

broadly defined and geographically dispersed as Gaffield claims. It could be argued that institutions such as archives, libraries, and museums teach others about the nature of the material in their care by exposing users to the nature of their institutions and the professionals that work within them. Gaffield does, however, offer an opportunity to consider a new way in which we can communicate our holdings. Indeed, technology and access to holdings in electronic form can increase the relevance and participation of heritage institutions in the field of historical research.

The published proceedings of the 4<sup>th</sup> GIRA Symposium include: the program; introductory and concluding remarks by Jacques Grimard; a welcoming address to the participants by Sylvie Lemieux; a formal presentation of the Symposium by Carol Couture; a list of participants; and, of course, the presented papers including footnotes and bibliography where applicable. All contents of the proceedings are in French, except for the submission by Chad Gaffield, which is published in English. For those readers whose reading comprehension of French is good and perhaps outperforms their oral and written communication skills in French (as is the case for this reviewer), the language used in the proceedings is straightforward and approachable, supported by occasional forays into the French-English dictionary when technical terminology is used. All presenters at the 4<sup>th</sup> GIRA Symposium pointed to the need for co-operation across disciplines if we are to find methods and solutions for the long-term preservation of electronic records and ultimately the assurance of a collective memory as evidenced by all documentary traces including those that are electronic. Specifically, they encourage us to communicate the nature of archival work to information technology standard makers and tool developers; to integrate the needs of users and the resources required into our strategies; and to organize and undertake research within our institutions in concert with technology specialists, users, lawyers, records managers, content administrators, and others.

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**Picturing Place: Photography and the Geographical Imagination.** JOAN M. SCHWARTZ and JAMES R. RYAN, eds. New York: I.B. Tauris and Co. Ltd., 2003. 354 p. ISBN 1-86064-752-9.

*Picturing Place* is an edited volume that marks an important contribution to the complementary fields of photography and geography, but it holds some important insight that has bearing on the archival profession in particular. As joint editors, Joan M. Schwartz and James R. Ryan's perspectives highlight the natural link between geography and photography: Schwartz's background in historical geography and career as a senior photography specialist at the

National Archives of Canada, and Ryan's work in human geography and historical photography, make for a strongly felt alliance between the two disciplines that many of us may not have previously considered. However, as stated by the editors in their introduction, "Geography [is] an 'enterprise essentially concerned with picturing (or representing) the world'" (p. 8) and in reading this book, it becomes abundantly clear that photography is a natural ally in this geographic endeavour. Like the geographical activities of exploring and mapping the world, "the photograph offered a means of observing, describing, studying, ordering, classifying, and thereby, knowing the world" (p. 8). The result of these complementary perspectives is a volume of intriguing and insightful investigations into how the advent and evolving use of photography came to affect the geographical imagination, "the mechanism by which people come to know the world and situate themselves in space and time" (p. 6).

The editors make their intentions and the volume's themes clear in their introduction: "This volume seeks to demonstrate how photographs have operated as spatial forms, how they have represented the spaces, places, and landscapes within their frame, as well as how different spatial contexts have shaped the practices of photography and the meanings of photographs" (p. 6). The strength and clarity of the introduction provides precise focus for the volume, while at the same time allowing for the authors' rich interpretation of the notion of the geographical imagination. While it is not the objective of this review to examine each essay in detail, some general comments can be made to provide an overview of the scope of the volume as a whole.

This book, then, is concerned with the significance of photography in the construction of notions of space and place, landscape, and identity and seeks to open up dialogue on what it meant (and means) to picture place via photography. To assist in fleshing out this exploration, the editors include twelve contributors who explore this concept from twelve distinct perspectives, informed by a range of disciplines and examining the photographic work of amateur and professional photographers alike. The collection is comprehensive in its discussion of photography as a nineteenth-century invention that continues to affect ways of seeing, beginning with the immediate impact of its 1839 inception right through to the present. The volume explores photographs from the nineteenth century and the 1920s, 1930s, and 1950s, finishing with an epilogue on the digital photographic medium. The photographs used in the authors' studies are family snapshots, government records, and images created for promotional purposes, such as tourism or immigration, and originate from a wide variety of countries including France, Britain, Germany, Italy, Palestine, Egypt, India, South Africa, Canada, the United States, and the Western Pacific. *Picturing Place* discusses how we situate ourselves in familiar spaces, such as the domestic and familial sphere, but also how photographs have affected our conception of the faraway, exotic lands that we may never see.

The essays are grouped into three broad categories: Picturing Place (Part I),

Framing the Nation (Part II), and Colonial Encounters (Part III), followed by an Epilogue. While these sections suggest thematic relationships among the essays, there are certainly larger themes and interrelationships between the essays that are of particular interest to the archival community and make this volume an invaluable contribution to the field. The ranges of ideas explored by the authors are broad – collective memory and memory-making, nation building, cultural incorporation, corporate authorship, colonial and national identity – but not unconnected in highlighting how different kinds of photographs, created for very different purposes and to perform different functions, can be used to understand the various meanings of the geographical imagination.

All of the essayists featured in *Picturing Place* do an excellent job of advocating that photographs be recognized as valid research tools when considered not only for their content as visual images, but for the contexts in which they were conceived, created, disseminated, used, and understood. The authors collectively “acknowledge that photographs were produced and consumed, commissioned and collected in historically specific and carefully crafted ways, and that many factors combined to frame the ways in which meaning was generated. Photographs cannot be studied in isolation from, but rather must be linked in multiple and complex ways to, other forms of material evidence” (p. 7). This underlying understanding of the importance of reading photographs, and indeed any archival record, within their multiple contexts results in a collection of essays that merits the attention of archivists and the archival community. For here, in *Picturing Place*, the authors expertly illustrate the deeper historical understanding of the geographical imagination that becomes possible when photographs are studied as skillfully as these authors do. It makes for an exciting and enjoyable collection of essays that would engage any reader, especially archivists.

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**The Promise of Cultural Institutions.** DAVID CARR. Walnut Creek, CA: AltaMira Press, 2003. 213 p. ISBN 0-7591-0292-9.

Richard Cox, in a recent book note posted at <<http://hopper.sis.pitt.edu/drcox/Carr.htm>>, has described David Carr's 2003 monograph, *The Promise of Cultural Institutions*, as a “useful addition” to the current scholarly discourse on public and collective memory, recommending it as “an absorbing set of speculations that archivists and other records professionals could use to reconsider their own repositories.” In the book's foreword, we are told that “In our professional literature, ‘how to’ books far outnumber ‘why to’ books. This is a ‘why to’ book. It reminds us why museums and libraries exist and what they have in common” (p. ix). Accordingly, in ten chapters and three appendices,