

BOOK REVIEWS

If Ever Two Were One: A Private Diary of Love Eternal

Kept by Francis Ellingwood Abbot, 1855–1903. Edited by Brian A. Sullivan. New York: Regan Books, 2004. 283 pp. Illustrated. ISBN 0060564113.

More than once during my archival career I have heard my colleagues joke that the real reason they became archivists is that they get to read other people's mail. To put it more professionally, one might say that archivists have a talent (and, add to that, the skill as they develop historical knowledge of their collections) for recognizing and appreciating the many different stories and themes to be found in the papers and records in their archives. Brian Sullivan, a reference archivist at the Harvard University Archives when he first made note of the Francis Abbot diary, is one who can recognize a good story. He chose to promote this collection of the papers of a Harvard alum first as an item of potential interest to *Harvard Magazine*. Publicity there then attracted the interest of an outside publisher and led to Sullivan's subsequent work as editor of a full-length published book, a book he chose to dedicate "To the untold love stories in attics and archives everywhere."

If Ever Two Were One is not a scholarly book in the sense that it touches fairly superficially on Francis Abbott's religious and teaching career. The book is not the more popular type of "travel diary," although it contains a brief and interesting account of a journey to the Azores in the summer of 1879. Nor is the book focused sufficiently on everyday people in a way that would help us understand the social history of its primary locales, Boston and Cambridge, Massachusetts. In editing *If Ever Two Were One*, Brian Sullivan has tackled the ambitious project of a book aimed at a general audience, one that focuses on ideas: the ideas of love and devotion as recorded in diaries, poems, and letters written by a highly educated, upper-class, nineteenth-century "Harvard" man, who considered his life's work to be that of thinker and poet.

One doesn't need to be a scholar to understand the phrase "dear diary" or think of a diary as a potentially intriguing repository of someone's innermost thoughts. In his foreword to the book, Sullivan proclaims: "When is a love story not relevant?" But how did he as editor transform the prose and poetry in the diary and other historical documents into a book directed to people of our generation, who thrive on quick text messaging; who rely on a PDA to record the daily activities of their lives; and who depend on Web sites to alert them to a multitude of competing cultural offerings, such as *When We Were Punk*, and other short films about love."¹

¹ See MIT Calendar, Monday, November 13, 2006, Three Experimental Short Films, Written and Directed by Pascal Rambert, <http://events.mit.edu/event.html?id=6683965>, accessed 30 January 2007.

The “private diary” as published in this book is a compilation of excerpts from several different sets of Abbot documents. The success of the book owes a lot to the skillful selection of material, the imagination to fit it into a logical story framework, and the thoughtful editorial comments that show the context of the documents. The journal Frank Abbot began in college is the starting point of the story, but letters between Frank and his wife, Katie Loring Abbot, are also used to supplement and complement diary entries. (Different type styles for each genre alert the reader to the different sources.) The letters between the two trace a dialogue from the earliest stages of courtship into marriage and allow the story of devotion and affection to be told in both the male and female voice. A smaller number of letters exchanged between Abbot and his mother offer a glimpse of another strong influence on him and express his passionate personality. The use of poems enhances the book and contributes to creating the atmosphere one associates with people passionate about ideas and each other. Abbot wrote most of the poems, but he copied several other favorites into his diary. A line from a poem attributed to Anne Bradstreet is the source of the book’s title, “If ever two were one.” Photographic images of the principals at different stages of their lives add visual interest and offer yet another way for the reader to recognize and connect to them. Specifically of note from an archival viewpoint are the images: the front cover of the diary is placed opposite page one of the journal text, and diary pages are interspersed throughout the interior of the book. One page illustrates the sentimental objects (a lock of hair and a pine chip) Abbot pasted into his diary, deliberately creating his own archives of a sort. These are wonderful elements in the book. The facsimile pages remind readers of the historical context of the original documents themselves, and in an exhibitlike fashion help to showcase the attraction of primary source documents in general.

Less appealing is the design of the book cover itself which seems excessively “flowery” even for a general audience and more appropriate to a greeting card. Such a treatment reminds us that some aspects of publication projects are not in our control. Archivists will appreciate two prominent pages at the end of the book. Notes on sources highlight collection information relating to the sources used for the book, and an extensive list of Acknowledgments credits many archivists by name for their assistance, indicating the richness and vast scope of materials sought and reviewed in preparation of the book. Among those acknowledged are Abbot descendants who loaned personal photographs to this enterprise. This nice connection between past and present reminds us professionals that interesting materials exist outside our institutions

The book contains the editorial elements one might expect to find in a published diary. The foreword summarizes the lives of the main authors, Frank Abbot and Katie Loring, and is written chronologically (the same way the text is presented). It covers major events in their lives beginning in 1857 when they first

met, introduces other characters, and in general provides the context that helps smooth the reader's entrance into the book before the reading actually starts. As there is no index to the book, this contextual information and introduction of other family member is important. Additional aids to the reader are a chronology and an Abbot family tree.

The foreword is descriptive and lyrical in style, setting the tone with a touch of drama. It states directly that Frank Abbot, having finished his philosophical treatise, went to Katie's grave on the tenth anniversary of her death, and, after placing a bouquet of flowers on it, drank poison to end his life. The reader thereby gets a clue as to how the story will end.

As is typical of a diary, the book is structured chronologically, and the material has been divided into six parts. The parts vary considerably in the extent of the time periods covered, with each new part distinguished by an introductory page consisting of an illustration and quote, a device that does help the reader move mentally to the next time period. Part one covers only two years in fifty pages and wonderfully describes Frank's student life at Harvard College, including teaching stints in Concord where he meets Ralph Waldo Emerson, boards with the parents of Henry David Thoreau, and most crucially begins his courtship and becomes engaged to Katie Loring. There's definitely an air of Louisa May Alcott's *Little Women*, except that the story of Frank and Katie is real. The reader can enjoy and absorb much in part one.

The middle of the six parts is weaker, as it skips and spans a greater number of years. These reveal some of the harsher realities of the Abbots' lives in contrast and also as testament to their continuing story of love and devotion. Less information is included, and at times the book devolves to a rather bare presentation of ill fortune—professional and financial setbacks, loss of children, Katie's ill health—topics most do not want to dwell on, but fewer detailed excerpts from the documents provide less upon which the reader can reflect. It is not clear whether Abbot recorded fewer thoughts during the more stressful times or if this material was more heavily edited. In the later parts, the selection again is richer.

Archivists who read this book will enjoy a good story wonderfully told. If they think about how the book was researched, written, and presented, they will recognize some familiar territory. Reference archivists review multiple sources to find the answers to questions. Collection managers consider how different types of records have value and can be used together to tell a fuller and more dynamic story. Finding the right story and the blending of visual and textual documents will remind other archivists of their own outreach and exhibit efforts.

Archivists may be inspired after reading this book to venture further (within the principles of the SAA Code of Ethics) or to collaborate with others in publishing efforts that expose their collections more broadly, making both the contents and the contexts accessible. At the very least, archivists will appreciate the direct praise to archives in the epilogue of the book. There the editor ends

by reminding us that the documents that together make up this story are fortunately preserved in archives, where he discovered that they are “somehow more permanent than marble” monuments in a graveyard.

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Understanding Archives and Manuscripts

By James M. O’Toole and Richard J. Cox. Chicago: Society of American Archivists, 2006. xvii, 237 pp. Available from the Society of American Archivists, \$35.00 members, \$49.00, nonmembers. ISBN 1-931666-20-2.

If there are any shortcomings to this intelligent contribution to the Archival Fundamental Series II, they derive only from the fact that archives as a profession and as an academic discipline have come so far so fast in the last twenty years that a true understanding within the confines of 146 pages is nearly impossible to achieve. Facing that challenge, James O’Toole and Richard Cox, two of the more provocative thinkers in the archival profession, have provided a text that is both fundamental and challenging. After reading the book, one simply wants to know more. Rather than a tightly woven presentation of fundamental principles, O’Toole and Cox survey the larger fabric of what constitutes archival thought and practice, including many of the frayed intellectual edges of archival inquiry that make the profession and an understanding of it extremely exciting.

