

Overall, both the structure of the book and the writing style result in significant repetition of material from one chapter to the next, primarily in the frequent previews of what is to come and recaps of what has come before. This iterative and fully integrated structure also means that a reader cannot easily dip into some aspects of the book while skipping others. In conclusion, my “pragmatic” archivist remained unconvinced of the need for a theory of archival film practice, though my reaction clearly illustrates the gap between theorists and archivists that the author decries. Perhaps the book attempts to cover too many ideas, encompassing as it does production and preservation, analog and digital technologies, and practical and theoretical approaches. While audiovisual archivists need to come to terms with the changes, both good and bad, that digital technology brings to the field of film restoration, the theoretical approach offered in this book does not strike me as particularly helpful.

Yvette Hackett

**The Lone Arranger: Succeeding in a Small Repository.** CHRISTINA ZAMON. Chicago: Society of American Archivists, 2012. vi, 157 p. ISBN 1-931666-41-5.

*The Lone Arranger* is a welcome and significant addition to archival literature because it specifically addresses the jack-of-all-trades nature of working alone. Playing on the famous Western television series *The Lone Ranger*, Christina Zamon calls those “who work alone or with only part-time or volunteer staff” (p. 1) “lone arrangers.” For Zamon, the purpose of the book is to address some of the common issues often faced by these lone arrangers, such as time management, outreach initiatives, digitization projects, processing, and preservation prioritization.

Zamon is head of Archives and Special Collections at Emerson College in Boston. She was also the chair of the Society of American Archivists’ Lone Arrangers Roundtable from 2010 to 2012 (p. 150). Drawing on her expertise and experience, she offers valuable knowledge and insight into an area of archival practice that is under-represented in the literature. Zamon provides a clear and thorough introduction to the aims of the book and the reasons for its organization. The work is divided into seven chapters that guide readers through important, comprehensive questions and common problems faced by lone arrangers. Chapter titles range from “What Am I Doing Here?” (Chapter 1) to “How Am I Going to Pay for This?” (Chapter 7) and include topics such as administration and budget, fundraising and donor relations, information technology, collections management, records management, preservation, refer-

ence and outreach, facility management, disaster preparedness, and internship and volunteer programs.

In each chapter, bullet points of pertinent information make the book useful for those needing a quick reference. “Key terms” are defined in the margins throughout. The definitions are geared toward readers without an archival background, but they also serve as a helpful reference or a terminology refresher, making the book a concise guide both for those without any archival training and for those new to the profession. Zamon acknowledges the varied levels of experience of individuals responsible for archival materials, at the same time advocating the importance of upholding archival standards.

In Appendix A, Zamon also provides a useful list of selected readings on archival theory and practice to complement the discussions in each chapter. Appendix B is a resources guide that consists of current websites, professional associations, and networking sources organized both nationally (US) and by region. These references reflect topics covered throughout the text, including networking, metadata, preservation, and digitization. There are URLs for valuable online discussion forums where lone arrangers can exchange ideas, as well as URLs for open source archival software and information on financial resources.

Zamon’s book is written for an American audience and includes references to American archival standards, but there are still many relevant and important issues that are applicable to Canadian lone arrangers. For example, issues relating to the structural characteristics of archival facilities, i.e., the square-footage and load-bearing capacities that may be required for grant applications, are simple concepts but nonetheless important topics covered.

The book provides an appropriate mix of theory and case studies from various repositories, which include the Abraham Lincoln Library and Museum, the History Center of Traverse City, and the Caterpillar Inc. Corporate Archives. In one case study on “Managing a Grant Project with Minimal Staff” (pp. 124–25), Barbara Austen, archivist at the Connecticut Historical Society, recounts her approach to obtaining a two-year grant to process 600 linear feet of backlogged archival material with a staff of only two: herself and a project archivist.

The book is enhanced by before and after images of repository collections that show unprocessed collections in disarray and the final processed materials re-boxed and shelved. Copies of selected repository mission statements, collection policies, and deeds of gift forms are provided for reference. Chapter 2, on collections management, offers relevant points to include in the creation of a deed of gift form, and provides templates and examples from repositories and archival programs such as the Jewish Buffalo Archives Project (p. 22). Chapter 4, on fundamental archival programs, discusses the development of records management programs and policies. In Zamon’s opinion, to ensure a successful institutional archival repository, lone arrangers must take steps

to put a records management program in place if one does not already exist. For institutions, the benefits of a records management program include cost savings and legal protection (p. 67). Zamon provides a list of steps to follow in the creation of a records management program, along with the Wellesley College Records Management Policy as a template (pp. 70–72).

The book is fairly thorough in the topics covered. On the issue of processing, Zamon suggests that lone arrangers employ the “more product, less process” (MPLP) approach as a way to mitigate backlogs (p. 31).<sup>1</sup> By reducing the level of processing, as advocated by the MPLP approach, lone arrangers can spend less time on this task and dedicate more hours and resources to arrangement and description of higher-value portions of collections, while making more of the overall holdings accessible. Allowing judgment calls to be made on a case-by-case basis can save time and labour, and could potentially lead to increased patron interest in previously unavailable materials.

The topic of lone arrangers is under-represented in archival literature. As the first comprehensive resource tailored to this issue, Zamon’s book is a unique and valuable contribution to the archival literature. The easy-to-read writing style allows for quick reference on important issues and key terms, making this an ideal go-to resource for lone arrangers everywhere.

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1 Mark A. Greene and Dennis Meissner, “More Product, Less Process: Revamping Traditional Archival Processing,” *American Archivist* 68, no. 2 (Fall/Winter 2005): 208–63.