Reviews

Edited by Adrian Cunningham

Michele F Pacifico and Thomas P Wilsted (eds), *Archival and Special Collections Facilities: Guidelines for Archivists, Librarians, Architects, and Engineers,* Chicago, Society of American Archivists, 2009. 204 pp. ISBN 1 931666 31 8. US$35.00 + postage and handling.

This publication was developed by a panel of professional archivists, librarians and building consultants under the aegis of the Society of American Archivists (SAA). There was recognition by the SAA's Standards Committee that cultural and collection agencies in the USA did not have easily understood guidelines to help them work with the building design industry to deliver the buildings they require to preserve and protect their collections.

The book is written for archivists, librarians, conservators and others responsible for the management of valuable and irreplaceable collections who do not have an understanding of building construction and the critical systems that support the operations of the institutions. The aim of the authors is to provide their audience with basic information that they can use when working with and developing functional design briefs for building designers. They have successfully provided information, definitions and details of the many components that make up a building in a manner that makes it easy for people without a facilities management background to understand.

Each section of the book covers one of the fundamental elements of building design including: selection of site; building construction; archival environments; materials and finishes; storage equipment; functional spaces; as well as the critical elements of fire protection, security and lighting systems.

The information provided in the guidelines is structured in way that makes it easy to use as a reference source and avoids using technical and confusing language. Technical details are provided in tables making the information easier to absorb. It is useful and refreshing to have guidelines that also list materials that should not be used or are prohibited.

In a world focusing on global warming, greenhouse gas emissions and carbon footprints, it is interesting that, while a number of chapters make reference to the need for the building and systems to be energy efficient, most recommendations in the guidelines are made in passing without suggestions for how energy efficiency might be achieved. The section on building construction encourages the provision of 150% of the calculated power needs. Consideration of passive heating and cooling, siting the building to take advantage of or minimise climatic impacts have not been addressed. Energy is a high and continually increasing cost that collecting institutions have to manage. A section on energy efficient design needs to be incorporated into these guidelines.

There is a comprehensive and very useful bibliography. While Australia is mentioned in the introduction as having archival related national standards no reference has been made in the bibliography to these standards.

This publication is seen by the SAA as the first phase in a five-year review process to assess the guidelines and determine their usefulness to the profession. It is the SAA's aim 'to create a fully developed national standard for archival facilities' (p. 6). At this stage the guidelines are, very much, a sound base that will need further development and detail before they could be used as a national standard.

Archival and Special Collections Facilities: Guidelines for Archivists, Librarians, Architects, and Engineers was officially adopted as a standard by the Council of the Society of American Archivists in February 2009.

Alison Daley
National Archives of Australia

Pacific Regional Branch International Council on Archives (PARBICA), *Recordkeeping for Good Governance Toolkit*, PARBICA, 2007 (ongoing). Available at <*http://www.parbica.org/Toolkit pages/ToolkitIntropage.htm*>, accessed 18 March 2010.

The *Recordkeeping for Good Governance Toolkit* currently consists of 11 guidelines covering various aspects of recordkeeping. The toolkit was produced by PARBICA in association with Archives New Zealand, and National Archives of Australia, with support from AusAID and NZaid. The purpose of the toolkit is to help archivists and government officials to improve the state of recordkeeping across the Pacific region. Information contained within the toolkit is very useful, clear, and adaptable, making it a wonderful resource for use by any organisation interested in updating its records management regime.

The toolkit's introduction defines basic recordkeeping concepts, and briefly outlines what will provided by the toolkit. Each guideline is tailored for use by the Pacific region, and covers a specific recordkeeping subject. The guidelines are easy to read as they use everyday language, avoid jargon, and explain how the information they contain can be used effectively.

Subjects covered by the guidelines are as follows:

- Guideline 1: Recordkeeping Capacity Checklist;
- Guideline 2: Identifying Recordkeeping Requirements;
- Guideline 3: Model Recordkeeping Policy;
- Guideline 4: Administrative Record Plan;
- Guideline 5: Adapting and Implementing the PARBICA Administrative Record Plan;
- Guideline 6: Developing and Implementing Record Plans for Core Business Functions;
- Guideline 7: Disposal Schedule for Common Administrative Functions;
- Guideline 8: Implementing the Disposal Schedule for Common Administrative Functions;
- Guideline 9: Adapting the Disposal Schedule for Common Administrative Functions;
- Guideline 10: Starting an Appraisal Programme; and
- Guideline 11: Training Pacific Government Island Officials in Using PARBICA's Toolkit: Train the Trainer.

The purpose of guideline 1 is to evaluate the recordkeeping systems currently in use so that areas for improvement can be identified. Guideline 2 builds on this by providing information on where and how archivists may find the recordkeeping requirements of their organisation. Together, these guidelines enable archivists to determine what aspects of recordkeeping they need to focus on in order to meet their recordkeeping requirements.

