PUBLICATION REVIEWS

The Archival Enterprise: Modern Archival Principles, Practices, and Management Techniques. By Bruce W. Dearstyne. Chicago and London: American Library Association, 1993. 295 pp. Hardcover. Indexed. Bibliography and appendixes. $55.00

Bruce W. Dearstyne's *The Archival Enterprise: Modern Archival Principles, Practices and Management Techniques* is the first single-author, comprehensive book on archival theory and practice to be published in some time. It is noteworthy that the sponsor and publisher of this text is the American Library Association and that the author recruited is an experienced archival administrator and teacher of the subject. Together, they produced a well-organized (at times engaging) account on the fundamental importance of modern archival administration. According to Dearstyne, "Archival work is an 'enterprise'—a big, bold, and sometimes difficult undertaking requiring energy and initiative" (p. ix)—which operates within a "dynamic, highly motivated and service oriented" professional environment (p. 199).

After successfully introducing readers to a broadly defined vision of the "World of Historical Records," Dearstyne sequentially treats archival terminology, the variety of historical records (including a separate chapter on electronic media), and the many types of repository programs that collect, maintain, service, and make available records. To his credit, this volume of eleven chapters incorporates a variety of examples from the different sectors of archival work, and offers case studies from four hypothetical archival settings (a research library, special collections department, public library, and a municipal archives). Chapters 6 through 9 cover the traditional archival functions of appraisal, records processing, cataloging, document preservation, and reference services. Dearstyne's analysis of the evolution of archival theory and the relationship between theory and practice in modern archival administration, however, suggests that he is a pragmatist and not a theorist. He discusses the importance of planning, management, and marketing, and in the process advances six ways to promote an archival program and repository (Chapter 10). Promotional marketing, Dearstyne concludes, is the continuing effort by archivists "to encourage maximum use of holdings, explain and highlight work, and advance the general cause of historical records" (p. 197). Those of us who know Bruce Dearstyne's many contributions to the archival profession will not be surprised by the considerable coverage given to the managerial role of the archivist in the "archival enterprise."

Dearstyne sees management choices as being directly related to archival outcomes. By adding this dimension to a carefully constructed discussion of traditional archival knowledge, and defining the practical skills needed for planning, reporting, and self-evaluation, Dearstyne succeeds in writing a text that sets it

apart from others. This book is different and maybe better than other archival texts in terms of a clear conceptual framework, comprehensive content, and its modern, forward-looking frame of reference. By identifying the responsibility held by archivists as managers, and elevating this role within their institutions/organizations, as well as within the larger society itself, Dearstyne offers an inestimable service to the archival profession.

The Archival Enterprise is written in clear prose and is attractive in format. It contains precise chapter titles, useful headings throughout the narrative to assist the reader, and large margins for annotations. The text is supported by three appendixes (typical donor agreements, mission statements, work plans, job descriptions, MARC AMC cataloging records, finding guides, and guide entries), a useful "Bibliography," and an index. Because this study is organized to report on real work situations and it is intended to inform, it merits space on the bookshelf of archivists and manuscript curators. However, the intended audience for *The Archival Enterprise* is clearly the nation's library directors. The book's value for them is in the manner by which it summarizes, integrates, and presents important core knowledge information on archives as a unified whole. Its value as a course textbook may be limited, however, because of its introductory character and of its discussion of American archival practice exclusively.

In sum, the book's diverse and uneven coverage is both a strength and weakness. Readers will need to judge the volume on its effort to declare that all archivists and manuscript curators operate on the post-custodial edge. Some will take exception to the author's analysis of archival theory and pervasive commitment to documentation strategy approaches. On the whole, however, as the archival profession moves ahead in this digital environment, Dearstyne's *The Archival Enterprise* will take on a special importance in that it recounts our first principles, asks practitioners to follow them, and seeks readers to be affected by the broad ideas articulated therein.

Roland M. Baumann
Oberlin College

Partners in Research: Improving Access to the Nation's Archives. By Paul Conway. Pittsburgh, PA: Archives and Museum Informatics, 1994. 156 pp. Illustrations, appendixes, and bibliography. Softcover. Available from the Society of American Archivists, $40.00 members/$45.00 nonmembers.