This edition is a revision of an earlier book authored solely by O’Toole and published in 1990 as a part of the first archival fundamentals series of the Society of American Archivists. It is interesting to reflect on that series and the motivation behind its publication. The “manuals” of that series were driven much more by a perceived need to communicate procedures and processes that defined archival work. The definition of an archivist in those days was based primarily on what an archivist did day to day. The O’Toole contribution to that series was to push the idea that the day-to-day work was based on historical connections to the process of recordkeeping and also certain cultural understandings about the importance of records. For O’Toole, being an archivist was not only defined by the nature of the work but also by the issues the archivist confronted and the place of the archivist in a historical continuum of the need for societies to record and retain information. So, like the earlier edition, this new and substantially revised edition is both fundamental and challenging. However, in its challenges to the reader, the book makes its most substantial contributions.

On the fundamental side, the book provides a survey of archives in varied forms and uses. As in its first edition, the book explains various forms of recordkeeping and associated technologies, including writing, filing, copying, and

storage. The historical perspective in this section enriches a basic understanding of *archives* and *record* as words commonly used but rarely understood. In addition, the section on “computerized information,” while obviously important, is presented in a rather matter-of-fact way that belies its revolutionary impact and the potential of new information technologies for archival practice. A follow-up section on “characteristics of recorded information in the modern age,” while extremely interesting with regard to issues relating to democracy, literacy, and access, is remarkably brief on issues relating to the broader context of the information revolution. The subject is revisited in the final chapter on challenges, though the discussion is brief and not connected to the earlier historical section. These sections, when assembled, provide a very useful historical perspective on issues that will inform a discussion of newer technologies, but the book itself does not engage these issues in a sustained way.

As in its earlier edition, the book also engages the development of the archival profession in ways that are extremely important and useful. Those coming to the idea of archives for the first time often misunderstand the difference between manuscripts and archives. The book nicely elaborates the history of manuscript collecting in the United States and the importance of that activity in forming a particular historical consciousness that infused later developments in the formation of state, and, ultimately, a national archives. The authors also explain nicely the consonant interest in the publication of records and the importance of that activity as derived from varied collecting institutions. The section on the “crucial” decade of the 1930s is particularly important. In it, the authors discuss the shift to more government-oriented archival methodologies derived from the work of the British and the Dutch. Perhaps reflecting my own biases, I would have liked more on that conceptual link to well-established continental practice. Archivists by and large still work within a well-constructed national framework for understanding, defining, and implementing practice. Though, as the authors note, the National Archives circular (1939) by T. R. Schellenberg was influential in bridging that gap. Awareness of the rich intellectual traditions of continental Europe that constitute an understanding of archives in those countries has not been integrated well into our own understandings

The most contained of the sections relates to the archivist’s tasks and responsibilities. That section, in conjunction with the useful and important bibliographic essay at the end of the book, provides a very nice and complete picture of what one might expect to do once he or she becomes an archivist. Of all the sections in the book, this is probably the most fundamental and useful to someone using it to decide if the field is the right one to enter.

Apart from the discussion of archival fundamentals, the book has enormous value not only because it presents the field to those new to the idea of archives, but because it pushes readers to think about the frontiers of thought

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that confront the archival profession today. This aspect of the book, as complement to the discussion of fundamentals, makes it worthy reading for all archivists. Again, reflecting my own biases, I would have liked more here. But then again, this is a part of the fundamentals series.

In the final analysis, this book should serve as an introduction to “read more about it.” The number of pointers to further reading in this short book are quite remarkable. The brief final chapter challenges the reader to think about the discourse based on postmodern sensibilities that is popular among select archivists. Who at first glance would think of archives as related to anything postmodern? For some coming to the idea of the profession for the first time, *archives* and *modern* seem contradictory terms. So we can all be grateful to O’Toole and Cox for advising their readers of these very complex and unresolved discussions among archivists. Other challenges cited here include advocacy, “Internet time,” ethics, security, and digital archives. The essence of the final chapter conveys what exciting times these are to be an archivist. The issues that face the profession are intellectually complex and technically sophisticated. After reading this section, who would not find such a profession of interest! The book pushes its reader to want a fuller understanding of archival issues.

The volume is an excellent introduction to archives, both as an intellectual endeavor and as a place for practical work. For instructors of archival courses, this book provides a syllabus of topics that could each stimulate a sustained discussion. The book’s strength is in its reach and its breadth. It has surveyed the archival landscape and reports on findings that are rich in possibilities. For the authors, understanding archives means appreciating many things: a centuries-old intellectual tradition; a discourse that is multinational in origin; theory and practice undergoing technological change for over a century; a system of thought paired to our understanding of organizations and their behaviors; a compilation of practice spread over a variety of institutional forms; and a set of challenges for the future that will require innovation and serious analytical ability. To cover this broad and important range of issues so succinctly and clearly is indeed an accomplishment and a much-needed contribution.

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Preservation Management for Libraries, Archives and Museums

Edited by G. E. Gorman and Sydney J. Shep. London: Facet Publishing, 2006. xviii, 206 pp. Index. \$125.00. ISBN-13: 978-1-85604-574-2; ISBN-10: 1-85604-574-9.

Preservation is the fundamental justification for the existence of archives, libraries, museums, historical societies, and other organizations that collect and provide access to cultural heritage resources. Without managed preservation actions, access over time is merely accidental. Since one cannot preserve what one does not possess, principled collection building has been an intimate co-conspirator with preservation in the establishment of such cultural heritage organizations as archives. The acts of identifying books, documents, artifacts, and images and bringing them into a space that Ross Atkinson once referred to as the “control zone” have been prime preservation functions of archival agents for millennia. Other technical and administrative processes, including cataloging, archival description, and the curatorial analysis of exhibition and publishing, add significant value to tangible and intangible artifacts and their aggregations. Preservation clearly functions as one of the common characteristics of cultural heritage organizations today.

The literature on preservation management is vast, rich, and international in character. Modern writing on preservation has its origins in the late nineteenth century, coinciding both with the increasing importance of evidence and record to the legitimacy of an industrializing democratic society and with the growing awareness that this very same evidential record could and would deteriorate if left unattended. Documenting the preservation challenge has gone hand-in-hand through most of the twentieth century with efforts to find technical and managerial solutions to what seems at times a heart-wrenching dilemma. The last two decades of the twentieth century, in particular, witnessed a truly significant outpouring of compelling literature on preservation addressed to particular professional specializations or focused on particular media. The *Bibliography of Preservation Literature* (Scarecrow, 2001), for example, lists nearly 6,000 entries published between 1983 and 1996. Writing on preservation in English shows a significant cross-fertilization of ideas and best practices across national borders, often backed by solid research and experience and steeped in appreciation for politically savvy collaborative actions at the state, national, and international levels. If a literature reflects the state of theory and practice in a field, then preservation is a significant success story for the cultural heritage community.

Increasingly in the past decade, the attention of preservation managers has been diverted from traditional preservation practices to defining—and, in a way, attempting to forestall—the preservation implications of information created or re-created in digital form. Beginning with efforts in the early 1990s to set preservation standards for the digital image conversion of text and

photographic materials, digital preservation has advanced to encompass planning, program development, and the design of technology systems to manage digital content from a preservation perspective. The literature on digital preservation issues is nearly as vast and perhaps is more nuanced than writing on traditional preservation practices. In the aggregate, however, there is relatively little literature that attempts to unify thinking on traditional preservation issues and the challenges of the digital world. It is rarer still to find writings addressed to the broad spectrum of cultural heritage professionals that build bridges between analogue and digital preservation from an international perspective.

