

The appendices are useful. They include sample form letters for requesting permission to use copyrighted works. Other appendices include a copy of guidelines for minimum standards of educational use as determined by Congress, as well as highlights of pertinent sections of copyright law.

The book pays some consideration to new information and communication mediums, evidenced by its coverage of computer software licensing, the use of graphics on the Web, etc. Despite these examples, though, its overall attention to the impact of technology on copyright law interpretation is minimal. It does not mention electronic reserves at all. The value of the manual would have been enhanced by more discussion of the problems posed by new technologies. However, despite this small gap, *Guidelines for Educational Use of Copyrighted Materials* is an excellent digest of current copyright law—concise, practical, and easy to use. It takes a conservative approach to interpretation of the law, erring (if at all) on the side of caution. But its advice is solid and practical—a safe course of action for those who are disinclined to test the boundaries of the law and a wise position for the university administration to promulgate. It is useful to educators, instructional support personnel, and information specialists in libraries, Web design, or computing labs. It condenses a relatively indigestible law into manageable and comprehensible information bites, providing a solid overview of copyright law as well as answers to specific application problems.—*Janita Jobe, University of Nevada, Reno.*

**Harwit, Martin.** *An Exhibit Denied: Lobbying the History of the "Enola Gay."* New York: Copernicus, 1996. 477p. \$27.50, alk. paper (ISBN 0-387-94797-3). LC 96-18676.

Given the Supreme Court's recent ruling that the National Endowment for the Arts must consider community standards of decency in allocating federal funds to artists and arts venues (museums, libraries,

etc.), it becomes ever more imperative that opponents of censorship understand how self-appointed arbiters of cultural products use the media and political lobbyists to circumscribe artistic and intellectual freedoms. Harwit's book is an important contribution to such understanding.

Call this book an "anatomy" of a case of censorship, and you will have an apt description. In 477 pages, Harwit, director of the Smithsonian Institution's National Air and Space Museum (NASM) from 1987 until he was forced to resign in May 1995, describes in great detail the way lobbyists for veterans organizations caused the cancellation of a NASM exhibit that would have made a major contribution to the public's knowledge of World War II. Titled "The Last Act: The Atomic Bomb and the End of World War II," the exhibit was to feature the airplane that dropped an atomic bomb on Hiroshima on August 6, 1945, and was scheduled to open as part of commemorations surrounding the fiftieth anniversary of the end of the war. It was controversial, but as becomes evident from Harwit's book, the opposition was really quite a small, but powerful, part of the veteran community. The book is organized chronologically and relies heavily on quotations from exhibit planning documents, label scripts, memos, correspondence, newspaper stories, and editorials. As Harwit notes, the extensive use of quotes was necessary given that much of the debate surrounding the exhibit hinged on words and phrases from the script, archival documents, and other sources. The quotations allow the reader to judge the merits of the debate.

*An Exhibit Denied* tells a tragic and disturbing story. The development, use, and ongoing manufacture of atomic weapons have become a central feature of modern life. As the guardians of the *Enola Gay* (a B-29 Boeing bomber), and as museum professionals charged to "collect, preserve, and display aeronautical and space flight equipment of historical interest and significance . . . and [to] provide educational material for the historical study of

aviation and space flight,” curators at NASM knew that any display of the aircraft would be controversial. They knew that although many veterans might want to see the “Enola Gay” as part of a celebration of the fiftieth anniversary of the end of the war, the way the war ended—with the atomic bombings of Hiroshima and Nagasaki—was not considered by many people to be a celebratory event. Therefore, any display of the plane had to provide the public with information and artifacts that placed the *Enola Gay*'s mission within its historical context and that recognized the impact its mission had not only on the Japanese city it destroyed, but also on modern life around the world.

NASM curators, working with advisors from the academic community, from veterans organizations, and from Japan, created an exhibit that made accessible to the public the latest scholarship on this period, much of it based on recently declassified documents. The exhibit honored the men and women of the U.S. armed forces who served in the war, and treated with sensitivity the tragedy and horror of the atomic bombings. It also challenged several deeply held beliefs about the use of the atomic bomb. This challenge proved intolerable to a few individuals and organizations, and it is to Harwit's credit that he presents the case in an even-handed and considerate manner. The book maps in fine detail the interplay during the exhibit's planning between “five old men” (vets initially concerned with the physical restoration of the *Enola Gay*) and the Smithsonian; between these men, veterans organizations, and members of Congress; between the Smithsonian Institution and the NASM; between the academic community and the museum; and between all of these and the media.

