

*Moving Images and Sound Collections for Archivists.* By Anthony Cocciolo. Chicago: Society of American Archivists, 2017. 218 pp. Index. Softcover. \$69.99. \$49.99 for SAA members.

Recent cultural heritage surveys indicate that audiovisual recordings are all-too-common denizens of archival repositories. Yet, the presence of these unique and complicated materials is often challenging to archivists who are more comfortable with paper-based materials. For solace, we instinctively go to the literature; however, the literature on audiovisual materials is really quite vast and eclectic. Until now, no good general and practical treatment of audiovisual materials conveniently packaged into a single volume existed for archivists to consult. Anthony Cocciolo's *Moving Image and Sound Collections for Archivists* is that work.

In the book's introduction, Cocciolo rightly contends that "professional archivists are often not trained to work with audiovisual materials" (p. 2). He goes on to suggest that his book is primarily for the "general archivist," rather than for those who work in a specialized audiovisual archives. Taking this tack, he emphasizes the activities and formats most likely encountered by the generalist. Cocciolo's book is packed with information that should be useful for any archivist who regularly, or even only occasionally, encounters audiovisual materials. Much to its credit, the book places moving images and sound recordings in the context of the larger archival enterprise by offering treatments of subjects like appraisal, accessioning, arrangement and description, legal issues, access, and outreach. These treatments bring audiovisual materials into the perspective of archival work in general, even going as far as to compare them to more traditional records while being sure to point out their special qualities. Throughout, Cocciolo includes case studies of real-life applications of the topics at hand. For example, in his treatment of copyright, Cocciolo uses the example of the 1987 PBS civil rights documentary *Eyes on the Prize* to explain how complex rights issues made the work difficult to distribute after the mid-1990s. Such examples help to demystify audiovisual resources.

The first half of the book, in which Cocciolo makes the case for audiovisual materials fitting into the broader archival context, also includes a section on digital preservation. In this section, the author makes use of his particular area of expertise—he teaches digital archives and preservation at New York's Pratt Institute—and the topic is well placed given that digitization is the current method preferred for saving the content of analog audiovisual recordings and that most audiovisual materials are now created digitally. Here Cocciolo offers an overview of best practices and some strategies for embracing digital preservation measures even at small and medium-sized archives.

Also in this part of the book, Cocciolo adds a valuable section on a topic often overlooked in the literature on AV management: the interactions archivists may have with the creators of audiovisual recordings. In this section, the author explains the value of fostering such relationships, as they can be mutually beneficial for creators, who can be assured of a saved legacy, and archivists, who have a better chance of negotiating copyright and collecting historically and culturally valuable resources that perhaps did not make the cut in the final production. This important aspect of working with audiovisual materials can make the difference between success and frustration for archivists.

In the book's second half, Cocciolo launches into the nuts and bolts of audiovisual formats, with sections on audio, film, and analog and digital video. Here, readers can find histories and descriptions of formats, and tips on preservation, storage, and reformatting. He also offers a treatment of what he calls "complex media," those formats specific to the computer age like floppy disks, flash drives, and hard drives. Here the author again shows his expertise in digital archiving, as he makes practical suggestions for dealing with both obsolete and current devices. It may be readers' first impulse to go right to these later pages to learn more about the specific media in their stacks, but they should not ignore the first half of the book, where Cocciolo shines by folding audiovisual materials into the larger context of archives management. All archivists could gain a greater understanding of the management of audiovisual materials by reading this part of the book.

Cocciolo also offers some insight into what he feels will be the overarching issues of audiovisual archiving in the future and rallies the profession to step up to address the needs of audiovisual materials in our collections, as they will only become more prominent in our holdings and will not last unless properly preserved. He also shares some thoughts on an increasingly complex relationship between archives and their web-dependent users. Finally, Cocciolo goes to great lengths to integrate his book into the wider literature on audiovisual materials by citing numerous resources in the chapter endnotes and suggesting further readings in his epilogue. Here, the reader will find classic works on topics such as appraisal, arrangement and description, legal and ethical issues, access and outreach, sections on specific formats, and more. This, together with a useful glossary and index make the work eminently usable.

In all, Anthony Cocciolo's *Moving Image and Sound Collections for Archivists* is a must-have for those who encounter audiovisual materials in their collections, and it should find a place on the bookshelves of all well-rounded archivists.

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