Preservation Management for Libraries, Archives and Museums is an admirable attempt at such multifaceted writing on preservation. The work consists of eleven articles by sixteen authors from five countries. The authors are recognized experts and generally prolific writers in their particular professional niches. Together they chart a vision in which “historically separate cultural institutions are now converging to share limited resources” (p. xiv). The goal of the work is to reflect the diversity of preservation management in the contemporary information landscape—a diversity that often begins or ends with developments in the United States but is considered from the perspective of practitioners in England, the Netherlands, New Zealand, Australia, and Canada. Each article is well researched and documented. As with all diverse compilations, the quality of thought and writing varies; but as with most collected works, several of the articles stand out as rich contributions worthy of special consideration.

The articles in the volume attempt a fine balancing act between preserving the artifact and preserving information contained in the artifact. David Grattan and John Moses tackle the difficulty of such balance in their treatment of intangible heritage that is not easily recorded, including function and use, religious significance or practice, or artist’s intent. Their examples draw from efforts to preserve aboriginal culture and language in Canada. In their separate chapters, Yola de Lusenet, a leader of the European Commission on Preservation and Access, and digital humanist Marilyn Deegan extend the debate over tangibles and intangibles by exploring what is lost and what is gained in creating surrogates from original cultural artifacts. Deegan’s piece, in particular, is a handy summary of the debate over whether digitization can be considered a preservation reformatting strategy—a discussion given fuller treatment in *Digital Preservation*, the excellent book she has co-authored with Simon Tanner (Facet, 2006).

Continuing the balancing act, three chapters explore the preservation challenges presented by paper, audiovisual media, and born-digital artifacts. Each topic is sufficiently complex to warrant book-length treatment. The two pieces on audiovisual and born-digital resources by Australian archivists Bob Pymm and Barbara Reed are largely glosses on highly complex and evolving issues. Henk Porck and his colleagues at the Koninklijke Bibliotheek in the

Netherlands describe an important new approach to setting research priorities in paper conservation—one that strives for an efficient balance between preservation need and the value of enhanced access. This chapter deserves wide discussion within the traditional preservation community.

Two chapters explore the socio-cultural aspects of preservation practice. Dutch consultant Rene Teijgeler contributes a bracing and advice-laden essay on the impact of war on the cultural heritage, with special reference to conflicts in the Middle East. British archivist Helen Forde focuses on access to digital information and the implications of changing access strategies on the preservation mandate. Her chapter is most interesting for the ways it charts the common interests of archival programs on an international basis.

The volume could have benefited from a more comprehensive introduction; the opening piece contributed by John Feather that was intended to serve this purpose is a much truncated version of the argument Feather presents in his book-length treatment, *Managing Preservation for Libraries and Archives: Current Practice and Future Developments* (Ashgate, 2004). In their final essay on redefining the “collection” in the twenty-first century, the New Zealand editors of the volume, G. E. Gorman and Sydney Shep, conclude with a sweeping prediction that the cultural heritage institution of tomorrow will be a “new, hybrid species of coordinated collection activity driven by preservation management principles” (p. 193). If the other articles in this volume were more effective in serving as witnesses to the birth of a new convergence of archives, libraries, and museums, then the Gorman/Shep essay would be more convincing.

Although the volume falls significantly short of its goal of describing how preservation management is a unifying principle for cultural heritage institutions, the book nevertheless demonstrates how preservation issues must be defined, measured, and discussed holistically in the digital world.

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Political Pressure and the Archival Record

Edited by Margaret Proctor, Michael Cook, and Caroline Williams. Chicago: Society of American Archivists, 2005. 345 pp. Soft cover. Available from the Society of American Archivists, \$ 29.95 members, \$ 42.00 nonmembers. ISBN 1-931666-15-6.

The day that I first sat down to write this review, two different stories of the conflict between government secrecy and archival ethics came through my inbox. The first story related to the National Archives of the United States making a secret pact with the Central Intelligence Agency (CIA) in 2001, to allow the CIA to withdraw public access to records it believed had been improperly declassified. The

second story reported a case of the Federal Bureau of Investigation pushing the family of Jack Anderson and George Washington University to allow its agents to sift through Anderson's papers to remove any classified information. Both stories deal with political pressure that interferes with the archival record and show that the issues presented by this volume are as relevant as ever. *Political Pressure and the Archival Record* explores the intersection of politics and archives and serves as an excellent contribution to studies of archives and their role in society.

In 2003, a group of archivists, historians, and other interested parties convened at the Liverpool University Centre for Archive Studies to examine the ways that politics shape and affect archives. *Political Pressure and the Archival Record* represents the published proceedings of this conference and includes twenty essays by individuals from ten different countries on five continents. As Margaret Proctor, one of the editors of this volume and a convener of the meeting, notes in her introduction, the conference addressed the extent to which political realities and forces affect the creation, retention, preservation, and disposition of archival records. While acknowledging the inherent difficulties in defining the phrase "political pressure" and the extent to which political power can be infused into all levels of society, the conference sought to deal with instances of "sudden, deliberate, and blatant" expressions of power such as "invasion, war, terrorist actions, single acts of destruction." While some of the essays do focus on these extreme situations, many of them actually rely upon a broader and more subtle understanding of politics, emphasizing power relations among governments, institutions, and individuals.

With considerable topical overlap, the essays are split into six sections: The Historical Legacy; Access and the Public Interest; Ethical Dilemmas in the Public Service; Governments Under Pressure? Threats and Responses; At War: Records and International Conflict; and Modeling the Future. Most of the articles serve as historical and contemporary case studies of instances in which archives have run up against outside political influence. The finest of the essays cover topics including the fate of archives in the Asian-Pacific War, the complexities related to the documentation of the subjects of colonization, access issues related to the records created by the Tuskegee Syphilis Study, lessons learned from the Nordlinger Affair and the Heiner Affair, and the state of "information lockdown" instituted by the Bush administration. Of the many reasons to read this work, archivists and allied professionals will find it engaging, timely, international, and challenging.

The volume engages readers in several ways. At its simplest, most of these case studies make for easy reading and tell fascinating stories that involve archives. In both its historical and contemporary essays, there is nothing dry here. As but one example, Astrid Eckert's examination of the access issues surrounding records of the German Foreign Ministry of the Nazi era, which were seized by the Allied powers and repatriated to West Germany in 1956, makes for

absorbing reading. Eckert traces the effect of the shifting political realities of the Cold War when records that were initially open to any scholar, regardless of national origin, became closed to researchers on the eastern side of the Iron Curtain. Eckert's piece also describes archivists and archival records as vital players in the mechanisms of government and the processes of history. As Polish scholars are denied access to Nazi-era records beginning in the 1960s, based on concerns that researchers would use their findings for propaganda, one can trace an important element in the evolution of the Cold War.

Readers cannot come away from this book without an enhanced understanding of the often nuanced but fundamentally important role of archivists within modern society. After all, the archival record and its custodians come under pressure precisely because the information held in archives and records possesses a latent and combustible power. Archivists can feel affirmed by this; nonarchivists or those new to the field will find this implicit truth detailed in explicit ways.

In the preface, the authors cite the adage that "a week is a long time in politics." While certainly a great deal has changed since the papers were first delivered in July of 2003, the book retains a timely character. As cited above, it seems as though a week does not go by without a significant news story that intersects with the interests and responsibilities of archivists. Some of the more extreme instances of governmental misbehavior during the early years of the George W. Bush administration are detailed in Thomas Connors's essay, "The Bush Administration and 'Information Lockdown'." Connors provides a critical account of the information policy of the Bush administration in its first two-and-a-half years in power, describing it as "two-pronged, with a third prong waiting in the wings: (1) limit public access to government information while (2) increasing the government's ability to gather information on private individuals, plus (3) contemplating the creation and dissemination of false information to cover your actions." Keep in mind that Connors wrote this piece before the Bush administration's warrantless wiretapping activities came to light. Connors uses the evidence of government malfeasance to call archivists and their allies to arms, to "come together in a forum to research, discuss, write about, and popularize serious studies of the whys and wherefores of accountability in democratic governance and how information openness supports that." The issues inherent to this book are timely ones, and Connors promotes activism for archivists, which is necessary to identify problematic political issues, bring them to light, and fight against them.