A User Study: Informational Needs of Remote National Archives and Records Administration Customers. By Judi Moline and Steve Otto. Gaithersburg, NM: Systems and Software Technology Division, Computer Systems Laboratory, National Institute of Standards and Technology, November 1994. NIST Special Publication 500-221. 125 pp. Illustrations and appendixes. Softcover. Available from Government Printing Office (order no. 003-003-03305-7). $7.50.

Both *Partners in Research* and *A User Study* evaluate usage patterns by customers or potential customers of the National Archives and Records Administration (NARA) using similar methodologies and arriving at similar

conclusions. However, the perspectives from which each of these studies are written are very disparate. *Partners in Research*, which began as a user study in 1990 when Conway was in the employ of NARA, provides a detailed history of his research effort, includes an excellent survey of the literature on user studies, and examines the research strategies used by customers who visited selected NARA facilities or contacted them by letter or phone. *A User Study*, for which NARA contracted with the National Institute for Standards and Technology, analyzes potential customers who might access information remotely through computers from the perspective of an outside consultant, albeit with the assistance of the NARA staff. In addition to their different perspectives, the two works have different aims. With *Partners in Research*, Conway intends to educate archivists about user studies as well as provide information about the NARA user population that he believes to be broadly applicable to users of all archives. Moline and Otto's goal is to evaluate potential remote access customers and offer NARA-specific recommendations for improving service to this user segment.

To gather the data needed for analysis, both studies used interviews and questionnaires. Since Conway examined the research patterns of actual customers, he also extracted data about reference conducted by telephone and correspondence, as well as observing customer-archivist dynamics to develop additional information.

According to the conclusions of both *Partners in Research* and *A User Study*, users or potential users approach NARA to satisfy information needs. Conway suggests the model of archivist as the gatekeeper to information needs to be reevaluated as researchers want a greater degree of self-sufficiency. He believes, as his title indicates, that archivists need to approach the customer as a partner in research. Moline and Otto suggest that the archivist should go beyond the partnership role and be a servant to the researcher, especially previously neglected user groups such as K-12 teachers.

While both studies are similar in methods and conclusions, their presentation styles are not. This stems from the different audiences for which the studies were intended. As Conway's report was never revised or released by NARA, his integration of extensive background material and a literature review into his well crafted study makes *Partners in Research* a primer on conducting user studies. Appropriately, Moline and Otto only briefly describe their project's history and methodological considerations, and concentrate on presenting the summary data on potential users in *A User Study*. These studies, especially when used together, cover a wide spectrum of users and potential users, and they are invaluable resources to any archivist undertaking a user study, not only for their analysis of customer populations, but also for their inclusion of field-tested questionnaires that can be modified to suit each archives' particular needs.

Kevin D. Corbitt
Charles Babbage Institute

Canadian Archival Studies and the Rediscovery of Provenance. Edited by Tom Nesmith. Metuchen, NJ: The Scarecrow Press, Inc., 1993. 513 pp. Illustrations. Hardcover. Available from the Society of American Archivists, $55.00 members/$59.50 nonmembers.

Archivists who rely upon an exclusive diet of American archival literature for their professional sustenance limit themselves unnecessarily. Excellent English-language materials are available from beyond our own borders. Most notably, and easily accessible for those who care to make the effort, is a wealth of Canadian archival literature available in both periodical and monographic form. For those interested in broadening their perspective, *Canadian Archival Studies and the Rediscovery of Provenance*, edited by Tom Nesmith, would be a good place to start.

Published cooperatively by the Association of Canadian Archivists, the Society of American Archivists, and the Scarecrow Press, the volume is a collection of articles written by some of English-speaking Canada's most well known archivists, drawn largely from *Archivaria*, the journal of the Association of Canadian Archivists. The twenty-four essays can be divided into four general categories: "the overall history and evolution of Canadian archives, major theoretical statements concerning the nature of archives and archival work, systematic analysis of archival records and media, and highlights of Canadian contributions to archival practice." (p. vii) Also included is a thoughtful introduction by Nesmith that provides some context to the articles that follow.

There is much to like about this collection of essays. It consciously avoids trying to be yet another overview of appraisal, arrangement & description, conservation and the like which the editor correctly argues has already been done, and done well, on a number of different occasions. As the title implies, the book is an example of the more theoretical approach that Canadian archivists take toward their work; not theory in the sense that many Americans understand it—as hypothesis, "ivory tower," or as the antithesis of action—but theory in the sense of principles that can guide archivists in decision-making. The "rediscovery of provenance" mentioned in the title is the theme around which the individual essays are loosely organized.