Guideline 3 briefly outlines why a policy on records management is needed, and then provides a sample policy. Information contained in this guideline includes how to tailor the policy for use by specific organisations, and how to implement the policy.

Guidelines 4, 5 and 6 cover a record plan for providing files with titles. Guideline 4 contains a draft functional plan that can be tailored for use, along with information on how to use it. The plan consists of a table for various common functions that covers associated activities, and provides for each a description of the activity, examples of tasks, and examples of records. Guideline 5 provides information on how to tailor the plan for use by a specific organisation, and guideline 6 covers how to expand the record plan to cover functions specific to that organisation. The process is clearly explained, with step-by-step instructions.

Disposal is covered in guidelines 6 to 10. A draft disposal schedule covering common administrative functions is contained within guideline 6, with an explanation of what a schedule is and how it might be used effectively. As with the information on record plans, it is followed by a guideline on how to implement the schedule (guideline 7) and one on how to expand the schedule to cover core functions of a specific organisation (guideline 8). The guidelines include decision trees that address the process to be followed, as well as sample forms.

I found guideline 10, 'Starting an Appraisal Programme', to be particularly interesting. It provided some basic information on what appraisal is and how it should be conducted. This included the use of sample survey forms and appraisal reports to identify and document value, as well as a list of criteria for identifying records that should be retained permanently. Guidance on how to assess records for value was included, along with templates and instructions for their use.

The final guideline provides vital information on how to build a training program that makes use of the toolkit. It covers how to plan the program, what should be considered, methods of delivery, content design, how to profile participants, and other very useful information. Appendix 1 contains the 'Training the Trainer Resource Pack' developed by Margaret Crockett and Janet Foster from the International Council on Archives. Later appendixes include suggestions for presentation slides and handouts to support the information contained in each guideline, and templates for training plans and feedback surveys.

The PARBICA *Recordkeeping for Good Governance Toolkit* contains a great deal of information that would be very beneficial for many organisations. It is easy to read and absorb, and can be tailored to meet the needs of various recordkeeping environments. It is a wonderful resource for archivists and records managers.

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Melissa M Terras, *Digital Images for the Information Professional,* Aldershot, Ashgate, 2008. 258 pp. ISBN 978 0 7546 4860 4. £60.00 (hardcover) or £54.00 (e-book).

A book on digital images – without a single image apart from those appearing on the dust jacket. But it is testament to the strength and clarity of writing that the whole still works. The author is Senior Lecturer in Electronic Communication at University College London's School of Library and Information Studies. Her objective in writing this book was to provide in non-technical language an overview of the main issues relating to access and preservation of digital images, the fundamentals of digital imaging and associated technologies. It is written from the perspective of a humanities graduate having to grapple with an unfamiliar domain, with associated specialist terminology.

The intended audience of 'information professionals' includes individuals working in libraries, archives, museums or other information environments. Unusually, the author is mostly very successful in writing for all these different perspectives and certainly appears to acknowledge the fundamentals important for each occupational group.

Terras acknowledges the high risk of technical obsolescence inherent in her subject matter and addresses this by focusing on the principles and historical context of the discipline, rather than up-to-date implementations. When she does reference current projects sufficient background information is always provided so that the reader can explore what has happened post publication. Excellent references are provided throughout, and each chapter concludes with a brief further reading discussion summary. Where applicable, individual chapters also have summary concluding guidelines and advice.

The book consists of eight chapters. The introduction provides the definition of key concepts, including 'digital', and clearly differentiates between vector images and bitmapped graphics. The focus of the book is on the latter, as this is the most prevalent format for online images. The second chapter provides an account of the historical development of imaging technology. As pictures were first transmitted by electricity in the mid-nineteenth century, and the first digital image invented in the 1950s, there is plenty of ground to be covered. The following chapter should be required reading for both practitioners and students as it addresses the fundamentals of digital images in jargon-free language. Pixels, colour depth, resolution, image size and compression are all dealt with very clearly indeed. This is followed by an in-depth discussion of file formats, and again, this is a very useful resource which clearly explains why different formats should be used for access and for preservation purposes.

The chapter on digital images and memory institutions is really about digitisation projects. Here, despite a range of references, the emphasis appeared to me to be more on library collections and needs, rather than specifically archival concerns. Nevertheless, given the wide range of resources that are provided, anyone wishing to proceed further down any particular track should be able to do so. The following discussion on personal digital image collections is the one that is possibly most relevant to recordkeepers. The issues identified here relating to the changing nature of evidence, and the sheer volume of digital images, provide plenty of food for thought. Terras compares the images recording the shooting of John F Kennedy (on 8mm film) with the digital images captured on cameras and mobile phones of Benazir Bhutto's

assassination. As Terras points out, in the 1960s it was sheer chance that anyone with the necessary equipment was in the right place at the right time, whereas today it would be remarkable if such an event was not captured. But whether or not information professionals are equipped to deal with this proliferation of digital imagery is another question entirely. In the concluding section of this chapter Terras highlights problems inherent in ensuring the longevity of personal digital collections and provides a strong call for greater involvement of librarians and archivists. This certainly is an area where we can provide much more advice and guidance.