The international scope of the book represents another real strength. Seeing one's own national issues juxtaposed with those of other nations allows us to understand that the problems resulting from political pressure stem from what appear to be the eternal struggles of power relations. Maureen Spencer's account of secrecy issues surrounding the legal trial of individuals involved

in the 1942 accidental sinking of the British submarine HMS *Thetis* echoes contemporary American debate about the rights of defendants in the War on Terror. In both instances, governments sought (or seek) to deny defendants access to evidence used against them in their trials, using national security as a justification. Making connections across boundaries can only assist in the archivist's struggle to protect the record from political pressure.

If I were to offer a minor criticism of this book, it would be that, with some exceptions, the essays are better at describing the political pressure than they are at advocating the means to fight it. Luckily, several writers counterbalance this critique, including Connors, Rick Barry, and the book's two most provocative authors, Chris Hurley and Verne Harris, whose work deserves special consideration.

Hurley's piece describes two political scandals involving archives in Australia, the Nordlinger Affair and the Heiner Affair, both of which concerned the improper disposal of public records by elected officials in a contested political climate. Hurley uses the lessons of these two affairs to explore methods of protecting the public record and to examine appropriate behaviors for archivists engaged in these protective practices. Hurley puts forward an uncomfortable and challenging assertion: that archivists' own actions should be held up to public and professional scrutiny and accountability. He calls for the establishment of benchmarks for our work, so that we can have a common set of standards against which our actions and decisions can be judged. He writes "while we lack the benchmarks against which particular appraisals, and the work of particular appraisers, can be judged by others against something like objective standards which give predictability to the task, any claim we might make to act as protectors of the public record must remain hollow." As an aspiration, Hurley's point resonates; we should strive for transparency in our own work, much as we push for it in the arenas of those whom our work documents. I remain skeptical of our capacity to develop objective standards for appraisal, however, and wonder about the wisdom of promoting this possibility to our constituents.

Verne Harris takes a decidedly different angle in a critique of the behavior of archival institutions and individuals, and one imagines him taking issue with Hurley's assertion that it is possible for archives to develop near objective standards for archival decision making. Through the context of the evolution of government archives in postapartheid South Africa, Harris argues that it is impossible for archivists to achieve impartiality and that pretending to do so allows us to take the "easy way out" of ethical dilemmas often faced when working with records. Instead, Harris urges archivists to understand that we, too, are political players and that we can use the power that springs naturally from the archive to work toward the cause of justice, rather than in the service of the powerful. Harris offers no prescriptive behaviors in this quest, only a compelling worldview that sees opportunities for archivists to engage in activities that improve society.

Harris's piece resonates more than any other in this fine volume, which, as a whole, consists of an important set of studies about the relationship between archives and power structures. The volume pushes us to conceive of our profession in broad terms, to reconsider critically our own relationships to the power structures that affect our work on day-to-day and professional levels, and to develop creative ways to counteract unwelcome political forces. Beyond what it is, this book is important for what it could portend: a new dialogue on the relationship between archives and politics and perhaps a true heeding of Harris's call for an Archives for Justice movement, an awakening of archivists to become engaged in social action. One hopes that the organizers of and participants in the conference succeed in furthering this work, drawing ever more archivists into it, and making this a beginning, not an end.

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The Scrapbook in American Life

Edited by Susan Tucker, Katherine Ott, and Patricia P. Buckler. Philadelphia: Temple University Press, 2006. x, 332 pp. Illustrations. Notes. \$25.95. ISBN 1-59213-478-5.

Here is a book for any archivist who has secretly (or even outwardly) wished he or she could make a scrapbook disappear. Of course, one would rarely dispose of a scrapbook, but far too often they "disappear" on our shelves: it is not easy to provide intellectual or physical access to them. The visual charm of scrapbooks is not easily translated into MARC records and findings aids. Digitized images, even those that show the layout of an entire page, can never completely replace the tangible appeal scrapbooks hold. Scrapbooks pose a particular preservation challenge, and fragility can make handling and exhibiting them difficult. But perhaps the most perplexing thing—although many of us are unaware of it—is how to read a scrapbook. Unlike diaries, correspondence, or other written sources, scrapbooks do not provide a narrative text that is immediately accessible for dissection and interpretation. A scrapbook can contain an assortment of text, printed ephemera, images, and even three-dimensional objects. Within this composition are layers of meaning applied by the creator, who frequently holds the key to decoding them. The lack of discernible context to explain how, why, or sometimes even by whom a scrapbook was assembled make them difficult sources with which to work.

To our rescue come Susan Tucker, Katherine Ott, and Patricia P. Buckler. The fifteen essays that comprise their edited volume, *The Scrapbook in American Life*, are, in essence, examples of how to use scrapbooks as sources in historical

writing. The editors explicitly pose that very question in their introduction, asking, "Scrapbooks are a pleasure to make and examine, but what guidance is there for those who want to analyze them and use them as evidence for understanding history?" (p. 13). This question has never been answered as meaningfully as it is in this book. Current literature on scrapbooks and albums (for examples, see the on-line bibliography compiled by Danielle Bias, Rebecca Black, and Susan Tucker) includes many short articles and essays, most of which focus on issues of preservation and physical composition; the history of scraps, ephemera, and chromolithography; and scrapbooks as a medium for women's self-expression.¹ This full-length volume, then, is a unique and essential addition to that list. The introduction offers perhaps the most comprehensive history of scrapbooks attempted to date, while the essays persuasively argue for the usefulness and significance of scrapbooks as historical sources.

The editors, all of whom have made extensive contributions to that literature, have gathered a group of contributors whose varied experience as historians, librarians, curators, and literary critics is reflected in the wide range of topics in this collection. The essays focus on scrapbooks created by men, women, and children; prominent writers and prostitutes; a young girl in a small, depression-era town; and an African American musician living in the South a decade or two earlier. The scrapbooks reflect different activities and pastimes, from advertising to missionary work, from courtship to practicing medicine. Different types of scrapbooks are represented here: trade-card scrapbooks, photograph albums, scrapbook houses for paper dolls, a scrapbook of recipes, and memory books. And scrapbooks from many different eras are covered: from photographs albums of the 1860s to a souvenir scrapbook from the 1893 Chicago world's fair to scrapbooks made by Japanese American students interned during World War II.

With such diversity, the editors provide an answer to their question. As the contributors here demonstrate, readers are free "to imagine any story they wish in connection with a whole scrapbook or a single artifact pasted inside it" (p. 25). And, certainly, many stories wait to be imagined in the pages of scrapbooks hidden on shelves. These stories are not told for mere entertainment (although they can be amusing and moving); these stories are essential contributions to American history and could be told with no other sources. As Jennifer Jolly notes in her essay, "A scrapbook can serve as a metaphor for history's coming into being and represents the very process of an individual's construction of history" (p. 91). Jolly and the other contributors succeed in showing both the historical development of scrapbooks and their significance as sources, taking care to examine them within their cultural context. The essays urge the reader to view scrapbooks in a new light, finding significance in the unexpected.

¹ "Scrapbooks and Albums, Theories and Practice: An Annotated Bibliography," at <http://www.tulane.edu/~wclib/susan.html>, accessed 30 January 2007.

The scope of topics covered by these essays is unusually broad for studies on scrapbooks. Such diversity is a real strength, providing examples of how scrapbook studies can broaden discussions of race, class, and gender. But as I read these essays, I wondered why they had been divided as they were. The editors chose to group the essays in two parts: “Manuscripts of Learning and Knowledge” and “Books of the Self.” Part I “considers scrapbooks and albums intended primarily to support learning and transfer knowledge” (p. 22). Part II looks at scrapbooks created by “evolving individuals who collected materials more directly about their private selves.” These scrapbooks were “used to aid in individual and group accumulation of memories and in identity” (p. 22).