The book's essays focus generally on the ongoing effort of archivists to maintain the context, or provenance of records but also to improve for researchers access to the information that the records contain. After reading Canadian Archival Studies, some might wonder whether the issue is really the "rediscovery" of provenance as much as it is the "reaffirmation" of a contextual approach to understanding records and the information they contain. Whatever the case, the individual chapters provide food for thought to those who are looking to broaden their understanding of what archivists do and how technology, education, and scholarship affect our work.

American readers have the chance to come away with some new ideas and perspectives from such chapters as those dealing with the close relationship between Canadian archivists and records managers, or those dealing with the Canadian model for graduate archival education, only recently embodied in the new SAA guidelines. But perhaps most interesting for Americans will be the chapters and discussion about the Canadian concept of "total archives." Those sick unto death of reading about and trying to understand the much-ballyhooed

and much-maligned documentation strategy will be refreshed to read that there is another conceptual framework and approach that addresses some of the same concerns about documenting a particular topic or region.

Finally, the book is enlivened by the inclusion of several essays that are in the "take off the gloves" tradition of active debate that Canadian archivists employ more extensively in their discourse than their American colleagues. Thus for example, we have Wilfred I. Smith's definitive "'Total Archives': The Canadian Experience" balanced against Terry Cook's critical "The Tyranny of the Medium: A Comment on 'Total Archives' " which is, in turn, balanced against Andrew Birrell's "The Tyranny of Tradition" attacking Cook's position. A similar type of exchange takes place between Cook and former SAA President Hugh A. Taylor over the traditional historical orientation of the archival profession.

All in all, it all makes for solid professional reading that presents varying perspectives on some important archival issues. And sometimes it even has a bit of an edge that many will find refreshing. To be sure, it is a step removed from the intricacies of how to encapsulate a document or write a MARC AMC record, but no one who reads it can doubt that the book's more theoretical approach has a pragmatic target: ensuring that the records in our care receive the best possible care and are made readily available to those who would use them. Who can disagree with that?

Timothy L. Ericson
University of Wisconsin-Milwaukee

A Practical Introduction To Videohistory: The Smithsonian Institution and Alfred P. Sloan Foundation Experiment. Edited by Terri A. Schorzman. Malabar, FL: Krieger Publishing Company, 1993. xi, 243 pp. Indexed. Illustrations, bibliography, and appendixes. Hardcover. $30.75.

The use of videotape as a recording medium in the production of oral history is by now old news. Despite the wide acceptance of the technology, however, few oral history programs use videotape on a sustained basis, and fewer yet have reviewed their experiences in print for the benefit of others. Given the considerable skepticism often voiced by historians and oral historians—over cost, operation, and the relationship of video technology to interview content—this latter omission is unfortunate.

Terri Schorzman's book goes some way to filling a part of this gap in information. Her work is quite focused, for she chooses to limit her study to the videohistory program carried out in the 1980s by the Smithsonian Institution Archives. She begins by tracing the origin of the Smithsonian's use of video to create information on a wide variety of topics—from clockmaking to the production of the atomic bomb; from robotics to rocket science. Begun with major funding from the Alfred P. Sloan Foundation, which saw in the Smithsonian's programs a variety of possibilities to explore the use of video, the program launched an ambitious four-year effort to develop a national videohistory center. The results were indeed remarkable, as Smithsonian staff taped interviews and demonstrations from Vermont to Panama.

Among the most useful sections of the book are those that deal with the considerations faced in using videotape to deal with historical documentation, and with the technical criteria and archival requirements of videotape. While each of the considerations, and all of the technical issues, are viewed within the context of the Smithsonian program—and illustrated with both photographs and textual examples from those interview projects—those chapters do manage to create a fund of useful information of value to anyone contemplating the use of videotape to create historical documentation.

To achieve this goal, Schorzman serves as book editor and chief author, while using eight additional authors to provide personal perspectives on the projects with which they have been involved. As central author for the book, Schorzman provides both background information and the written linkage between the work of the others, as well as the massive appendixes of project summaries, worksheets, and documents.