The final two chapters deal with image metadata and current issues respectively. Discussion of metadata is weighted heavily towards retrieval and discovery, but is useful for identifying specialist schema. Folksonomies are briefly described but not discussed in any depth. The current issues identified devote much attention to colour, and far less to truth and authenticity. Copyright receives some attention, but disappointingly just a single paragraph is devoted to sustainability of collections.

All in all, this book is very highly recommended as a reference resource for anyone working with digital images. Which must include all of us, whether we want to acknowledge this or not. Given the prevalence now of digital images providing information as evidence, it is critical that we engage with this technology. Melissa Terras provides a very accessible account of digital image technology so there should be no excuses for being deficient in this area.

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Maryanne Dever, Sally Newman and Ann Vickery, *The Intimate Archive: Journeys Through Private Papers*, Canberra, National Library of Australia, 2009. 198 pp. ISBN 978 0 642 27682 7. $34.95 (paperback).

The Intimate Archive looks at the issue of using archival material to research the personal lives of three Australian women – Marjorie Barnard (Dever), Lesbia Harford (Vickery) and Aileen Palmer (Newman). The three authors use the personal papers including private letters, diaries and

notebooks held in the National Library of Australia, the Mitchell Library, State Library of New South Wales, State Library of Victoria, University of Melbourne Archives and the Rare Book Collection, Monash University.

I found the 39-page introduction fascinating and thought-provoking, and if you do not get a chance to read this book in it's entirety, at the very least read the slightly revised introduction that appears in this edition of *Archives and Manuscripts*. The introduction has four sections: The Intimate Archive; Into the Archive; Journeys through Private Papers; and Touching the Past.

The first section 'The Intimate Archive' starts off with an interesting statement – that today archives are 'sexy' and that researchers across the humanities are using archives, even going so far as to say they are suffering 'archive fever'. The authors go on to explain that this feverish condition is:

- brought about by the 'power of historical explanation' in reclaiming the lives of subjects who have been 'hidden in history';
- a sign of the extent we have made a fetish of the archive as a 'literal substitute' for the 'reality' of the past;
- a desire to record and control memory, history, canonicity and produce selective views of national cultures; and
- a desire to discover and make sense of what has been recorded.

They sum up these competing strains of 'archive fever' by saying that they all have in common a 'passion for origins and genealogies'. The authors then go on to say that 'the will to archive' is not just exhibited by scholars, but a part of contemporary culture as seen in virtual archives on websites such as Facebook and MySpace where individuals record details of their own lives where, in essence, they are their own archivist.

This leads into a discussion of issues such as access, interpretation, privacy and ethics and how each author approached their research on the individual women and their personal lives. Dever explores writer Marjorie Barnard's affair with a married man, Frank Davison, by piecing together surviving sources, mostly letters to third parties. Vickery looks at the poet Lesbia Harford, who has a very interesting history although she died young at the age of 36. Finally Newman examines the archive of Aileen Palmer, daughter of authors Vance and Nettie Palmer.

The second section of the introduction, 'Into the Archive', looks at the archives and how there has been a move away from seeing them as simply 'storehouses of records', or receptacles for 'the stuff of history' to wanting to know how the archive came about, whether by accident or serendipity. Again another very thought-provoking section with many issues raised and explored.

The third section 'Journeys through Private Papers' looks at the experiences researchers have with records and how each person's experience may be different; how some may have empathy for the person being researched, while others may feel dislike for their subject. There is also the researcher's own feelings and the impact the research has on them. Alice Yaeger Kaplan said that 'only the most extreme emotions can drive people to the drudgery, to the discomfort, of sitting and sifting through dog-eared documents, manuscripts, microfilms', but the authors add that the pleasures of archival research outweigh this 'drudgery'.

'Touching the Past' is the final section of the introduction which also raises a number of points and ideas, one of which is the obsessive involvement with paper and what it is like to hold a document in our hands. They give the example of Ted Bishop holding Virginia Woolf's suicide note. I know from my own experience, that when I researched a suicide some years ago, reading the note left behind brought tears to my eyes, even though I did not know the person and it was over 100 years ago. I have had similar experiences holding a last will and testament signed by my ancestor.

The three chapters are Marjorie Barnard Falls in Love; Lesbia Harford's Romantic Legacy and Aileen Palmer's Textual Lives. Each is an interesting read and I suspect it might have been useful to know more about the women prior to reading these chapters. Each chapter has extensive footnotes, often providing further background and explanation.

There is a short afterword summing up what the authors were hoping to achieve, which was to describe through the private papers that have survived and ended up in public institutions the intimate lives of three women. By choosing to make the archival record part of their stories, and by including their own feelings and responses to their research, they have most definitely achieved their goal.