Dividing the essays this way—based on how each scrapbook is primarily categorized—seems to force an unnecessarily narrow distinction, and it undermines the overall emphasis on the creative use of scrapbooks that the volume otherwise offers. Scrapbooks in either section could easily have been included in the other. For example, one could argue that the scrapbook of recipes created by several generations of southern women was intended to transfer knowledge (and it is in this section that the essay is placed); however, the scrapbook was also used to accumulate group memory—in this case, the memory of a family. Buckler’s essay provides yet another example: while located in Part I, her argument hinges on scrapbooks as autobiographical composition. In their introduction, the editors describe the stories within scrapbooks as “chaotic and ambiguous” (p. 25). These attempts to classify scrapbooks within more narrow parameters would seem to contradict that viewpoint and limit the fluidity that makes scrapbooks such wonderful sources.

Except for the fact that almost every archival and special collection includes scrapbooks, archivists might wonder how this volume would be useful to them. On the surface, it isn’t. It provides no advice on how to preserve scrapbooks; how to properly handle, store, or exhibit them; or how to provide better intellectual access to them. But, with further examination, this volume becomes clearly essential for archivists: rather than dwelling on how we do (or should do) what we do, it explains why we do what we do. In so doing, it provides a welcome dose of inspiration. It reminds us why we collect scrapbooks, and it should encourage us to promote scrapbooks as sources more often. After all, “scrapbooks, then, are a material manifestation of memory—the memory of the compiler and the memory of the cultural moment in which they were made” (p. 3).

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Managing Archives: Foundations, Principles, and Practice

By Caroline Williams. Oxford: Chandos Publishing, 2006. xvii, 248 pp. Paper. Index. £39.00. ISBN 1-84334-112-3.

In less than 250 pages, Caroline Williams presents a succinct, up-to-date introduction to archival principles and practice in the English-speaking world, with a focus on the United Kingdom. Very few words are wasted in this straightforward guide for the beginning archivist; she succeeds in finding a balance between explanations of terms, theories, and standards, and practical guidance for applying them in real-world contexts. Williams serves as director of the master's program in Archives and Records Management at the University of Liverpool. Previously, she worked as a government archivist in Great Britain. Williams's pedagogical purpose and professional experience are both evident in this textbook.

Williams's book targets "those starting out as archive professionals," "students on archive, records, museums, library and information programmes," and "anyone who has taken responsibility for archives but without any prior experience." Although I do not fall into any of these categories, I still learned a great deal, particularly about international and British standards and practices. Moreover, her concise summaries of complex issues, for example, her step-by-step explanation for how to develop an acquisitions policy and strategy (pp. 40–49), or her twenty-one questions to consider when appraising materials (pp. 58–60), are useful for newcomer and experienced professional alike. Williams's text is highly structured, demarcated clearly with headings, and peppered liberally with bullet points and lists, all of which make this an easy book to pick up for reference. She also includes charts and inset boxes with examples.

The book is organized into eight chapters. After a preface and introduction to records and archives, Williams covers selection, appraisal, and acquisition; arrangement and description; access, reference, and advocacy; preservation; and management of an archives. In her introduction to records and archives, Williams deals effectively with the basics: the definition of a record, accountability, provenance, original order, and the life-cycle of a record. The section on the records continuum is one of the few places lacking a coherent explanation, and I wished for a graph to accompany her description of "record keeping-based activity as an ongoing movement in and through four dimensions and four axes," as well as more clarification than for the theory to "insinuate itself into your consciousness" (p. 13). Despite this, the chapter's strength is the brief discussion of the various contexts in which archives operate, ranging from the total archives approach in Canada to the split in American practice between the historical manuscript and public records traditions.

In the chapter on selection, acquisition, and appraisal, Williams proposes that by its end, a fledging archivist will be able to write an acquisitions policy,

develop an acquisitions strategy, establish processes for accessioning, apply appropriate methodologies in appraisal, and negotiate a donation or deposit. While I seriously doubt that anyone could set up a working accessioning system or be prepared to negotiate terms of a donation, let alone realize the human elements involved, based on the limited overview she provides, Williams does give enough background for someone to think through many issues, and she supplies bibliographic references for further study. Williams's strengths as a teacher and author shine brightest in her discussions of acquisition policies and appraisal methodologies. She argues that although there is widespread disagreement about appraisal, every archivist must do it, even with no right answers or value-free methodologies. She offers a menu of methodologies for consideration, including documentation strategies, the Minnesota Method, sampling, and Shellenberg's values. Despite accepting the potential validity of different appraisal practices, Williams makes some absolute statements: Do not compete with other institutions acquiring collections. Do not split up a collection. Do not cherry pick part of a collection because of its relevance to your collecting goals. It is interesting to contrast her flexibility in explaining theories with her strong opinions against particular, but sometimes common, practices. Nevertheless, her practicality in describing how to write a collection development policy and acquisition strategy is welcome. Using her examples and pragmatic points for consideration, an archivist could follow her guidance and emerge with a strong policy.

In the arrangement and description chapter, Williams is, again, overly optimistic about what someone could accomplish after reading it. While she provides a good introduction to archival arrangement as defined by *ISAD(G)* and various descriptive standards, the reader will not emerge ready to process collections, as she suggests. For American audiences, her discussion of archival arrangement with fonds (or groups), subfonds, series, files, and items is enlightening, particularly when considering the flexibility and variance in U.S. practice. She explains that fonds and subfonds are administrative, functional, or other divisions that reflect the administrative machinery that brings records into being, and that series pertain to the records themselves. Although focused on organizational or governmental records, she also addresses personal papers. While Williams is good at conceiving the work of processing, she glosses over the nitty-gritty details of carrying out the work. For description, Williams provides a short history of standards and reproduces the table of contents of *ISAD(G)*. Recognizing variance among standards, she advises a common-sense approach: use layperson's language, provide sufficient management information, be concise and easy to understand, appeal to broad research interests, and consider how much description any material is really worth. She mentions EAD and catalog records in passing, as well as various thesauri, databases, and standards for authority control; further reading is required to do justice to the topics. In

contrast to her tolerance for variety at the macrolevel, she voices strong opinions about odd specifics in this chapter as well, such as requiring that loose papers found in volumes be cataloged separately.

Williams's most passionate and focused chapter is on access, reference, and advocacy. For her, making archives "available to an ever-widening audience and in increasingly diverse ways" is the "ultimate archival function" (p. 117). Much of the chapter concerns the legal and professional context of access within the United Kingdom, with particular attention to the Freedom of Information Act and the Data Protection Act. Archivists outside the United Kingdom may find useful her extended discussion of *Standard for Access to Archives*. This British report attempts to define quality in measurable ways for archival services. Quality is based on four key principles: equity, communication and openness, responsiveness, and effectiveness and efficiency. Williams's scope broadens in the second part of the chapter. She provides a useful checklist for the contents of a Web site or leaflet. She describes a researcher's visit as a six-stage process. She pragmatically asks readers to consider the level of service an archives can realistically provide and emphasizes the need for access policies to achieve equality of service. She concludes with an imperative to engage in outreach and advocacy. Borrowing methods from marketing, she explains how to market services and encourages market research to understand what the customer wants and needs.

In the preservation chapter, Williams hopes to prepare the reader to develop preservation policies and strategies, assess preservation needs, undertake preservation activities, and reformat materials. She certainly does not provide enough detail for the reader to start repairing documents, or scan and describe a digital surrogate, or understand how to evaluate preservation needs of a collection. However, the chapter will help the reader develop a preservation policy and strategy, know basic environmental requirements, and justify and plan a survey. Williams relies on the U.K.'s *Building Blocks for a Preservation Policy*, which includes a template for addressing acquisitions, security, the environment, access, emergency planning, reprographics, conservation, loans, and exhibitions. Williams also provides references to international and British preservation standards. The fragility of media materials and the challenges associated with electronic records do get brief mention, but she weakly offers no solutions or strategies for dealing with them. In contrast are her concrete, very specific suggestions for improving environmental conditions in a variety of situations, or on handling materials properly, for example, not to overload carts or pull books from the shelf by their spine. When considering digital preservation, Williams is much more current, mentioning the Open Archival Information System reference model and discussing various preservation technologies, such as refreshing, migration, or emulation.

