

duction to scientific management tools that Dougherty provides. It is simply to suggest that those tools no longer form the foundation of scientific study of the library as workplace, or the library as a feature of the campus and community, as they may once have.

It is unusual to find a text focused on operational issues in library management returned to the shelves after a gap in revision of a quarter-century. Clearly, there are many features of this text that deserve renewed consideration, especially the author's call for embracing what, in another recent work, Susan Gibbons (2007)² referred to an "R&D mind-set" in the library. The fundamental lesson of the current work is not that check sheets, time studies, and other tools of scientific management need be adopted, but that there are few decisions about the work we do that would not benefit from rigorous analysis and a commitment to improve that work based on the results of such analysis.—*Scott Walter, University of Illinois at Urbana-Champaign.*

Notes

1. Nancy Fried Foster and Susan Gibbons, *Studying Students: The Undergraduate Research Project at the University of Rochester* (Chicago: Association of College & Research Libraries, 2007).

2. Susan Gibbons, *The Academic Library and the Net Gen Student: Making the Connections* (Chicago: Association of College & Research Libraries, 2007).

Howard F. Greisdorf and Brian C. O'Connor. *Structures of Image Collections from Chauvet-Pont-d'Arc to Flickr*. Westport, Conn.: Libraries Unlimited, 2008. 192p. alk. paper, \$45 (ISBN 1591583752). LC 2007-33044.

Based on the description of this book, readers would likely expect a theoretical, practical, or contemplative book on the history of image collections, digitization's impact on image collections, methods of constructing image collections, or points of consideration in defining and building

image collections. The book does not fully address any of these points; instead, it offers an uneven mixture of broad strokes and detailed information that will be unlikely to appeal to scholars. General audience readers may find the book a useful prompt for discussions on the concept of image collections; however, the book's description does not lend itself to interesting those readers.

Even though the book's contents do not match the description, the book still has ambitious goals. The book seems to be attempting to serve as a primer for the human element of image comprehension and usage as well as a primer to image collections as a whole, while also attempting to destabilize traditional notions of high art by countering the idea of image collections as those designed and selected by experts. It succeeds and fails in these goals in different ways in each of its five sections. Part of the failure is due to readability problems from being written by two writers with different styles, and this is even explained in the preface. Other problems stem from the sometimes disjointed structure of the book, with the final section adding material that would have been more appropriately covered earlier on, and from the occasional oversimplification of concepts. Issues of structure and style should have been smoothed over with the editor, but perhaps the time-sensitive nature of the material required an overly short editorial process.

The book's five sections are: "Seeing and Believing," "The Language of Image Structures," "Image Collections," "Groupthink, Deindividuation, and Desensitivity," and "Lessons from the Future." The first offers a broad discussion of human vision and methods of organizing collections. This section could be useful for a reading group discussion of image collections; and, indeed, the section states that it aims to raise questions and spark interest in the idea that the "structuring image collections is no longer a mundane issue but the basis for challenging philosophical debate." The first section also

begins part of the book's larger argument on the fundamental differences between text and image. The final chapter in the first section explores different methods of organization through personal household collections, as with the spatial and content-based organizations found in everyday areas and objects like closets and refrigerators.

The second section, "The Language of Image Structures," touches on some of the difficulties in naming and classifying images and explores different elements that could be added to aid the structuring of image collections for their developers and users. The section considers the viewer's perception and use of individual images and collections as well as the image creator's intended purposes for the image as possible elements for structuring or defining collections. The criteria also include the subjective viewer as part of the classification hierarchy to ask how existing methods of image classification and description could be improved. For possible improvements, the section discusses ways of looking at and classifying images based on the intended usage of the image as with irony, metaphor, and other literary and aesthetic concepts. The section builds these criteria to destabilize traditional notions of artistic collections through the inclusion of subjective reception as a factor in defining images.

The third section, "Image Collections," follows closely by expanding the same questions of use, intent, and reception from the level of the image to methods for organizing collections. This section offers a basic overview of some of the image collection structures in use from the vantage points of creating the structures and accessing the materials through the structures.