In one revealing chapter, “The Media and a National Museum's Defenses,” Harwit quotes from an interview given to the editor of *Defense Week* by the Air Force Association's chief of media relations, Jack Giese. The AFA, an organization that lobbies Congress on behalf of the

Air Force and has a membership consisting of veterans and military contractors (Boeing, Corning, McDonnell Douglas, GE, Unisys, etc.), was the main opponent of the NASM exhibit. In the interview, Giese describes how the AFA strategically fed the media with sound bites that supported its “spin” on the exhibit. Giese even boasts that although the AFA was free to feed its version of the debate to the press, Congress, and the public, the NASM was hampered (by rationality!) in responding to AFA criticisms. “I [Giese] come on the *Today* show. I've got my sound bites, boom they go to him [unnamed Smithsonian spokesperson]. He starts building a clock, talking about ‘Well, you have to understand,’ He's getting no points across. He's doing a rational discussion. He does not know the media he is in.” The extent to which the media permitted itself to be force-fed by the AFA is indicated by a *Defense Week* editor writing in the *American Journalism Review*:

The controversy was largely fueled by media accounts that uncritically accepted the conventional rationale for the bomb, ignored contrary historical evidence, and reinforced the charge that the planned exhibit was a pro-Japanese, anti-American tract. . . . After members of Congress intervened, the story, as covered by the media, degenerated into a shouting match. . . . Reporters, columnists and editorial writers often used criticism by the AFA, the American Legion and other veterans' groups as a club to beat on the museum. And while the public was continually informed about the veterans' groups' take on the exhibit plans, news organizations failed to report that a number of historians had actually praised the museum for its efforts.

One of the important aspects of Harwit's book is that it fully documents the ebb and flow of support given the exhibit, not only by academic historians,

but also by military historians and Smithsonian administrators. Although he later would ignore the fact and campaign fiercely against the exhibit, Air Force historian Richard Hallion, commenting in a February 1994 memo to Harwit on the first draft of the exhibit script, wrote: "Overall, this is a most impressive piece of work, comprehensive and dramatic, obviously based upon a great deal of sound research, primary and secondary."

Harwit also recounts the manner in which criticism from the academic and peace communities played into the hands of the AFA. Soon after the NASM curators announced they would be consulting with the American Legion over changes to the exhibit script, several historians voiced opposition to such collaboration. Harwit writes:

I felt the historians and pacifists had not been helpful. They criticized us for submitting to pressures from veterans' groups without knowing what we had done or why. And they failed to make their own countervailing views known through the media or in Congress. That combination of criticism and political inactivity acted to add to the criticism advanced by the Air Force Association and other detractors, who often claimed that neither they nor the historians were happy with the exhibition.

As one of the few people fortunate to have read both the first and final script for the exhibit, this reviewer shares Harwit's aggravation toward the groups that should have rallied to support the NASM. The input from veterans groups did not pressure curators into betraying historical facts. The exhibit was greatly strengthened by all those who reviewed it, and NASM curators proved valiant in their determination to present the public with a comprehensive and objective exhibit of a turning point in world history.

*An Exhibit Denied* is recommended as a rare and fair eyewitness account of an

important case of censorship. It will also provide educators with a fascinating glimpse of the battles waged within the contested terrain of public history. Lessons learned from the *Enola Gay* controversy should guide librarians, educators, and all others who oppose censorship to be mindful of the tactics of censors and to be prepared to rapidly organize anti-censorship forces when the opportunity arises.—*Elaine Harger, W. Haywood Burns School, New York City.*

*Research Misconduct: Issues, Implications, and Strategies.* Eds. Ellen Altman and Peter Herson. Greenwich, Conn.: Ablex, 1997. 206p. \$73.25, cloth (ISBN 1567503403); \$39.50, paper (ISBN 1567503411). LC 97-18061.

This collection of eight essays explores the uncomfortable topic of research misconduct from the perspective of its impact on libraries and librarians. Whether it is called research misconduct, academic dishonesty, or just plain fraud, the subject goes well beyond simple plagiarism and includes the intentional fabrication and falsification of scientific, medical, or academic research generally. This disconcerting phenomenon seems to be occurring with increasing frequency among professionals of the intellect, but it is not a subject that university administrators or the heads of learned societies relish discuss-

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