Finally there is an excellent list of references and an index.

There were so many thought-provoking ideas and issues raised in the introduction that we asked the authors if they would be interested in publishing a slightly modified version in this issue of *Archives and Manuscripts* (see pp. 94–137). Overall it is a very readable publication and of especial interest to archivists and anyone who has ever worked with personal papers.

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Mark Greengrass and Lorna Hughes (eds), *The Virtual Representation of the Past*, Farnham, Ashgate, 2008. xxvi + 226 pp. ISBN 978 0 7546 7288 3. £60.00.

The physical sensations of archival research invest the experience with a certain frisson. Each turn of the page, each new stack of files, brings a surge of excitement and expectation. Such sensual pleasures are missing online, but in their place are new possibilities for discovery and use, as well as the sheer comfort and convenience of researching from home in your pyjamas.

The two experiences are simply different. Researching online is not some poor-quality facsimile of an 'authentic' archival journey. Indeed, while there are those who argue that digitisation has distanced scholars from primary sources, this interesting volume of essays suggests that the creation of digital surrogates allows 'a previously unimaginable empowerment and democratisation of source materials' (p. 192).

But the relationship between source and surrogate is not without its problems. This book is the product of a 2006 seminar at which historians and archaeologists surveyed issues and approaches relating to the representation of the past in digital form. As a snapshot of a rapidly evolving field, some of the contributions have inevitably fallen out of date, particularly those that focus on specific technologies. However, many of the broader questions remain worthy of reflection.

What sorts of history do we favour through the quality and character of our digitisation practices? A number of chapters examine the

types of information we can and cannot extract from digital images. Andrew Prescott suggests we look beyond the textual content of our sources, exploring digital images for hints and traces of a document's history. We hear much clamour about the loss of context wrought by our move online, but new methods of document analysis suggest a radical re-contextualisation that better exposes the process of record creation.

This led me to wonder about using the initials and annotations on many government records to reconstruct the workings of bureaucracy. However, if such deep readings of digital images are to be encouraged we have to stop thinking of digitisation as a substitute for photocopying. Too often digitisation is conceived of only as access for the masses, driven by the lowest common denominator and constrained by fears of copyright violation.

New forms of representation also bring new modes of discovery. Tim Hitchcock's stimulating essay considers how the practice of history will change as the content of archives is opened to keyword searching. Existing archival structures reflect institutional practices, he argues. Navigating through these structures, it is the institutional voice 'in all its stentorian splendour' that we hear – 'effectively drowning out the quieter tones uttered by the individual' (p. 83).

But as the content becomes searchable, individual voices start to bubble to the surface. People, not policy, become our point of entry to the records, changing the very nature of our histories. 'What does the world look like if social change is modelled historically as the outcome of individual interactions with institutions,' Hitchcock asks in conclusion (p. 90). He encourages us to be sensitive to the power relations embedded within our access regimes, and reminds us that records documenting the lives of individuals have significance beyond the well-trodden paths of family history.

The success of geographic information systems in adding a spatial dimension to our understanding of the past is described in a number of chapters, but so too are the limitations of current modelling techniques. As Ian Gregory notes, 'Space and time are concepts that we understand intuitively until we start thinking about them. Then they become complex and difficult' (p. 136).

Time provides the very fabric of history and underlies many of our assumptions about the organisation and description of archives. And yet the moment we try to define events or periods we find the boundaries are permeable and slippery. The beginnings and ends we so confidently assert do not stand up to the demands of digital representation. As Gregory notes, by improving and enlarging our models we can create better visualisations, challenge existing orthodoxies, and build new understandings. Through time we know change, through space we know contingency.

According to the concluding essay, this volume 'has at its core new ways of engaging with primary source materials' – ways which were 'previously unimaginable' (p. 192). As new technologies open up an exciting realm of opportunities, we need to find ways to open our minds as well. Discussions, such as those contained in this book, help expand our imaginations.

Tim Sherratt

Elizabeth Shepherd, *Archives and archivists in 20th century England,* Farnham, Ashgate, 2009. xiii + 245 pp. ISBN 978 0 7546 4785 0. £60.00.

Dr Elizabeth Shepherd of University College London has produced what is claimed to be the 'first comprehensive study of the historical development of archives and archivists in twentieth-century England' (p. 1). Despite its title, *Archives and archivists in 20th century England* covers a broader sweep of history, starting with movements to establish the Public Record Office in 1838 through to the formation of the National Archives of the United Kingdom in 2003. The book is not just an administrative history of archival institutions, it also covers the formation of professional identity including professional organisations and education. It also explores, to a lesser extent, the emergence of records management in the latter half of the twentieth century.