The final chapter focuses on management techniques; for example, how to define aims and objectives, set up a business plan, and measure progress.

Williams borrows from popular management tools and applies them to archives. She recommends establishing SMART (specific, measurable, achievable, realistic, and timed) aims and objectives. Before developing these, she suggests conducting an environmental scan utilizing the SWOT method, that is, an analysis of strengths, weakness, opportunities, and threats. For evaluating progress and accomplishment, she puts forward common performance indicators for evaluating input of resources, amount of work completed, quality of work, and cost per unit of outcome. For me, as an experienced professional with administrative responsibilities, this chapter was full of tidbits to use for planning and evaluation, yet I wonder how useful its contents are for the intended audience.

Overall, Williams deftly summarizes diverse practices and draws out basic principles. The book is especially noteworthy for leading the reader step-by-step in the creation of policies for many archival functions. Yet the book's strength is also its weakness; as a brief overview, it hits major points and provides practical guidance, but does not include the necessary depth to create a fully functional practitioner. If used in U.S. classrooms, the book must be supplemented with further readings reflecting the American context. However, the basic framework of the book, with its no-nonsense style and content, would serve well as a foundation upon which further knowledge and experience may build.

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Archives, Documentation, and Institutions of Social Memory: Essays from the Sawyer Seminar

Edited by Francis X. Blouin, Jr. and William G. Rosenberg. Ann Arbor: The University of Michigan Press, 2006. ix, 502 pp. ISBN-13: 978-0-472-11493-1.

This book and the 2000–2001 Sawyer Seminar cosponsored by the Bentley Historical Library are major milestones that mark the increasing participation of archivists in fostering the new understandings of records and archives that have come to the fore recently in many fields. These new views are a radical departure from the conventional idea that records are on the whole unproblematic conveyors of the information compiled by their initial inscribers, as long as archives keep them as inert evidence of this original provenance. This book suggests that records and archives cannot be assumed to convey faithfully and primarily information of this sort because they are not solely creations of their initial inscribers and cannot simply duplicate reality, while archiving cannot freeze them in their “original” state. But if this is true, what *are* records and archives, and what *do* they tell us?

The Sawyer Seminar at the University of Michigan invited nearly a hundred speakers to explore these kinds of questions. This interdisciplinary group included archivists, historians, anthropologists, literary scholars, and a geographer, lawyer, architect, and museum curator. They came from a wide range of countries: Canada, China, Denmark, France, Greece, Italy, the Netherlands, Russia, Switzerland, the United Kingdom, and the United States. And they not only drew on examples of record making and archiving in their own countries to address the seminar themes, but some spoke on Bosnia-Herzegovina, Cuba, Germany, Japan, Mexico, Senegal, South Africa, and Spain, as well as Guadeloupe and colonial Java. Francis X. Blouin, Jr., the director of the Bentley Library, and William G. Rosenberg, of the University of Michigan's Department of History, chaired the Sawyer Seminar and brought together forty-six of the seminar papers for publication as editors of this book.

The editors lay out the book's general response to the questions above by saying that "the archive itself is not simply a reflection or an image of an event but also shapes the event, the phenomena of its origins. To put the matter somewhat differently, all archival records are not only themselves the product of social, cultural, and especially political processes; they very much affect the workings of these processes as well, and hence they influence the kinds of realities that archival collections reflect" (p. 2). To know what we can about how records are shaped by their societies and how they shape reality, we need to know about how this process works. When records and archiving practices become the subject of close study themselves, they no longer remain the straightforward authorities on the past we have often assumed them to be. But, at the same time, they grow far more rich in information. As Ziva Galili writes in her essay on 1917 Menshevik Party records, "the point is not that archival documentation holds the key to a singular historical truth," but that it offers "a multiplicity of histories" (pp. 448–49). Although this represents a key step away from the conventional notion that archives convey *the* truth about the past, it actually brings us closer to the truth, if we now understand it to be more elusive because documents relate to complex lived experiences, but cannot simply duplicate them. Archival records are not only evidence of the intentions and actions of their initial inscribers, but also of subsequent interpretations, uses, and impacts of those records. In archival reading rooms, we encounter the cumulative evidence of a great many interactions over time among various people (from initial inscribers to archivists and researchers) with phenomena that concern them. Just as it has at any particular moment of reading throughout its history, this accumulated evidence has power to shape what we understand to be the realities it represents, because our understanding of the evolving contexts that give it those meanings is inevitably limited.

Every essay in this book contributes in one way or another to the idea that what we can know of this evidence is the product of our understanding of what

the history of records and archives conveys about it. The book widens our understanding of the contexts that help us to make such meaning. The greater our understanding of this history, the more we will know about what the records can tell us, and the better the archival service we can provide. What we archivists think is relevant and adequate knowledge of it will affect every function we perform. These essays touch on a great many aspects of it.

History does not begin with the past as such, but with our interactions as archivists and researchers with records, influenced by all the societal factors that bring us to that point and make it *our* interaction rather than another's. Carolyn Steedman discusses the "passion" that often drives that interaction. David Lowenthal's lament about the "fall from virtue" of archives from "paragons of trustworthy permanence" is itself an example of this passion (p. 193). The book shows that the long, complex process of records formation is shaped all along the way by social and political conditions. They affect who can record, classify, keep or destroy, as well as what they can say, why, from what vantage point, and using what technologies of communication. Anne Stoler's essay on the colonial archive of the Dutch Indies and Penelope Paipias's essay on transcripts of oral interviews made by a Greek archives give particularly rich insight into the sociopolitical sources and effects of this record-making work. The characteristics of recording technologies—their durability, ease of use, and ability to attract our interest and trust above other technologies—receive attention in Joan Schwartz's essay on nineteenth-century photography and in Nancy Bartlett's on language itself in relation to the archives of art. In his essay, Stephen Nichols discusses the information borne in the very materiality of the technologies and in the reformatting of records across time. The classification or naming of records in recordkeeping schema, or their designation as secret, available, or partly so, at given and changing times, by whom and why, is examined in essays by Eric Ketelaar on the contest for power through control of information that archives participate in. These themes are also developed by Abby Smith and Jeffrey Burds on access to Soviet archives and by Beatrice Bartlett, Du Mei, and William Kirby on access to Chinese archives. Atina Grossmann's essay on her own family's Holocaust archives prompts consideration of the meanings records convey of their evolving uses and interpretations, changing and multiple custodians, recontextualizations, reorganizations, and the destruction of some or all of a given body of them during its custodial history prior to archiving, as well as the decision about whether to archive any of it in formal archival institutions.

Archiving work done with records affects the reality they convey when we select only some and destroy or ignore most others. This is a theme of Terry Cook's essay on appraisal and Patrick Geary's on medieval archivist-monks who authored changes in archival records. Archivists influence what records tell us by describing them in certain ways. Elizabeth Yakel and Laura Millar discuss, respectively, the limits of "representation" of archival records in descriptive

work, and of Canada's still partial effort to develop a national descriptive system. The theft, tampering, loss, and damage that can occur at any time across the records' history can affect their meanings, as can preservation interventions (Nichols again). Kathleen Marquis stresses the importance of understanding the archivist's active role in shaping research through reference services, and Ian Wilson personifies it with his passionate hope that, through much heavier emphasis on public programming, a far wider public will come to share archivists' appreciation of the great utility of records.

As many contributors note, archivists thus help create certain kinds of new knowledge (rather than merely guarding and retrieving it fully formed already) by extolling archives and mediating what they know of them to users and society as a whole. The users of archival records then raise up certain ones to a place of public honor, pass over others as uninteresting, and find some offensive, all of which shapes archival work accordingly, as Jim O'Toole notes in his contribution. The resulting knowledge and conceptions of records and archives affect political contexts that, in turn, govern the work of archiving in particular ways. For this theme, see Frederick Cooper on Senegal, Laurent Dubois on Guadeloupe, Paule René-Bazin and Jennifer Milligan on France, and Brian Williams and William Wallach on South Africa.

