

EAD's greatest promises: its ability to deliver information about archival material to a wide range of audiences. Gilliland-Swetland adapts and extends a retrieval model articulated by Marcia Bates to include ten search strategies, and outlines, by indicating key design features, how these strategies might be achieved in an EAD-based retrieval system. These strategies include footnote chasing, repository scanning, name, date, geographic location, physical form/genre and subject searching, and top-down and bottom-up searching. This goes far beyond using EAD to replicate the look and feel of paper-based finding aids, and is a very useful starting point for "exploit[ing] the potential of EAD most fully." Moreover, Gilliland-Swetland argues that EAD can be used to bridge the gap between the traditional "materials-centric" approach to finding aid development, and a "user-centric" approach which would reflect "how many users actually use, or want to use" archival materials. This article forms an important basis for further research on search strategies and EAD, and emphasizes the importance of looking beyond the basic structure of EAD when designing retrieval systems and stylesheets for finding aids.

The preparation of this book pre-dates the release (in fall 2002) of EAD version 2002,¹ but this is not a significant drawback, since the focus is on general principles and implementation issues rather than tagging details. *Encoded Archival Description on the Internet* nicely complements an earlier collection of essays published in two volumes of the *American Archivist* (volume 60, no. 3-4, 1997). While both collections have a good mix of theory and practice, archivists and institutions contemplating the implementation of EAD may find the *American Archivist* collection an easier place to start. But along with the Tag Library and the Application Guidelines, *Encoded Archival Description on the Internet* should become one of the basic texts for archivists implementing or considering EAD.

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Reading In: Alice Munro's Archives. JOANN MCCAIG. Waterloo, Ont.: Wilfrid Laurier University Press, 2002. 193 p. ISBN 0-88920-336-9.

"How can literary archives – that is, the manuscripts, correspondence and personal papers of authors – be used in conjunction with contemporary theories of literature to explain the inexplicability of authorship?" (page 3)

JoAnn McCaig's book *Reading In: Alice Munro's Archives* analyses the career development and cultural positioning of Canadian short-story writer Alice

1 See the book notice for this publication in this issue of *Archivaria*.

Munro using cultural theory. This type of approach is the “road less travelled” for users of literary archives who tend to employ archival documents for literary biography, textual criticism, and more traditional literary historical projects. McCaig uses her analysis of the fonds of an individual to reflect on the cultural conditions which formed her career. At the same time she has some interesting commentary on the use, arrangement, and administration of archives, on archival theory, and has a sense of the archival unit as a consciously-privileged and tricky construction. The work provides a sense of broader uses for the cultural archives of individuals and supplies part of the dialogue between the archivist and researcher at the point of the archives itself. The book will be useful to several types of archival reader: the archivist working with literary archives; the archivist working with cultural archives; and the archivist interested in the use of personal archives of individuals for broader social study.

In her work, McCaig uses the writing of critical theorists such as Foucault to explore the “author function” and how society confers cultural authority on individuals. In particular, McCaig uses the work of cultural theorist Pierre Bourdieu to discuss the creation and sanctification of literary authority within a culture. Following Bourdieu’s lead, McCaig traces the development of Munro’s career by introducing specialists who helped to develop and consecrate her literary authority. In particular, McCaig explores the impact of Robert Weaver (editor, critic, long-time Canadian Broadcasting Corporation Radio host, and acknowledged champion of the Canadian short story) who facilitated Munro’s introduction into Canadian literature and early career; and Virginia Barber (her long-time U.S. agent) who fostered her successful mature career by marketing her work to the United States. McCaig also explores where Alice Munro can be seen to counter traditions of such authority by: coming from outside the privileged middle class; being a woman writer; being a writer within emergent Canadian literature who turned to publish outside Canada; and struggling to work as a short story writer when the novel is the privileged genre. In particular, McCaig’s analysis of the ways in which the author negotiates between symbolic (aesthetic) capital and economic capital in a literary field (which according to Bourdieu must refuse its economic affiliations in order to retain literary status) are insightful for any archivist dealing with a cultural figure involved with a market. This dense study analyses many of the issues surrounding Munro’s literary career and in so doing touches on several issues of particular interest to archivists.

“This is not the book I wanted to publish” (p. ix)

McCaig’s project became contentious at a point and brings to light many of the tensions and challenges at the site of an individual’s archival material. McCaig encountered a roadblock: she had written her thesis using the Alice

Munro fonds at the University of Calgary, but when she attempted to turn the material into a monograph for publication, she encountered difficulties (culminating in being warned off by Munro's lawyer from using material she had originally felt would fall under the "fair dealing" provision)¹. Because of this turn of events, McCaig went ahead with the book by not quoting directly from any material in Munro's fonds written by Munro herself. She worked to summarize her research which was almost entirely based on archival evidence. The resulting work is a particularly balletic performance where the creator's words are never heard and the actual quoting of documents is fairly rare. For the most part, McCaig sums up general tendencies of the archival material and quotes letters from those correspondents who had given her their permission to quote, such as Robert Weaver and John Metcalf. McCaig refers at times to general archival evidence: for example, the massive number of requests for appearances which Munro receives, which she interprets as proof of Munro's standing as a recognizable authority in the literary field. At another point, McCaig uses the form of the document, rather than its content, to tell the story; she contrasts the front of a business letter to Virginia Barber and Munro's doodle of her new possible married name found on the back; indicating, she argues, that Munro is gaining authorial power while at the same time re-visioning her private and emotional life as a woman. The use of such examples underlines the importance of traditionally non-privileged documentation in the lives of individuals and ways in which the context and document type, rather than only the informational content, may be characterized for the analysis of an individual's fonds.