The book covers four key themes: political engagement and enactment of archives and records legislation; the emergence of a complex and distinct workgroup; exclusive professional organisations, and archives and records management education. These themes provide the structure of the book, with two chapters on each theme, plus an extensive

introduction and briefer conclusion. In addition, each chapter features a useful conclusion, summarising the information presented and drawing together key points. A list of acronyms (which this reviewer frequently referred to!) and index are also included.

True to its name, the book keeps its focus on the profession in England, with only occasional mentions of international developments. The introduction does, however, include a useful summary of the international scene, mainly covering the Netherlands, the USA, Canada and Australia.

Chapters 1 and 2 examine the reports, legislation and commissions that succeed (or failed) in establishing archival institutions and other mechanisms for the protection and care of records. The book highlights the emergence of the English focus on public records and comparative neglect of private and local records.

Chapters 3 and 4 follow on from the political arena covered in the previous chapters, detailing the emergence and development of archival institutions in England. Chapter 3 focuses on the national scene, in particular the work of the Public Record Office and Historical Manuscripts Commission. Chapter 4 examines local and specialist archives.

Chapters 5 and 6 look at the emergence of professional associations, starting with organisations such as the British Records Association, for all with a scholarly interest in records, moving through to true professional associations such as the Society of Archivists.

Chapters 7 and 8 cover archival education including the rise of tertiary courses and education provided by professional organisations, also looking at the emergence of records management as a separate area of study.

The chapter split within each theme is not consistent. For example, chapters 1 and 2 on the enactment of archival legislation and the formation of archival institutions resulting from this, is spilt chronologically with chapter 1 covering from 1838 to post-World War II, and chapter 2 from postwar to 2003. In contrast, chapters 3 and 4 are split between national initiatives, and local and specialist archives. This structural mix did occasionally result in some chronological confusion for this reviewer at least!

The second half of the book is stronger than the first, the author painting a comprehensive and enlightening picture of not only the emergence

and development of professional organisations and education, but how the forms these took contributed to the strengths and weaknesses of the English archival profession.

The first half of the book suffers from the thematic split imposed on the chapters. The distinction between how government shaped the profession in chapters 1 and 2, and the actual formation and development of national and local institutions in chapters 3 and 4, unfortunately separates cause and effect. The personalities and organisations that drove the passage of legislation and formation of commissions are detailed in chapters 3 and 4 (and to a lesser extent in chapter 5), the actual legislation and work of commissions in chapters 1 and 2, and the impact of these in chapters 3 and 4. For this reason, this reviewer found the earlier chapters a less engaging read. The information presented in these chapters became more meaningful once I had read the later chapters.

Despite these minor faults, Elizabeth Shepherd has produced a scholarly and comprehensive account of the emergence of the English profession. The author's PhD thesis was on this topic and her background shows, with the work drawing on a wide range of primary and secondary sources. Given the subject area, it is not a mandatory item for every Australian archivists' bookshelf, however it is a valuable resource for all those interested in the history of our profession.

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The Arts Centre, Melbourne, *Nick Cave: The Exhibition,* the Arts Centre, Melbourne; Queensland Performing Arts Centre, Brisbane; WA Museum, Perth; and National Library of Australia, Canberra, 2007–09.

> curator: 1. the person in charge of a museum, art collection etc; a custodian. 2. a manager; overseer; superintendent. 3. guardian, as of a minor, lunatic etc.
>
> exhibition: 1. an exhibiting, showing or presenting to view. 2. a public display of feats of skill, athletic prowess, etc, as a boxing bout in which no decision is reached.
>
> *Macquarie Dictionary,* fifth edition

What might it look like if our management, custodianship, our *guardianship* of our own lives were made physical? An answer might be found in the recent *Nick Cave: The Exhibition*, from the Arts Centre, Melbourne.

The *Age* newspaper's headline for its review of this exhibition might sum it up: 'Nick Cave makes a public exhibition of himself'. We are used to hearing the curator's voice in museum exhibitions and, increasingly, hearing many voices contesting the same ground. There is really only one voice, however, in this exhibition, and it belongs to Mr Cave.

In the same *Age* review, Cave claims to feel 'slightly queasy' when looking at the exhibition, and says that 'I've never had that much interest in the past. I have evolved and rarely look back.' He may not be looking back, but Cave appears to have spent much of his life looking forward and assiduously curating his image and the vision others may have of it in the future.

The exhibition material tells us that we will be able to 'go behind the music and into Nick Cave's imagination and the sources of his unique vision through original lyrics, notebooks, artwork, photography and books.' The trouble with going into a person's imagination is that we only have his word to go on.

The voice guiding us on this journey is at times literally Cave's. Curator Janine Barrand says that the more she got to know Nick Cave the more she wanted to tell the story of his creative life. In putting together the exhibition she asked him to identify 50 people and things that had inspired him, and then gave him free reign to put images of them in the exhibition space. Cave set himself up in an office at the Arts Centre and began writing stories of some of the objects he had provided for the exhibition - stories which according to the exhibition's website, 'emerged from that office so prodigiously and so perfectly that they became an integral part of the exhibition: an alternate storyline that you can both listen to [in recordings made by Cave] and read offering further ways in which to understand Nick Cave's creative life and imagination'.

