

**Museum, Archives, and Library Security.** LAWRENCE J. FENNELLY, ed. Boston: Butterworth Publishers, 1983. xvi, 891 p. ISBN 0 409 95058 0 \$55.00.

The recent defacing of the Proclamation of the Constitution Act at the Public Archives and theft of Rembrandt prints from the National Gallery bring concerns about security in cultural institutions to the fore and illustrate the often conflicting responsibilities of curators who must make collections accessible to the public while guarding and preserving them from any foreseeable harm. As archives, museums, and libraries become more involved in the social and educational life of their communities, providing more multi-purpose services in order to justify their funding in times of fiscal restraint, the problem of collection security becomes increasingly complicated. Lawrence J. Fennelly, a Crime Prevention Specialist in the Harvard University Police Department and member of the International Council of Museum Security Committee of the American Association of Museums, has compiled a wide-ranging collection of articles on security in cultural institutions. Twenty-two experts from museums, galleries, libraries, police forces, insurance companies, building research agencies, and security system companies have contributed thought-provoking essays on aspects of security ranging from key control to sprinkler systems, from manuals for security guards to comprehensive contingency plans, and from the implementation of institution-wide security systems to insurance of works of art.

This hefty volume is organized into seven sections. The first section provides a general overview of issues in museum security and a detailed description of the responsibilities of a museum security director. This section stresses the importance of making security an intrinsic part of the management of a cultural institution and not merely a programme to resort to in dismay after a theft or emergency. The second section on "Risk Management" deals with fine art collections, theft of objects of art, and problems of valuation and insurance. The third section, entitled "Managing Museum Security," discusses the administration of a security programme which balances curatorial and public service requirements. The authors' "common sense" approach to security deals with such mundane subjects as physical identification of collections, installation of fire doors in stairwells, proper alignment of files in storage boxes, first-aid training for staff, and monitoring of water pipes in stack rooms. In addition, two essays on using the media effectively in a crisis as well as during normal operations provide solid, practical advice on how to prevent a cultural institution from being misrepresented. A lengthy section on "Fire Prevention and Emergency Planning" describes in uncomfortable detail the omnipresent fire hazards in any cultural institution and the damage that can be done to collections by poorly designed fire suppressant systems and firefighters who have not been briefed on the peculiar characteristics of museum, archival, and library materials. Basic, clearly illustrated descriptions of the most common fire detection and fire suppressant systems are given along with the step-by-step procedures to follow in firefighting in a cultural institution. Finally, a lengthy essay on comprehensive contingency planning explains how a serious emergency might be prevented from becoming a complete disaster. Attention is paid to the basic areas which must be covered in any comprehensive contingency plan.

The very lengthy technical section entitled "Security Methods for Museums, Art Facilities, and Libraries" deals with intrusion detecting systems, alarm systems, closed-circuit television monitoring, perimeter control, locks and key control, and

safes and vaults. There are examples of the kinds of questions that should be asked in security surveys or inspections and practical tips on the transportation of cultural objects. An important issue in security — the quality of the human guards themselves — is tackled in Section VI, “The Security Force.” Sample job descriptions and guidelines for training security guards are provided. Basic policies and post orders are detailed. Of particular interest is an essay which suggests ways to improve the motivation of security guards to the benefit of the institution, its collections, and users. Finally, the section entitled “Art Theft and Investigation” discusses the proceedings of the International Criminal Policy Organization — Interpol’s First International Symposium on Thefts of Works of Art and Cultural Property held in June 1977. This section offers guidelines for reporting and investigating thefts. The book concludes with an extensive bibliography covering all imaginable aspects of security in cultural institutions.

Although these essays are aimed primarily at the museum curator, their breadth of approach makes them invaluable to archivists. They are written clearly and succinctly and lend themselves to quick reference. Certain sections may be read and applied in isolation but, when taken as a whole, the volume provides a good overview of “systems design” for security in cultural institutions. Several of the essays are illustrated liberally with clear diagrams. And, in many instances, sample forms and questionnaires enable the interested curator to adapt the essays easily to his or her own institution. Lawrence Fennelly has organized a definitive collection which will be a most useful addition to any archives’ reference library.

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**British Archives: A Guide to Archive Resources in the United Kingdom.** JANET FOSTER and JULIA SHEPPARD. Detroit: Gail Research Company, 1982. xxv, 553 p. ISBN 0-8103-1126-7 \$65.00.

General information about the existence and location of archival repositories, their hours of service, and rules governing access to and use of their holdings has not always been easy to obtain for British archives. In 1948 the Historical Association published a helpful guide to county record offices as an appendix to its pamphlet *County Records* by F.G. Emmison and Irvine Gray. *List of Record Repositories in Great Britain*, published by the British Records Association in 1956, identifies 155 repositories of various kinds; however, archives at the colleges of Oxford and Cambridge were excluded. Additional lists compiled by the British Records Association have since appeared — the latest one in *Archives* 14 (Spring 1980), pp. 163-77. In the early 1960s, the Royal Commission on Historical Manuscripts began publishing *Record Repositories in Great Britain*. Now in its seventh edition, it lists about 180 repositories. Related tools which provide useful information on British archives are: *Libraries in the United Kingdom and the Republic of Ireland* (1977), *Research Libraries and Collections in the United Kingdom* (1978), and *The Libraries, Museums and Art Galleries Year Book* (1981). Useful as they may be, these guides were never intended as adequate archival directories. Without a comprehensive current directory of archives, researchers have often been like explorers crossing a little-known continent. For some locations their map had been