Taken together, the essays in this book show that records and archiving convey far more information about human activity than we will obtain from the conventional focus on the evidence they bear of the actions of the records' initial inscribers, and that they do far more to shape reality than to duplicate and preserve it. Archivists have been developing this extended and new view of the history of records and archives since the early 1990s. This book joins a number of other key collaborative contributions to this effort: Carolyn Hamilton, et al. (eds.), *Refiguring the Archive* (Cape Town, 2002); the two theme issues of *Archival Science* (2002) on "Archives, Records, and Power" edited by Cook and Schwartz; Sue McKemmish, et al. (eds.), *Archives: Recordkeeping in Society* (Wagga Wagga, 2005); and the two meetings of the International Conference on the History of Records and Archives in 2003 and 2005. (See *Archivaria* 60 for articles given as papers at the 2003 conference.) The distinctive contribution of *Archives, Documentation, and Institutions of Social Memory* is that it is the most ambitious of these interdisciplinary international efforts. It provides much more information in one volume about the varied and complex histories of records and archives worldwide than the others.

This complexity scuttles any hope of capturing it in the rather cramped confines of typical archival standards and systems. As Millar writes, it has a "chaotic" quality that defies conventional descriptive systems, in Canada, for example (p. 190). This book gives us many more reasons to rethink profoundly archival concepts and practices in light of new insights into this wide-ranging knowledge of the history of records and archives, but it does not go as far as it

might have in that direction. This work is going on, as the appearance of these other publications in the six years since the Sawyer Seminar indicates. Building on these and other efforts to advance that rethinking further could be the welcome theme of a follow-up Sawyer Seminar.

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Privacy and Confidentiality Perspectives: Archivists and Archival Records

Edited, with an introduction, by Menzi L. Behrnd-Klodt and Peter J. Wosh. Chicago: Society of American Archivists, 2005. 400 pp. Available from the Society of American Archivists, \$40.00 members, \$56.00 nonmembers. ISBN 1-931666-10-5.

Oh, how I wish this book had been available early in my career as an archivist. What different approaches might I have taken to address—or at least think about—the issues of privacy and confidentiality. The editors have united successfully in one volume a collection of thought-provoking articles and introductory commentaries that together provide an excellent place to begin to delve deeper into these often ambiguous and confounding subjects. In addition, four handy appendices provide easy access to some details of related legislation in the United States, Canada, and Europe.

And what important subjects these are. As noted in the introduction, concerns about privacy and confidentiality have been quite real since the attacks in New York and Washington in 2001. Archivists most recently have been working in a climate of increased secrecy. An executive order sought to overturn provisions of the Presidential Records Act; the Freedom of Information Act has become increasingly restricted; and the USA PATRIOT Act passed. The editors confirm that archivists think about privacy a great deal and in “their own special way.” This volume focuses on issues of privacy as they relate to different sectors of the archival community and, collectively, the essays reflect the thoughts of a variety of archivists at a specific and important moment in American history.

The backgrounds of the editors shine through in their approach to the subject and likely influenced some of the emphasis in article selection and solicitation. Menzi L. Behrnd-Klodt’s background as both archivist and attorney is apparent as she guides the reader through some clarifying definitions and classic articles that influenced modern privacy discussions—articles that often appear as mere footnotes in the basic archival literature. Peter J. Wosh, as former director of several religious-affiliated archives and now an archival educator at New York University, brings his sensitivity to an important area of archival work often underemphasized in the general archival literature as well

as a keen eye to the construction of a volume that will be useful as much to the practitioner as to the graduate student undertaking a deeper look at a critical subject.

The volume is divided into four broad perspectives: legal, ethical, administrative, and institutional. Editors' commentary on the subject and the articles that follow introduce each section—commentary that overall is as useful and stimulating as the articles. Of the sixteen essays, three were published previously and one is an expansion of a presentation made at an annual meeting of the Society of American Archivists. Two of the reprints are classics in the privacy literature and provide the kind of historical context that most archivists should appreciate. Both the 1890 *Harvard Law Review* article, "The Right to Privacy," by Samuel D. Warren and Louis D. Brandeis and William L. Prosser's "Privacy," which appeared in 1960 in the *California Law Review*, trace the important steps in the articulation of the right to privacy. Behrnd-Klodt's final essay in the legal section interprets for archivists Prosser's four aspects of the tort right of privacy that have been enacted into law in whole or in part in many state legislatures.

The section on ethical perspectives is compelling reading for archivists who must balance the competing tensions of protecting personal privacy and guaranteeing open access to records. After an introduction that provides a brief timeline delineating changing archival points of view on the subject from the mid-1970s to the present, the section begins with a thoughtful update by Heather MacNeil on her influential work, *Without Consent: The Ethics of Disclosing Personal Information in Public Archives* (1992). The early 1990s were a vital time for archival thinking on the subject, and reprinted in this section from the *Journal of American History* in 1992 is Judith Schwarz's important article, "The Archivist's Balancing Act: Helping Researchers While Protecting Individual Privacy." Schwarz, who helped build the field of gay and lesbian history in the 1970s, describes her dilemma as archivist and founder of the Lesbian Herstory Archives in balancing institutional considerations with personal reasons for requiring access restrictions to materials. The essay that follows by Elena S. Danielson of the Hoover Institution adds an important international perspective to the discussion by comparing the handling of the records of the East German State Security Service (Stasi) with comparable circumstances in other Eastern European countries. With ample and excellent examples, she warns readers that globalization is compounding the complexity of privacy issues. Finally, Martin Levitt of the American Philosophical Society Library provides a case study on the creation of a Web site documenting the history of the eugenics movement. This constructive essay shows not only how privacy concerns impact technologically savvy outreach projects, it also provides a few ideas on how to address the maze of related issues.

The essays in the longest—and useful but somewhat less focused—section of the volume put a spotlight on the administrative challenges of practicing

archivists. Sara S. Hodson, curator of manuscripts at the Huntington Library, examines in detail the difficulties of collecting the papers of prominent authors and literary manuscripts during an era of increasingly aggressive collecting and extraordinary public interest in the lives of celebrities. She describes the attendant privacy issues, resulting heavy restrictions, and the urge of some families simply to destroy records. Timothy D. Pyatt of Duke University considers, with even more practical application, similar issues relating to “family honor” at the Southern Historical Collection at the University of North Carolina. Pyatt dissects the history of donor relations in the acquisition of sensitive papers from literary figures Shelby Foote and Walker Percy. Sarah Rowe-Sims, Sandra Boyd, and H. T. Holmes recount the struggle that archivists faced in bringing professional insights into the decision-making process in the management of the records of the Mississippi State Sovereignty Commission, established in the 1950s to investigate and resist the voting rights movement in that state. It would be an interesting exercise to compare their archival pressures and results with those described earlier by Danielson.

A very short but useful piece by Behrnd-Klodt explains the nature and effect of legal privileges in archival records. Once again, Behrnd-Klodt’s unique background and training provide valuable context and precise, well-articulated definitions of American legal privileges—definitions that I suspect elude most archivists. The final essay in the section by Mark A. Greene of the American Heritage Center at the University of Wyoming and Christine Weideman of Manuscripts and Archives at the Yale University Library calls upon college and university archivists to take action and demand clarification of the ever-ambiguous Family Educational Rights and Privacy Act of 1974 (FERPA), better known as the Buckley Amendment. The authors reveal results of a survey undertaken for this volume to assess how college and university archives currently interpret and administer FERPA. They also include a copy of the letter they wrote to the U.S. Department of Education urging clarification of the act.