It is hard to find what these stories are an alternate to. There is little to differentiate the stories told by Cave from the ones told by the curator

– except that Cave's are more evocatively written and, Barrand said to the ABC in Canberra, more interesting. In other places, the curator tells the narrative story of some of the objects, but this can only be a story had from Cave. There are quotes from Cave stenciled large on the exhibition walls. One of them reads: 'Nick the stripper ... hideous to the eye ...'

There are other ways of doing an exhibition of this kind. In 2002 the Mornington Peninsula Regional Gallery put together *Nick Cave: The Good Son*, which, curator Rodney James told the *Age*, had its impetus in 'a series of works the gallery had in its permanent collection ... *The Good Son* [included] work that is directly connected with Cave, and pieces that have a less direct relationship with him and the bands he was part of'. The exhibition was intended to explore the relationships, aesthetics and sensibilities of 'a particularly creative period in Melbourne, of a St Kilda culture', James said. 'If it were just based on Nick's persona, it would be fairly limited'.

Even a regional Victorian gallery can't escape the eye of the master curator, and James told the *Age* that 'everyone he approached about material always asked, "Does Nick know about this?".' Cave contributed eight items to the exhibition, including notebooks and drawings. The *Age* article says they were selected at random. Chapter one of the book accompanying the Arts Centre exhibition begins by saying 'It has been Nick Cave's destiny to write his world into existence.' It seems he has also felt the need to write his existence into the world.

For archivists there is a lot to ponder in the *Nick Cave: The Exhibition*, and the treatment of documentary records is at times fascinating. In some places they are – somewhat absurdly – given exhibition labels like art objects: 'Handwritten lyrics by Nick Cave for "Truck Love", 1983. Black pen and blue pen on paper'. Others have no labels at all. An absorbing interactive allows us to flick through a virtual version of one of Cave's notebooks, but the shadows and bleed-through of ink give away the fact that pages have been omitted. A long low cabinet of papers splays out documents, perhaps or perhaps not in some kind of sequence – drafts of Cave's novel *And the Ass Saw the Angel*. Each document is clearly written at a different time – different inks and papers, some typed, some in tiny cramped handwriting. Another pile of

papers, arranged to look equally haphazard, is on inspection carefully typed and corrected with editor's marks and numbered pages. There is construction here as well.

It may seem that the curator at times didn't quite know what to do with the records in the exhibition, but Cave clearly understands their importance. In one of his personal contributions to the exhibition Cave tells the Story of the Computer, where, in the late-1990s he started writing his songs on computer and making edits on screen:

> But the down-side is that the whole journey to the final creation is lost and in many ways it is this stuff that is the heart and soul of the song ... The great thing about a manual typewriter is ... that you never really lose anything ... So I'm, back with the notebooks now. *DIG, LAZARUS DIG!!!* was written by hand, on paper and this album is an absolute haemorrhaging of words as a consequence – no delete button – and, um, all is well in the garden.

There are alternative sources in the exhibition, although these are hardly critical or reflective. Apart from the objects donated or loaned by Cave, two major portions of the exhibition come from photographers Polly Borland, Bleddyn Butcher, Peter Milne and Anton Corbijn, and objects from the collection of long-time fans, the Trute family, who also contributed to the 2002 exhibition. The photographs are beautiful, often intimate and haunting, and ultimately authorised. Similarly, the fan material is largely composed of artefacts produced by Cave and the band.

There seems to be a growing trend of mounting exhibitions about living people, with their consent and involvement. *Dennis Hopper and the New Hollywood* is currently showing at the Australian Centre for the Moving Image in Melbourne. It claims to retrace 'the paradoxes that emerged in an America undergoing cultural, social and political transformation ... [by bringing] together Hopper's own photography and film work as a director and actor with his exceptional private collection of contemporary art.' Kylie Minogue has also had the treatment from the Arts Centre, Melbourne, which aimed to give a 'glimpse into the costumes and techniques that go into creating the image of today's pop star'. At least the first time around the Arts Centre was up front about

who and what is being created. Currently in London we have the band-endorsed *Abbaworld*, threatening to go on a world tour with dates yet to be announced.

Is there anything wrong with this? Paul Hasluck warned that the creation of records with history in mind was akin to 'cooking the books', but that is not really what is happening here. These exhibitions may have become just a different and slightly unusual medium through which we can access artists' thoughts on their own life and work. Creative artists do this every day in books, interviews and through their creative output itself. Why not add exhibitions to the list?