The second and third sections illustrate the problems print writing often faces when dealing with digital media. Non-digital texts on topics related to digital media must contend with being always outdated in some manner. While the writers acknowledge this, the second and

third sections still suffer because they cannot address some of the already current technologically enhanced methods of collection structuring and searching. Computer processing and large-scale human processing through the network effect of large-scale social networking applications have already shifted typical image and image collection classification. The fourth section is similarly hindered by its inability to address ongoing changes from digitization and the Internet. The section "Groupthink, Deindividuation, and Desensitization" continues the argument for including subjective perception and individual use as components in structuring image collections. The section explains that traditional collection elements like descriptions, titles, and keywords can create and enforce standardized meanings for viewers. The section elaborates that, while standardized meanings are useful in some cases, they can also prove problematic in others. This continues the argument against traditional notions of art and art collections, an argument that is rapidly evolving as more museum, library, and personal collections become accessible and are interconnected. However, this section could still prove useful for readers who are more familiar with traditional collection design.

The final section, "Lessons from the Future," closes the book with arguments on the fundamental differences between images and text, explanations of different image-collecting communities, and a call to continue the discussion of image collections further. The closing section's call for further analysis is especially apt, given this book's introductory level. Even though the book is intended for a general audience, I had expected to see greater attention paid to either the history of image collections or the technologies laying the course for the future of image collections. Digital collections change not only the format of materials and methods of access but also the viewing environment as screen sizes simultaneously expand and miniaturize. Like the expanding limits

of film, television, and cell phone viewing screen sizes, the expanding limits of metadata for images and materials in image collections—especially with personal collections tied to larger integrated databases—all impact image collection design. As with other media evolutions, digital media alter existing media forms, and this could have been more fully addressed in the book regardless of audience. In particular, technological advancements have brought a corresponding reinvestment in the local and the personal from the global and networked, and the book could have explored this through the ever-growing interest in imaged memory collections with digital photo albums and physical scrapbooks. As an introductory text, this book offers several prompts that could be useful in moving readers toward a more detailed and critical discussion. Library professionals, scholars, and other advanced users would find this book of limited use because it does not address more complex issues or the complexity of the areas it does cover.—*Laurie Taylor, University of Florida.*

Amy Knapp, Rush Miller, and Elizabeth

J. Wood. *Beyond Survival: Managing Academic Libraries in Transition.* Westport, Conn.: Libraries Unlimited, 2007. 220p. alk. paper, \$45 (ISBN 1591583373). LC 2006-27895.

As technology develops and user needs evolve, many academic libraries discover themselves in a position of either adapting and embracing new technology or remaining unchanged and stagnant. This need for change, of course, provides great opportunities and great challenges for academic libraries. A welcome book, then, is *Beyond Survival: Managing Academic Libraries in Transition*, a companion guide for academic libraries in transition by Elizabeth Wood, Rush Miller, and Amy Knapp. In it, the authors detail why change is necessary for libraries, stating that refusal by libraries to change will condemn them to marginalization. The authors also provide a theoretical foundation useful for transitioning academic libraries and detailed, real-world examples of how certain academic libraries are evolving to meet new challenges in the 21st century.

Miller and Knapp, both from the University of Pittsburgh's University Library System, supply the substantial number of these real-world examples as they meticulously examine a case study of the development of their own university library. This description fills a significant portion of the book and works as an anchor for other discussions in the book, building on the theory provided in chapter two, "Theoretical Underpinnings of Change," while setting the stage for the discussions on library evaluation in chapter eight, "Standing up to Scrutiny," and the forward-looking view on library transition in chapter nine, the final chapter, "Positioning the Academic Library for a Vibrant Future." Three chapters are devoted to this case study and cover everything from strategic planning to dealing with employees unwilling to change along with the library. (The appendix at the end of the book provides the 2005 Marketing Communications Strategy/Plan for the University Library System.)

In another expansive discussion, the authors analyze a case study involving the University of Arizona libraries. While the detail in each real-world example is helpful, a key problem quickly arises. Virtually every example cited in the

Index to advertisers

Annual Reviews	396
Archival Products	406
Brill	395
CHOICE	486
EBSCO	cover 2
HW Wilson	cover 4
Litir Database	425
Palgrave	446
Perry Dean Architects	475
Serial Solutions	400
Springer	cover 3
University of West Indies	445