Beyond its discussion of videohistory in the context of historical documentation, Schorzman's book deals effectively—and exhaustively—with the myriad details that beset the production of oral history on videotape. I say 'exhaustively' in a positive rather than a critical sense, because the realities of videotaping anything—including oral history—involve more considerations of detail than the first-time user can possibly imagine. Lighting, camera angles, the incorporation of action, background, and the vast possibilities offered by cover shots are only a few of the critical details that demand attention in the planning and execution of a videotape project. Schorzman and her authors provide a wealth of information on these and related subjects, using real world examples to illustrate the considerations involved, the compromises made, and the results obtained.

The book is especially effective in its long look at the processes involved in creating visual images loaded with information—the real goal of videohistory. By leading the reader through every step of the planning process, and the inevitable adjustments that occur during the actual taping, the authors convey in unmistakable terms the absolute necessity of goals, objectives, and plans. Several of the authors emphasize the nature of the visual elements that can be contrived and capitalized upon. The enhancement and the exploitation of the visual is the filmmakers' contribution to videohistory.

One of the very best essays in the book is written by Brien Williams, who served as producer for the Smithsonian program for much of its duration. His clear explanation of the differences between video production and the production of videohistory is compelling, and should be required reading for anyone embarking on a video oral history project. Both oral historians and their video producers and videographers are included in this recommendation.

If the book has a weak point—and most such exercises do—it is that many of the contrivances adopted by the Smithsonian program are presented without much critical commentary. This is not surprising, nor do I mean that Schorzman and her authors introduce no critical evaluation of their work. They do, but it is muted. This is particularly true in those sections of the book that deal with the arrangement of a set—the actual configuration of the place in which the video narrators will be interviewed. The Smithsonian staff chose to use a range of highly artificial set designs, dictated mainly by their preference for group interviews. The reasons for this preference are often obvious, especially in the inter-

views dealing with scientific projects that were in fact collaborations. And this preference should be understood in the context of the preceding audio interviews that were often used. The impression strongly conveyed, however, is that group interviews, conducted in the artificial confines of a carefully designed television-like set, are normal conventions that should be considered for nearly any oral history video interview. In fact this is not the case, and its use under the circumstances obtaining in most oral history projects would produce interviews in which the set and the contrivance dominate and shape the information derived from the interview. In using this book to provide a working document for more mainstream video oral history, one must be alive to the reality that the Smithsonian's approach, framed in part by the subject matter of its oral history projects, would not work well in many other circumstances.

A similar comment can be made regarding the costs and lists of equipment provided in both essays and in the appendixes. They are important for reference, but more work might have been done to include information on the operation of videohistory programs without the lavish funding available to the Smithsonian for Sloan-funded projects. The fact that the Smithsonian videohistory program is no longer in operation—in part because the ongoing funding necessary to sustain it is not available—makes the lack of information on less expensive video production unfortunate. It also limits the usefulness of some of the book's information and could cause one to note that, while the planning data included and much of the commentary does indeed reinforce the 'practical' nature of the book described in its title, other parts of the book are decidedly impractical in fact. A good many less ambitious videohistory programs survive, and examples from some of them would have added substantially to the utility of this book.

A highlight of the book is its excellent discussion of the creation of shots using objects and people to convey information. Such camera work is among the most demanding in any project, and the Smithsonian projects refined this procedure to create critical documentation on the actual operation of complicated equipment and the physical interaction of the operator and the machinery. This alone is a considerable contribution to the literature on videohistory.

The final sections of the book are devoted to descriptions and examples of everything from planning documents to budget forms, to cost estimates, to job descriptions, to tape labels. These actual examples from the Smithsonian's own program are highly useful, though practitioners outside that program will have to make major adaptations in order to use many of the examples in their own programs. This section of the book also includes a catalog of descriptive entries for each segment of the Smithsonian videohistory program. This is certainly helpful, but since it is in fact a guide to the Smithsonian videohistory collection, it is somewhat out of place in a technical manual.

In summary, *A Practical Introduction To Videohistory* largely realizes the promise of its title. While focused solely on the Smithsonian program, its offers an extensive and valuable blueprint for others contemplating the use of video in oral history. While limited by its reliance on only one program for its examples and points of reference, that program was so large and comprehensive that it provides a whole context for examination of the rapidly emerging field of videohistory.