The editors conclude the volume by asking readers to view privacy and confidentiality within different institutional contexts and to seek a more theoretical framework for considering the issues across institutional boundaries. Clearly, Wosh brings into play in this section his perspective on and interest in the archives of religious organizations. This is one of the better-written introductory essays, and the section benefits from a bit more subject depth by the inclusion of two articles about the concerns and approaches of archivists working with the records of organized and hierarchical religion. Mark J. Duffy of the Archives of the Episcopal Church USA and Christine M. Taylor, chancellor of the Roman Catholic Archdiocese of Seattle, write about issues of human agency and trust and their obligations and opportunities in organizational documentation. L. Dale Patterson of the General Commission on Archives and History of the United Methodist Church provides examples of factors in the

history and decision making in that church that affected attitudes toward privacy and confidentiality. He also makes suggestive comments about the role that the increasing size of an organization plays in increased demand for accountability. Both are positive pieces that point to the potential power of archives in the life of an institution. Barbara L. Craig, who teaches in the Faculty of Information Studies at the University of Toronto, also presents a positive view on the role that archivists can play, especially over time, in the debates over records privacy in the medical and health care industries. But these optimistic views are challenged by IBM archivist Paul C. Lasewicz whose world was rocked early on by concerns over the digital dissemination of sensitive information and corporate fears about privacy and licensing violations. He appears convinced that archival programs may likely become marginalized as they are recognized as significant corporate liabilities.

This volume is not a basic reader. Instead, it places privacy and confidentiality into a broader context. If changes in practice and theory in these areas shift focus or direction in the next few years, much here will need to be updated. But, the volume will continue to have value as an encapsulation of some of the profession's thinking in the early part of this century. In the next such volume, it would be useful to learn more about the challenges—and there are many—faced by college and university archivists beyond FERPA. In addition, it would be helpful to see more in-depth analyses of issues facing national archives in the United States, Canada, and well beyond North America. To their credit, the editors have included far more than the usual references to the thoughts and work of our colleagues abroad. We will always act locally, but in such important areas such as privacy and confidentiality, we need to think even more globally.

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Archives and Archivists in the Information Age

By Richard J. Cox. New York: Neal-Schuman Publishers, 2005. 325 pp. Soft cover. Available from the Society of American Archivists, \$75.00 members, \$85.00 nonmembers. ISBN 1-55570-530-8.

There can be little argument that Richard J. Cox is our most prolific writer on archival topics. The joy in reading Cox is that he almost always has interesting and provocative things to say and this work does not disappoint on that count. Starting on the first page with the assertion that “The era of massive collecting by archival and historical records repositories, the primary means by which the archival records of organizations like corporations have been saved (when they have been saved) is ending, if it has not already ended.” Long live the institutional archive—the future of the field!

Some might say this is simply the logical outcome of Cox's direction ever since the Pitt Electronic Records Project. However, that's too simplistic; his work over the last decade has covered all the bases, and he's written as much for collecting repository archivists as for institutional archivists. Yet, there is a clear trend in Cox's writing that says the future of archival development—that is, caring for the records of governmental bodies, business and industrial corporations, universities, hospitals, and other nonprofit institutions and organizations—is in the institutional archives created by the organization itself.

Nowhere is this clearer than in the growing necessity to manage and preserve the massive amounts of electronic records generated by institutions. Few if any collecting repositories will be able to do this for other organizations in any practical fashion. They may cherry-pick discrete electronic publications and manage digitized image files for storage in their institutional repositories. But the commitment necessary, the need to embed a repository's staff in another organization's IT infrastructure at a distance, the frequency of consultation and service required, and the potential level of resources on call for an indefinite future are very likely more than almost any collecting repository will be willing or able to undertake.

Thus, the work under review here is the initial volume in a new series, *The Archivist's and Records Manager's Bookshelf*, from Neal-Schuman. Series editor Greg Hunter says this volume “brings to light the changing role of the archivists and the transforming dimensions of information and definitions of our organizations in the digital age” (p. viii). It is both history and vision for the future.

However, like a number of Cox's other books, this is a compilation of previously published articles, revised and expanded to some degree, and most previously appearing in *Records and Information Management Report*, a periodical edited by none other than Richard J. Cox. A certain unevenness is to be expected in any edited volume; however, what faults there may be here are Cox's alone.

The first three chapters on the role of archivists, archival consultants, and defining job ads and position descriptions seem ostensibly designed for outsiders. Cox says that institutional managers need to understand why archivists are vital to their organizations, and we cannot disagree. However, one wonders how a manager pondering the hiring of an archivist would ever locate this advice. Really Cox is writing for his colleagues and students. He is laying out the characteristics and qualifications his model archivist should fulfill. Similarly, he's teaching the nascent archival consultant what to do as well as reminding all of us we should be doing systematic self-evaluation on a regular basis. In his third chapter on defining archival positions, he cuts to the bone. His study of nearly thirty years of job ads shows little change despite dramatic impacts of technology on our field. Why haven't our educational programs changed? We're too tied to traditional approaches; we're largely ignoring the role of information

technology in recordkeeping. His worry? We may become irrelevant to most institutions with a need to manage records all along the continuum.

The next three chapters focus more directly on us—the practicing archivists. First we are missing in the media. Our writing just doesn't get out much; news and magazine coverage of records and their custodians is stereotypical. Cox says, “. . . archivists and records managers might wonder whether they can ever position themselves to affect public policy, funding, and understanding of what they do and why it is important” (p. 92). He admits in the end, we don't get many chances, but we have to try and take advantage of the opportunities we do get. His fifth chapter on credentials and professional identity tells us he's abandoned personal certification as useless and despairs of our embracing the professional knowledge base. We return to education in chapter 6 and here distance education gets the boot. There's not much good about it that couldn't be improved by everyone sitting around the seminar table engaging in deep discussion. Chapter 9 should also join this group; it's one of the best pieces in the book—an in-depth analysis of archival literature and its trends and problems, and a pleasure for any writer among us to read.

Please don't mistake my lighter tone as dismissive. These are important topics and Cox treats them with depth and grit. As an archival educator myself, I find much here to chew on. I've taught by interactive television to remotely located students, and the challenges are all he reports, and more. That distance education is primarily driven by money and turning students into consumers rather than intellectual partners is a valid concern, but that is the fundamental problem of American higher education itself over the last thirty years. It seems unfair to single out distance education as the primary culprit.

Chapters 7 and 8 most clearly represent why most will have bought the book. “The Archivist in the Knowledge Age; What Have We Become?” takes us inside the organization where new management concepts are raging: re-engineering the organization and re-inventing government, and, most intriguing, knowledge management itself. These trends force us to ask what our role will be. Cox's answer is that it's largely up to us—if we can be entrepreneurial within the organization and really sell our value, we can be successful. While paperwork is perceived as something bad in these cultures, knowledge management is largely amorphous. There is a vacuum where traditional archives and records management programs are in stasis or actual failure. Cox sees electronic recordkeeping as an opportunity for records professionals to stake out issues like lifespan, access and privacy, and the definition of a record. We must refocus on the needs of the organization and make sure our mission is seen as congruent with the organization's and that we are bringing something valuable and innovative to the table.

Chapter 8, “Records, Documents, and Stuff in the Digital Era,” seeks to grapple with the meaning of information and records and all of the paradoxes

they bring to our attention. Perhaps Cox's best thought comes near the end: "Information, no matter how good it is or how much, is meaningless without understanding. Otherwise we are just playing with lots of stuff, and the people and organizations relying on records and documents for evidence, accountability, and memory will be lost in cyberspace" (p. 219). As often happens in this volume, Cox can't withhold his exasperation with those who simply want to know how to do it. This chapter will drive them crazy, and we can't escape realizing that that fact drives Cox crazy.

And so, the book concludes with something seemingly anomalous: four case studies in institutional archives, apparently designed for those who, candle-less, have spent the previous 260 pages cursing the gloom. These cases, drawn from Cox's consulting experiences, however, amply demonstrate many of his earlier points, especially concerning what institutional managers think archives are and archivists do. He calls this chapter "Putting It All Together," and for those looking for practical advice, there's a lot to be gleaned here. At the same time, this section also puts together many of the points he argues throughout the book. It nicely demonstrates that all this theorizing really does emerge from a keen mind observing practice. It becomes quite clear by the end, it's not "much ado about shelving" that he's about here.

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