Part of the discomfort is the seeming lack of curatorship. Curators and archivists assemble, protect and make accessible collections so that multiple interpretations may be possible, perhaps beyond those intended by the creators of the records and objects we hold. Yet in *Nick Cave* there is an exhibition that has for most purposes been curated by its subject. There is no alternative voice, no criticism. Although we are promised an 'insightful and playful journey', the insights are all part of the image of Nick Cave, which Nick Cave has constructed for us.

There is nothing wrong with giving over the exhibition to the artist to share his influences, passions and obsessions as long as we understand that this is what is going on. In the end all exhibitions privilege one, or a few, views of the world over all other possible ones that could have been constructed. In the case of *Nick Cave: The Exhibition*, we are not looking at a critical examination of the life and work of a great Australian writer and performer. It is another in the series of his performances.

With still no universally satisfactory solution to the digital personal records problem, artists such as Cave are an archivist's godsend. There won't be many more. What we must hope and strive for is a continuing collection of the records of artists such as Cave, so that we can in the future bring many assessments, criticisms and appreciations to bear on their work and its significance.

Danielle Wickman
Australian National Audit Office

Gina Grey
National Archives of Australia

Graham Matthews, Yvonne Smith and Gemma Knowles, *Disaster Management in Archives Libraries and Museums*, Farnham, Ashgate, 2009. xiv + 229 pp. ISBN 978 0 7546 7273 9. £50.00.

It doesn't seem like a week passes without news of a new disaster, from fires and floods, to terrorist attacks. If you work with cultural heritage collections and records you cannot help but think about the consequences if they happened to you. Is what you have in place going to provide good outcomes for the collection/records, the people working with them and the wider society that they serve? So it was with interest I agreed to review this book as it sets out to compare sectors and provide a picture of disaster management around the world and where we need to go to from there.

The authors of this book were brought together by a research project, 'Safeguarding Heritage at Risk: disaster management in UK archives, libraries and museums' in 2005–2006. The project was funded by Britain's Arts and Humanities Research Council (AHRC). Matthews, a professor of Information Management with a long-time interest in preservation and disaster management, supervised the project, while Smith and Knowles undertook the research. Smith has an information management systems and business analysis background, while Knowles brings experience from conservation and museum studies. The book is based on this research combined with additional work up to mid 2008.

The book sets out to 'provide a contemporary overview of disaster management in archives, libraries and museums in the UK and an insight into activities elsewhere in the world' (p. 1). It does not specifically address digital records or collections. The target audience is broad and includes managers and policy makers in the archives, libraries and museums sectors, practitioners and trainers, and students and scholars.

Chapter 1 outlines the aim, audience and research methodology, provides definitions and a brief outline of the chapter arrangement. Chapter 2 sets out the context for understanding the following chapters as it provides an outline of cultural heritage and a brief history of disaster management. The chapter moves from the general to the international context as it applies to archives, libraries and museums, before concentrating on the UK experience. While this makes it less relevant for an Australian audience I found it informative since it helps place our experiences in a global perspective.

The next two chapters are primarily based on the analysis of the research project surveys and questionnaires. Chapter 3 is an overview of disaster management in the three sectors in the UK. The research methodology appears thorough. It may seem disappointing that only 32% of the organisations surveyed responded, but the total number of responses, 635, provides a large dataset for analysis. This, combined with additional responses from 'nine regional branches of MLA in England, and their equivalent bodies ... in Northern Ireland, Scotland and Wales' (p. 57) provide a comprehensive overview of disaster management in the three sectors. Chapter 4, 'The Worldwide Situation - Overview', had a different aim to the UK research, and the findings were presented according to the themes and issues identified in the analysis. This format is helpful if you are using the book as a research tool and only want to focus on one or two areas.

Chapter 5 is entitled 'Disaster Control Plans' and the authors acknowledge that much has been written about these plans, which are seen as the primary document for an effective disaster plan. This is a useful chapter for anyone creating or reviewing a control plan. I found the section on the differences between the three sectors interesting because it highlights the disparate characteristics of each of the sectors and begs the question 'why'? For anyone who is working with limited resources and support, the final section with the subheading 'Reasons' for No Plan (p. 110) is particularly poignant.

Chapter 6 groups the findings of the research into key themes or topics, and includes extensive quotes from interviews with experienced practitioners to drive their analysis. This approach is used throughout the other chapters in a more restrained way. While it gives the weight of practical experience to a scholarly project, I found the approach at bit off-putting, as may other readers, since it merely reproduces large chunks of interviews verbatim. Persevere however, as, if nothing else, it will show you that you are not alone.

Chapter 7 argues the need for future planning, and explores strategic challenges for disaster management that must be addressed by institutions. For me the book could have concluded here with the chapter's closing quotes: 'Be prepared, Be practical, Be trained' and 'Always expect the unexpected'.

The final chapter is a list of selected resources which may be of use in developing disaster management plans, and includes both printed and online materials. This chapter does not sit well with the preceding seven chapters, and would have been better appearing as an appendix.

