

## Book Reviews

**Brandt, D. Scott.** *Teaching Technology: A How-To-Do-It Manual for Librarians.* New York: Neal-Schuman (How-To-Do-It Manuals for Librarians, no. 115), 2002. 215p. alk. paper, \$55 (ISBN 1555704263). LC 2002-2406.

In this age dominated by electronic information, individuals are bombarded with numerous information resources, both filtered and unfiltered, making it difficult to evaluate and understand information before it is internalized. With the number of online indexes, databases, digital collections, and interactive Web sites escalating daily, individuals need to use a combination of computer and information literacy skills. Librarians and information professionals alike hungrily seek serviceable concepts and practical techniques to create more effective courses, workshops, and modules to instruct in the use of these online resources. *Teaching Technology*, from Neal-Schuman's popular How-To-Do-It Manual for Librarians series, provides a blueprint to do just that. D. Scott Brandt, professor of library science and technology training librarian at the Purdue University Libraries since 1993, follows the philosophy of instructional systems design (ISD) to provide a simple and effective approach to teaching. ISD is grounded on the "inter-relation of analysis, design, development, implementation and evaluation, a formula often referred to as 'ADDIE,'" which Brandt adapted "to give not only structure, but also form and function, to the process of teaching library and information science."

At first glance, the book's title may suggest that it is a manual for teaching the mechanics of computer software and hardware. Technology, according to *Webster's Ninth New Collegiate Dictionary*, is a scientific method of achieving a practical purpose, and this is a fitting description of what Brandt has accomplished

with his instructional program. *Teaching Technology* is composed of three main sections. The first, "Developing Technology Training Courses Using ADDIE," analyzes learning, lesson plan design, instruction, teaching, and the evaluation of results. The second, "Building Effective Technology Training Programs," discusses how to build a program and how to make it work, including examples of actual programs that have succeeded. The third, "Sample Technology Training Materials from Successful Programs," offers hands-on resources, such as an instruction guide for a one-hour lecture/demonstration on searching indexes and a syllabus for an information literacy course. The reader is presented with a step-by-step guide for the development of a solid instruction program.

Acknowledgment of students' varied levels of learning should be the first step in developing an information/library instruction program. Instruction based on the learner's "knowledge/skill needs, current depth of knowledge/skill, and their attitudes and approaches to learning" will help ensure that the instruction is successful. The ADDIE formula is a simple and effective approach to teaching. Brandt's presentation of the ADDIE formula, and its application to library and information science is appropriate. This very useful resource outlines practical strategies accompanied by helpful figures, illustrations, and templates. After reading *Teaching Technology*, "you should be able to create effective learning from start (analysis and design) to finish (implementation and evaluation)." —*Ayodele Ojumu, SUNY College at Fredonia.*

**Finkelstein, David.** *The House of Blackwood: Author-Publisher Relations in the Victorian Era.* University Park: Pennsylvania State Univ. (Penn State Series in the



History of the Book), 2002. 199p. alk. paper, \$55 (ISBN 0271021799). LC 2002-501.

The Edinburgh printing and publishing house of Blackwood & Sons was founded by William Blackwood in 1804. The firm soon established a London office and began publishing the monthly *Blackwood's Magazine*, fondly known as "Maga." By the middle of the nineteenth century, Blackwood's list included Thomas De Quincey, Anthony Trollope, and George Eliot (hence the nickname, "the house that George built"). Blackwood's also specialized in popular fiction by women writers such as Margaret Oliphant. Its reputation was unimpeachable. Its politics were conservative. From a business point of view, Blackwood's was progressive, pioneering the publication in book form of works originally serialized in the magazine. Always a family firm, Blackwood's established personal relations with authors, cultivated social networks throughout Great Britain, and shrewdly managed bread-and-butter publications such as hymnals, textbooks, government documents, and military manuals.

But this is not the subject of David Finkelstein's book. Rather, he tells the story of Blackwood's agonizing decline from its peak in 1879. While editing *An Index to Blackwood's Magazine, 1901-1980* (Scolar 1995), Finkelstein realized that the Blackwood papers at the National Library of Scotland contained raw material for a social and business history of late Victorian and Edwardian publishing, seen through the lens of a single company. The resulting monograph is a worthy contribution to the Penn State Series in the History of the Book. The use of primary sources—manuscripts, account books, correspondence—is particularly outstanding. The book contains illustrations, scholarly notes, an index, and charts of top-selling and most-profitable publications, as well as magazine sales, ad costs, and profits. At times, the sources appear to determine the content, rather than the other way around, an occupational hazard of historical research perhaps.

