Digital Preservation for Libraries, Archives, & Museums. EDWARD M.
CORRADO and HEATHER LEA MOULAISON. Lanham, MD: Rowman &
Littlefield, 2014. xxiii, 270 pp. 978-0-8108-8712-1.

Since 2001, there have been numerous books published on digital preserva-
tion.[1] Edward M. Corrado, the director of library technology at Binghamton
University in upstate New York, and Heather Lea Moulaison, an assistant
professor at the iSchool at the University of Missouri, have added another title
to this fast-growing body of literature. As the authors explain, the purpose of
Digital Preservation for Libraries, Archives, & Museums is to provide readers
with "the nuts and bolts of getting started with digital preservation" (p. 75).
The authors contend that the book is most beneficial to museum curators
because they "have been slower than those in the pure information professions
to dedicate their energy to the intricacies of digital preservation" (p. xx). This
focus comes as a little bit of a surprise because neither author has a strong
background in museum studies. However, librarians, archivists, and museum
curators who have a minimal amount of knowledge about digital preservation
will benefit from this book and the resources it mentions, but, as discussed
below, the book is not without its limitations.

The book is divided into four parts, each of which contains multiple chap-
ters. The first part, "Introduction to Digital Preservation," consists of two
chapters. Chapter 1 defines digital preservation, articulates what it is *not*, and
reviews why it is important. The authors also touch on the main theme of
the book – that digital preservation is primarily a management responsibil-
ity. Chapter 2 introduces the "Digital Preservation Triad." The authors argue
that digital preservation comprises three main components, the "triad." Each
is discussed in the remaining three sections of the book: part 2 examines
management, part 3 covers technology, and part 4 discusses content.

Part 2, "Management Aspects," should be the strongest part of the book
because the authors argue that digital preservation "is in many ways a manage-
ment issue" (p. 10). Although other publications refer to the importance of
management for preserving digital objects, Corrado and Moulaison explicitly
review in the first two sections many of the key managerial aspects related
to digital preservation, such as outreach, collection development, and legal
issues such as copyright. Unfortunately, despite setting up the reader for an
in-depth discussion, the authors gloss over the management aspects of digital

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1   See, for example, Susan S. Lazinger and Helen Tibbo, *Digital Preservation and Metadata:
     History, Theory, Practice* (Englewood, CO: Libraries Unlimited, 2001); Ross Harvey,
     Digital Curation: A How-to-Do-It Manual (New York: Neal-Schuman, 2010); David
     Giaretta, *Advanced Digital Preservation* (New York: Springer, 2011); and Adrian Brown,
     Practical Digital Preservation: A How-to Guide for Organizations of Any Size (Chicago:
     Neal-Schuman, 2013).

preservation. For example, in Chapter 5, "Sustainable Digital Preservation," they remark that, "in order to respond to change, digital preservation technology and Archives providing digital preservation need to remain flexible. This is challenging because an important aspect of digital preservation involves documentation, policies, and procedures" (p. 82). Instead of expanding on these ideas and discussing how proper management will ensure that there is funding for purchasing new equipment and training for employees, and that related policies and procedures can be easily updated and implemented, the authors move to the next topic, in this case a very short section that reviews the differences between open-source and proprietary software.

Readers unfamiliar with digital preservation will find part 3, "Technology Aspects," extremely valuable for the variety of resources reviewed. In these three chapters and throughout the book, the authors excel at referencing the work of international projects that have addressed digital preservation issues. Their list, however, is far from complete. Noticeably absent are any mentions of the InterPARES, CEDARS, and InSPECT projects[2] and their contributions to understanding and ensuring the preservation of digital information.

One of the weakest sections of the book is part 4, "Content-Related Aspects." This section lacks a clear focus, and the chapters seem disjointed – Chapter 9 discusses collection development, Chapter 10 reviews the preservation of research data, Chapter 11 is a brief discussion about preserving humanities content, and Chapter 12 is a short conclusion to the book. The authors quickly shift from talking about collection development aspects to preserving research data, to offering a list of funding opportunities for the digital humanities, to citing metadata schemas related to textual and audiovisual materials and museum artifacts (a section that may have been better placed in Chapter 7, which deals with metadata). Omitted from the discussion is a clear definition of what the authors mean by "content-related aspects." Having a definition is crucial because the authors apply the concept to three unique types of cultural heritage institutions, all of which may have a different interpretation of the notion of "content" and its implications for how to pursue and prioritize digital preservation activities. Part 4 ends with a short (one-and-a-half page) conclusion that feels rushed and more like an afterthought than an emphasis of the authors' position that management is the key component for digital preservation.

2   For the InterPARES (International Research Project on Permanent Authentic Records in Electronic Systems) project see http://www.interpares.org/. The InSPECT (Investigating the Significant Properties of Electronic Content Over Time) project ran from March 2007 to March 2009, see http://www.significantproperties.org.uk/. Information about the CEDARS (CURL Exemplars in Digital ARchives) project, which operated between 1998 and 2002, can be found at the UK Web Archive, http://www.webarchive.org.uk/ukwa/.

In addition to some organizational concerns, there are a few other matters that may be distracting to the reader. First, the word *archive* is randomly capitalized when referring to a facility that holds records (e.g., pp. 80, 96, and 198). Second, throughout the book there are sidebars that provide expanded definitions of key terms or concepts. These sidebars seemingly appear at random. For example, in Chapter 3, there is a sidebar that defines "emulation" but no sidebar that defines "migration." This is somewhat alarming because in the glossary (at the end of the book) migration is defined alongside emulation as "one of two primary approaches to overcoming format obsolescence in digital preservation." Third, contrary to the authors' claim that the book is most beneficial to museum curators, it is largely devoid of any examples of the digital objects that museums need to preserve. Finally, noticeably absent is any thorough review of website and social media preservation. In Chapter 10, the authors suggest that if an organization has a website that it would like to preserve, it should consider only the Internet Archive (p. 184); they offer no other options for, or discussion about, the preservation of these sources.

Digital Preservation for Libraries, Archives, & Museums is an easy-to-read introductory text on digital preservation. It is, however, limited by the very premise that the authors intend for it to cover. In the preface, the authors write that "this book addresses managing, caring for, and building a collection of resources that could be housed in any number of digital preservation systems. The intention is to provide readers with *things* (not technology, not how-to, not theory) that seasoned digital preservationists would have wished they had known before they got started" (p. xix, emphasis added). From the beginning, it is not entirely clear what the authors are alluding to when they use the word "things." The lack of a clear thesis is most evident in part 4, where the topics are tenuously connected to each other in order to appease all three of the intended audiences. As such, students and staff in libraries, archives, and museums who need a place to start when considering digital preservation would benefit from this book and the resources it discusses, but those needing a more detailed and/or technical discussion on digital preservation should consider other resources.

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