A physical space also conveys more than the surrounding – a space conveys ideas, feelings, and states of being. So a library brings together physical and conceptual space in order to link people to ideas, to content, and to each other’ (p. 151).

Despite its title, *Adding Value to Libraries, Archives, and Museums: Harnessing the Force That Drives Your Organization’s Future* has a library focus. The library examples provided by Matthews are nonetheless relevant across the GLAM sector. Whilst Matthews does use some archives, museums and galleries examples, it is this reviewer’s opinion that it is a stretch to include archives and museums in the title of the book.

Matthews would have benefited from crowdsourcing to gather examples from the GLAM sector on adding value, and what GLAM workers and the community believe to be the current and future trends in adding value within the industry. I see the potential of this in future editions.

For example, in the chapter entitled ‘Collaboration in Libraries, Museums and Archives’, libraries are given the lion’s share of examples, with minimal museum and archive examples. Although all of the examples are relevant to the subject, Matthews should have provided a fair distribution of examples between libraries, archives and museums. Admittedly, many of the library examples incorporate projects using archival material in the library collection.

Matthews has provided a valuable text in how libraries add value, and can continue to add value into the future, for the benefit of customers now seeking information from multiple sources, via the Internet and other platforms. Matthews asks valid questions relevant to the GLAM sector, but largely attempts to answer these questions using library theory and case studies.

‘If we were asked to invent a cultural organisation today, would it look anything like the cultural organisations that are around us?’ (p. 230). More importantly, in Matthews’ view, we should be asking, ‘How does the cultural organisation add value in the life of each customer?’ (p. 230). Matthews provides detailed resources, models and frameworks empowering the reader to seek out this information in more detail to better understand how the challenges facing our sector are being answered by businesses, and in the context of specific international frameworks, for example, in the Netherlands the Business Model Innovation Cultural Heritage Roadmap. I would recommend this book to GLAM colleagues, but with the preface that libraries are the focus, and with the hope that Matthews releases a future edition considering archives, museums and galleries with equal depth of consideration.

Endnote

1. For example, Robert S Taylor, *Value Added Processes in Information Systems*, Ablex Pub. Corp., Norwood, NJ, 1986; Constance Ard, *Adding Value in Corporate Libraries and Information Services*, Ark Group: MP Inside Knowledge, London, 2012; and Jonathan Franklin, ‘Google and Other Challenges: Adding Value to the Catalog of a Large Art Museum Library’, in Joan M Benedetti (ed.), *Art Museum Libraries and Librarianship*, Scarecrow Press, Lanham, MD, 2007.

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