James E. Fogerty
Minnesota Historical Society

Diary of a Dream: A History of the National Archives Independence Movement, 1980-1985. By Robert M. Warner. Metuchen, NJ & London: The Scarecrow Press, Inc., 1995. 211 pp. Indexed. Photographs. Hardcover. $32.50.

This is a story about the National Archives and Records Administration (NARA), at that time the National Archives and Records Service. Created by law in 1926, and with its facility built in 1933, the National Archives was housed under the authority of the General Services Administration (GSA) until 1985. During its first 50 years, the administrative heads of the National Archives struggled to maintain a separate identity from the GSA and to pursue their specific mission: to house and maintain the archives and history of the federal government. This struggle came to a head under the administration of Robert Warner, during which Gerald Carmen was head of GSA. According to Warner, Carmen wished to keep NARA under the GSA, while it really required its own budget, administration, and facility.

In *Diary of a Dream* Warner relates in detail his struggle, both personal and political, for NARA's independence. The narrative is written chronologically from selections of Warner's personal diary and reminiscences. Over 90% of the footnotes reference his diary. Each year of Warner's administration is represented by a separate chapter. His story culminates with independence for NARA in 1985 and Warner's return to the University of Michigan Library. Warner tells of his efforts to initiate studies and reports about the efficiency and efficacy of NARA. It was imperative that the reports support the need for NARA to have its own budget, and to continue with its mission. In the end, the reports, sponsored by various library and archives associations, reflected the need for independence. Then Warner required the invaluable and unflagging support of legislators, archivists, librarians, and authors at congressional hearings and testimonies. The hearings were part of the decision-making process that would lead to a Federal Law separating NARA from GSA. In November 1984 Congress finally voted for independence. The official separation date was April 15th, 1985.

Warner's story provides insight into the politically complicated job of Archivist of the United States. He established working relationships with politicians in Congress, as well as with leaders of the various library and archival associations, and of the Library of Congress and the Smithsonian. At every turn Warner was forced to rewrite his speeches and statements to suit Carmen and the aims of the General Services Administration, a difficult task inasmuch as Carmen was constantly opposed to independence for the National Archives and to its administration by a historian/scholar.

The most fascinating aspect of this narrative is that there is almost no insight into what the Archivist of the United States does with his or her day. Warner, according to this work, appears to have spent almost every waking hour on politics. Yet it is clear that he had to make difficult administrative decisions, particularly about the presidential libraries and about the records management functions of NARA (which were left under GSA). To be fair to Warner, he does touch on the fact that he needed to jump into the administration of NARA with both feet and make overall decisions about the collections.

Diary of a Dream provides a unique personal view of the National Archives and Records Administration's place within the library and archives community.

Warner provides the historical background and all the details of NARA's struggle for independence.

Miriam Kahn
MBK Consulting,
Columbus, OH

The First Generation of Electronic Records Archivists in the United States: A Study in Professionalization. By Richard J. Cox. New York: Haworth Press, 1994. 220 pp. Indexed. Bibliography. Hardcover. Available from the Society of American Archivists, $35.00 members/$40.00 nonmembers.

This book isn't about the first generation of electronic records archivists and their professionalization. It's about a generation of archivists *not* working with electronic records and a profession lacking appropriate professionalization. Cox thinks that the archival profession in the U.S. is in big trouble on this account and has collected in this book his reports on several related research projects that document the state of inertia.

The author's research shows that:

- Archivists do not agree on either theoretical or practical approaches to management of electronic records.
- Most archivists in 17 state archives aren't expected to know much about information technology or have much to do with electronic records.
- Few archives of any kind have actively recruited new hires to work with electronic records.
- Thirteen archival educators agreed that knowledge of electronic records is important for their students, but most graduate archival education programs attempt to impart knowledge of electronic records in less than a full course on the subject.
- While most of the 16 senior state archives staff members who attended the NAGARA summer institutes on archival administration of electronic records (1989-1992) found them worthwhile, it is too soon to say whether they have been effective.

None of this seems novel or surprising, but it does tend to support the author's assertion that the archival profession in the U.S. "has not done well in structuring itself to manage electronic records." This contrasts with what Cox sees as a more optimistic viewpoint expressed by Canadian Terry Cook ("Easy to Byte, Harder to Chew: The Second Generation of Electronic Records Archivists," *Archivaria* 33, Winter 1991-1992).