Several chapters are case studies illustrating complex negotiations between author and publisher as Blackwood's attempted to maintain its ideal house identity and reader. John Hanning Speke's account of his journey to the source of the Nile was acquired and then completely recast by a ghostwriter according to a "preconceived social model." The scientific importance of the exploration was deemphasized in favor of an "explicit portrayal of savage life, and the implicit triumph of Speke over it." Similarly, Blackwood's attempted to control and manage a novel by Charles Reade dealing with women medical doctors. William Blackwood III anxiously hovered over Margaret Oliphant as she wrote the official company history, which was meant to follow the standard line of Scottish publishing memoirs by portraying the founder as an exemplar of self-help, reason, faith, and civic nationalism. Finkelstein's dry prose perfectly suits the genteel tone of these minor dramas. That wonderful Victorian vice of hypocrisy shines through the portrait of the Blackwood men. A chapter on the rise of literary agents in the 1890s is more fragmented and therefore less satisfying.

Why did Blackwood's decline? Partly because the individuals running the firm lacked the energy and vision of their predecessors. They tried to preserve Blackwood's in amber, almost as a national institution, while new social, technological, and business conditions demanded change. They faced increased competition, multiple publishing formats, and markets. The prized personal relationship between publisher and author was threatened by the intervention of the dreaded literary agent. Blackwood's saturated the market with reprints of the works of George Eliot—bad enough when Eliot was popular, but disastrous when she went out of fashion. By 1913, the firm was marginalized, relying on colonial, military, and other niche markets. Finkelstein ends the story here, although the company apparently revived somewhat during World War I and man-

aged to survive well into the twentieth century.

The history of publishing, as of books and reading, has only recently come into its own. This book uncomfortably combines the strengths of archival research with some of its pitfalls. The many pressures facing a publishing house make for absorbing reading, but Finkelstein fails to bring his characters completely to life. The book also suffers from organizational weakness; frequent repetitions and cross-references suggest that the parts have not been smoothly made into a whole.

Finkelstein's attempt to apply new interpretive strategies is only partially successful. Although he does achieve valuable insights into the social and cultural condition of publishing, he fails to develop his concepts of "ecumene" and "planes" of textual and social production and consumption. References to contemporary theorists such as Robert Darnton, Pierre Bourdieu, Benedict Andersen, Stanley Fish, Jurgen Habermas, Stuart Hall, and Janice Radway are little more than window dressing. But these are minor flaws in a book that should have a special appeal to librarians, with their firsthand knowledge of the difficult business of books.—*Jean Alexander, Carnegie Mellon University.*

*Libraries, Museums, and Archives: Legal Issues and Ethical Challenges in the New Information Era.* Ed. Tomas A. Lipinski. Lanham, Md.: Scarecrow, 2002. 335p. alk. paper, \$59.95 (ISBN 0810840855). LC 01-41078.

Understanding the complex quagmire of legal and ethical issues facing information agencies can be a daunting task. Even the most astute librarian, archivist, or museum director can find it difficult to stay abreast of ever-changing laws. Short of hiring a barrister for your staff, what can you do to have a good working knowledge of the legalities that affect the profession? Of course, keeping a close eye on the relevant professional literature is always a good idea. You also might consider keeping a copy of *Libraries, Muse-*

*ums, and Archives* on the shelf for ready reference.

The eighteen chapters in this book were originally presented in May 2000 at the "Institute for Legal and Ethical Issues in the New Information Era: Challenges for Libraries, Museums, and Archives" conference held at the University of Wisconsin-Milwaukee. The authors are all experienced lawyers or information professionals who understand how legal issues affect the professional world of information services.

This well-organized volume is divided into six thematic sections. The first two deal with collection and acquisition issues, the third with legal issues involving patron access and privacy, and the fourth with ethical challenges. Section five is concerned with copyright and ownership and the book concludes with a section dedicated to policy implementation and planning.

This volume is written for professionals who deal with the public on a daily basis. Largely free of legal jargon, it features concise summaries and numerous examples to illustrate cases. For instance, New York Public Library legal counsel Robert J. Vanni opens the book with an explanation of the process of deeding gifts, outlining the rights of the gift-giver and the receiving institution, summarizing tax issues, and providing examples of donor forms. The result is a streamlined how-to guide for accepting gifts from donors.

Throughout the book, the various authors often present their points from the perspective of the practicing information professional. Marie C. Malaro and Ildiko Pogany DeAngelis have both served as legal counsel to the Smithsonian Institution, and each has held the directorship of the Museum Studies Program at George Washington University. Their discussions of the legal and ethical issues of museum collection management focus on pragmatic aspects of implementation and feature useful hypothetical situations that illuminate their key points.

Copyright and ownership issues are discussed in clear, understandable lan-