For many Canadian cultural fonds, in particular literary fonds, creators are still living or the material is still under copyright. Our young literary culture has been remarked on for its brief period of development and the fact that many scholars are contemporaries with their subjects of research, often compelling researchers to consider the literary community's possible reactions to their research. Of course, successful publication using a personal fonds depends a great deal on the creator's personality if that individual is still living. Many writers, critics, and archivists dealing with writers would not be surprised to hear that Munro shied away from such exposure since she is a writer who is known to shun the limelight and who keeps her personal relationships out of the official record, issues which McCaig discusses. Given Munro's character, no doubt there is resentment among members of the small literary community in Canada concerning McCaig's project and her solution to the issue: for the sake of her research, McCaig has upset the delicate balance between the scholar and the living writer. As she realizes, it is the personalities such as that of Metcalf whom McCaig describes as "neither reticent nor

1 McCaig includes a concise appendix of four American *fair use* related legal cases at the back of the volume, which implies the untested nature of this legal issue within Canada.

self-protective, a man obviously comfortable with his public role,” (p. 143) which have allowed her to use the quotations which do appear in the work.

At certain points in the study, McCaig expresses displeasure with the access provisions and restrictions placed on the Munro fonds at the University of Calgary. She also speaks of the fonds as going through two filters: the “editing” of the material by Alice Munro before sending, and the organization and restriction by the archivist. McCaig takes issue with Jenkinson whose view of archival evidence implies that archival decision-making does not hinder the *sanctity of evidence*. Following Brien Brothman, she counsels archivists to see their implication in the arrangement, interpretation, and valuing of archives based on socially determined standards of value, and to see that they themselves are “creating value.”² For archivists, McCaig’s comments about restrictions should highlight the importance of explaining clearly our ethic of responsible donor agreements and elaborating on the balance which should be struck between the needs of the research community and the prerogative of the donor. Working with archives of living individuals triangulates the donor, author and archivist, and it is our role to clarify our ethics and responsibilities in these contexts.

McCaig extends her act of reading archives into the theoretical, and she has some very interesting comments about the authority conferred in turn through the acquisition, particularly the purchase, of literary archives. She links paying for archives to the conferring of authority already in place in the market and to the “creation of value.” Many of us realize that archival repositories are not as able to purchase fonds as they were at the time when the Alice Munro fonds was acquired, but the point remains a valid one. Selection and context of an archival fonds lends tacit authority and the archivist should seriously consider the broader implications of acquisition.

McCaig also turns at a point to view the fonds as a stand-alone literary text; thus, she contemplates the fictionality of the fonds where the author has selected or even written documents with the intention to construct a public face. She also questions the archival reader of the text of such intention. In her work, the role of the archivist to mediate access and arrange material, the creator’s self-construction, and the readers intention all serve to complicate the archival material and affect possible readings.³

2 McCaig cites a small number of archival theorists: Terry Eastwood, Hilary Jenkinson, and Brien Bothman and she uses the work of Pamela Banting, a literary scholar who approaches archives as an avant-garde literary mode. The scope of McCaig’s project does not include a comprehensive review of post-modern archival theory.

3 McCaig contemplates an archives where the unpublished material challenges the “truth” of the published texts of an author, but also where the gaps in the fonds play with the reader’s perception. She also presents an interesting argument that archival material is “deficient in context” – prompting consideration of how our profession might further contextualize material through description.

McCaig's attempt to broach new territory and make personal archives of a cultural producer useful to broader critical analysis gives the archivist some very useful concepts for thinking about cultural authority and the role of the archives of individuals in sustaining broader cultural study. McCaig's work also stands as a case study in donor politics and the role of the archivist between donor and researcher, making a number of researcher approaches and opinions clearer to the archivist. This study allows archivists to explore the cultural positioning of influential donors further, and *Reading In* challenges, by extension, our choices and intervention in the cultural field.

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Demystifying Copyright: A Researcher's Guide to Copyright in Canadian Libraries and Archives. JEAN E. DRYDEN. Ottawa: Canadian Library Association, 2001. 46 p. ISBN 0-88802-298-0.

I first approached this little handbook with some curiosity and considerable skepticism that Jean Dryden would be able to demystify such a complex topic as copyright for her intended audience – researchers in Canadian institutions. Now I am sorry that I am not earning a commission for the number of times I have recommended it to any serious researcher who enters our institution's door. This is a marvelous publication.

The title of the work says it all. Written strictly from the researcher's point of view, Dryden proceeds to explain clearly and succinctly why researchers should be conscious of their rights and obligations with regard to copyright. The scope of the guide is tightly and logically focused on Canadian copyright law only, touching on American or international copyright law only when necessary. Dryden further stresses that her guide should not be considered a substitute for professional legal advice, given the intricacies of copyright.

The guide is comprised of nine chapters and five appendices, each unit covering some distinct aspect of copyright in researcher-friendly, clear language. Dryden begins with a definition of what constitutes copyright and how the Canadian *Copyright Act* applies in relation to international copyright. This is followed by a chapter that describes what types of material are protected by copyright; the criteria for determining whether a work may be protected by copyright such as originality, fixation, and nationality of the creator; and the differences between works that are literary, artistic, dramatic or musical in nature, and "other subject-matter" material that is copyright protected (such as sound recordings, performers' performances, and communication signals). Dryden also discusses what is not protected by copyright, for example, an unexpressed idea, individual words, names, or phrases. She then introduces