The author has plenty more to say, but the writing, unfortunately, gets in the way. Awkward (or plainly ungrammatical) sentences and carelessly chosen words are common. A research design is described as *unpretentious*—perhaps to distinguish it from the more typically pretentious research design? Consider this sentence: "Whether there is any correlation between the dearth of job advertisements focused on electronic records positions or not is a question worth contemplating." Yes, it is.

The research data is sometimes poorly presented: narrative text when tables would have been better, or two pie charts when a single bar chart would have

been more appropriate. Category names in tables don't always match category names in the text, making the analysis hard to follow. Conclusions fail to answer explicitly the questions posed in a study's introduction (a case where variation in expression is not a good thing). There are series with missing elements: a first point is followed after several pages by a third point with no obviously identified second point in between.

There are several cases of presumably unintended implications:

- The author quotes a British library educator: " 'The *raison d'etre* of any professional school...is that would-be practitioners can be more effectively and economically educated in the classroom than on the job.' This guidance would seem to be untrue for archivists when it comes to electronic records." The concluding statement implies that when it comes to knowledge of electronic records, archivists *cannot* be more effectively educated in the classroom than on the job. This may be just opposite the author's intent.
- "Of the thirteen respondents to this survey, only five identified themselves as full-time faculty; this certainly suggests that the respondents represent the larger, more comprehensive graduate archival education programs." This sentence actually suggests that part-time faculty is a characteristic of the larger, more comprehensive graduate archival education programs (since there are more part-time than full-time educators among the respondents).
- "And the development of teaching materials and the lack of the research and other materials has led to a paucity of items that archival educators can utilize for teaching effectively in this area." In other words, the development of teaching materials is among the causes of a paucity of teaching materials?

There are apparent contradictions. The author decries an environment that has "a literature that mainly describes case studies, and has failed to develop sufficiently the theory and principles of its subject." But he later recommends that "case studies about successful and failed electronic records programs could also provide very important information which the archival community currently lacks." Are case studies valuable, then, or evidence of an impoverished literature?

Regarding "specialized" positions, in which archivists concentrate their activities on special records formats and topical areas, the author writes that "these positions also have more supervisory and planning responsibilities than the entry and mid-level archivists, perhaps indicating that these individuals are also mid-level or higher positions responsible for administrating specialized units and programs within the state archives." But concerning the education and experience requirements of these positions, he says that "acquiring subject specialists may be more important than hiring those individuals who have significant archival experience, or these positions also may be less supervisory in nature than the mid-level positions." Are these positions really *more* or *less* supervisory than others?

Some of the data used might be misleading. It would appear from table 2.6 that the Minnesota State Archives has one mid-level and two entry-level positions. Within the Minnesota Historical Society (which administers the state archives function), however, there are many other positions that deal with archival functions, such as description and preservation, *both* for state archives and historical manuscripts, and these apparently were not supplied as part of the survey. Later, the author specifically mentions that none of the preservation

positions surveyed are in the state archives that are part of state historical societies. In the Minnesota Historical Society the preservation positions (more than one) do exist; they are not dedicated to state archives but work with historical records of various types and from all sources. What about the other survey respondents?

Presentation problems aside, Cox often tries to construct more meaning from the study results than they can support. There are no complex statistics here. Attributing causes and recommending cures for the demonstrated effects is a matter of subjective inference and speculation. The author's analyses, therefore, while occasionally interesting, proceed in all directions without reaching compelling conclusions. It is not quite the kind of information that the author contends "is needed to galvanize the American archival profession into action." Something is apparently needed, but is *information* sufficient incentive to get archivists (or anybody) to stop doing what they are doing and do something else? Questionable. It's hard to make a fundamental change. These studies *do* indicate that much.

Marion Matters
Minnesota Legislative Reference Library

Advocating Archives: An Introduction to Public Relations for Archivists. Edited by Elsie Freeman Finch. Chicago: Society of American Archivists and Scarecrow Press, December 1994. 208 pp. Indexed. Appendixes, illustrations, and bibliographies. Hardcover. $39.50 SAA members/$45 nonmembers.

Advocating Archives is an archivist's guide to public relations. Funded and co-published by the Society of American Archivists, the volume began as a project of the SAA Committee on Public Information, an outgrowth of the Task Force on Archives and Society. It was brought to publication, however, by one of the profession's most vocal proponents of archival advocacy, Elsie Freeman Finch.

In her introduction, Finch delineates the main theme of the volume:

> "To the extent that the public understands that archives exist to be used for reasons that affect their lives, property, civic well-being, and political influence, the public will be disposed to support and encourage archives. Use, it became clear, was the heart of the matter. And that use must be intentionally and actively encouraged. That encouragement, based largely on our relations with our publics, is not an add-on to so-called core functions. If archives exist to be used, then all of the activities that encourage use comprise a core function that permeates everything we do, from the moment we begin to cultivate a donor, contact an agency, or acquire a collection. How well it is done defines the archivist as clearly as do his/her descriptive systems, the size and quality of the collections, or the amount of funding the archives receives. That use is our fundamental purpose requiring intentional and active encouragement is the premise of this book."

By developing that premise through the practical application of basic public relations functions to a variety of archival activities, the chapter's authors show

how archival advocacy must be an integral component of our archival programs. While addressing how to develop better service to your public on a one-to-one basis, launch a fund-raising campaign with particular emphasis on the private sector, develop a working relationship with the media, market your programs, capitalize on anniversaries and special events, develop an effective volunteer program, avoid common public relations errors, and develop a crisis management plan, the authors show us that everything we do, everything we say, everything we write, must be seen in the light of how it affects our relations with our publics.

Instructions on the development of the tools to implement these "how-tos"—press releases, press kits, media guidelines, events announcements, funding and marketing planning documents, etc.—are included in each of the appropriate chapters. The four appendixes, which are one-third of the book, contain examples of the tools noted above that were developed and used by active archival programs.

The volume's three case studies document an urban archives' role in a conflict over access to a politician's papers, an archdiocesan archives' role in planning for a papal visit, and a university archives' participation in the university's centennial celebration. Each provides a solid example of how all aspects of an archives program are affected in the course of dealing with what could be thought of simply as a public relations problem.

Each chapter is relatively short; the longest is only eighteen pages. Finch has done an excellent job of keeping each of the authors concentrated on the topic, making each of the chapters very concise and readable. It is also to Finch's credit that she chose authors that have all had extensive experience in the archival field: Paul Conway, Judy P. Hohlmann, Megan Sniffen-Marinoff, Philip F. Mooney, Timothy L. Ericson, Audray Bateman Randle, James Bressor, July Bressor, Matt Blessing, James M. O'Toole, Michael F. Kohl, and herself. Lists of additional readings at the end of all but one of the chapters are also valuable inclusions.

Two things I would have liked to have seen discussed more fully in the volume, however, are the development of brochures and newsletters. Almost all archives, at one time or another, experience the need to develop one or both of them. I realize that material about those subjects is readily available from other sources; but it would have been nice to have that information, as it directly relates to archives, included in this concise package.

My only real disappointment with *Advocating Archives* is its complete lack of any mention of the implications of the Internet to an archives' public relations activities. The use of such things as listservs, bulletin boards, gophers, and home pages is already a fact of life for many archives and eventually (and not so far in the future) will have an impact on most archives. A short discussion of these, even if only the mention of their existence and some of the possibilities they present for archivists, would have been an excellent addition to the volume.

Having developed an introductory workshop on public relations for archivists while I served as the Midwest Archives Conference's Public Information Officer, I can attest to how valuable it is to have all of this public relations material brought together in one volume. To also have it written to specifically address archives is truly the reader's good fortune.

A cover-to-cover read of *Advocating Archives* would be a good beginning, or refresher, for any archivist who is interested in how his/her archives is perceived by its publics. The volume's real strength, however, will be as that well-used, dog-eared book that you return to again and again for the answers to your questions.

Cheri Thies
Minnesota Historical Society

MIDWEST ARCHIVES CONFERENCE
C/O BECKY HAGLUND TOUSEY
KRAFT GENERAL FOODS ARCHIVES
6350 KIRK STREET
MORTON GROVE, IL 60053

NON-PROFIT ORG.
U.S. POSTAGE PAID
Evanston, IL
Permit No. 275