This book has achieved much of what the authors set out to do. Comparing sectors and providing a detailed view of disaster management from a UK perspective, and a 'snapshot' of the world perspective has largely been achieved. Like all books that capture a moment in time, the practice and policies in the different sectors are evolving and some of the organisational information provided here may already be outdated.

This book will be a valuable resource for anyone working in the cultural heritage sector involved with policy and planning for disaster management. The comprehensive referencing in itself is a valuable resource. For those who follow-up these resources, there are the inevitable web links that are no longer current but this in no way detracts from the work.

Alison McCrindle
National Archives of Australia

Paul Eggert, *Securing the Past: Conservation in Art, Architecture and Literature,* Cambridge University Press, 2009. 290 pp. ISBN 978 0 521 89808 9 (hardcover); ISBN 978 0 521 72591 0 (paperback). $49.95 (paperback).

Late in 2008, some colleagues and I attended a colloquium jointly organised by the University of New South Wales at the Australian Defence Force Academy and the National Library of Australia. Its theme was 'places we inhabit in literature and in life'. As I remember it, Frank Moorehouse was scheduled to speak on day two but had to cancel at the last minute because of illness. It fell to Paul Eggert, one of the colloquium organisers, to get up early that Saturday morning to put together a hasty replacement presentation. His book *Securing the Past* was then in press, so Professor Eggert gave us a version of the book's introduction. I for one came away with no regrets whatsoever at having missed out on Moorehouse.

The book is about what Eggert calls 'the restoration arts' in scholarly editing, which is his professional field, and in museums, galleries and historic buildings, which he candidly admits are not. Nevertheless the book has had a long gestation and Eggert believes that it is the first to consider the linked, underlying philosophies of restoration of buildings, paintings, and historic and literary documents. Theory and practice in these areas are often considered within their own 'narrow cells', he notes. His book proposes to end that insularity because poststructuralism has brought about moments of 'cultural crises' in each field. Each has been 'philosophically stranded on different parts of the same shore', he observes.

The professional dilemmas facing various practitioners can be quite similar. The restoration of Leonardo da Vinci's *Last Supper*, which took place between the 1970s and 1999, sought to remove previous highly interventionist restorations, so that the public could see the fresco as Leonardo left it. This latest restoration conformed to the idea that there was a single authenticating source – Leonardo – that is external to the work. Editors of literary works also try to peel back and understand layers of intervention in the creation of a literary work so as to offer the reader the real thing. But what is that thing? What – here I'm borrowing the title of a novel by that wonderful Australia writer Madeleine St John – is the 'essence of the thing'? Quoting the philosopher Martin Heidegger, Eggert observes that the thing – the work – does not stand still. What it means to 'be a Leonardo' has moved on and on.

But Eggert feels that curators, conservators and editors need not be crippled by poststructuralism in order to find a way of presenting 'the thing' to the public. In the final chapter he proposes a theory of 'the work' that acknowledges the central roles of agency and time. In this vision, the agency of the author (or artist or architect) might be foregrounded because the moment of creation *does* matter; but, depending on the circumstances, the role of the reader, or the user, or the gazer, might be given greater emphasis. Meaning is made by the author *and* by those who receive it, and come into contact with the work over time. This includes curators, conservators and editors as they too participate in the life of the work. They should not pretend to stand outside it, and should make transparent their decisions concerning it. Sound familiar? It ought to.

Securing the Past is a conceptually complex book at times but beautifully written throughout. It includes some discussions of questions of authenticity and fakery in historical documents but Eggert does not set out to include archival science in his analysis. Reviewing it for an archives journal, I could simply say 'move along – nothing to see here'. But that would be a pity because Eggert's proposed way forward for those involved in retrieving and securing the past – conservators, curators, editors – rings true for archivists as well.

Anne-Marie Condé
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David O Stephens, *Records Management: Making the Transition from Paper to Electronic,* Lenexa, Kansas, ARMA International, 2007. xvii + 292 pp. ISBN 978 1 931786 29 4. US$55.00.

This book has fourteen chapters authored by a highly respected, vastly qualified and very experienced records and information management (RIM) professional. The first chapter 'Introduction: Status and Trends' provides, among other things, an analysis of the current state of RIM, as well as trends and challenges within the profession. Chapter 2 'Building Successful Programs' is a discussion on how to incorporate RIM into organisations and reviews ten key ingredients of a successful RIM program. The third chapter 'Records Retention: Managing the Information Life Cycle' introduces records retention and describes recommended practices for developing retention schedules. Chapter 4 'Electronic Records Retention: Managing the Data Life Cycle' argues as its central thesis that RIM professionals should work cooperatively with IT professionals in order to apply the principles of records retention to manage the life cycle of computer-based records. The fifth chapter 'Retention Implementation, Auditing and Compliance' presents seven keys to success when implementing an organisation-wide RIM retention program. Chapter 6 'Business Recordkeeping and the Law' provides a brief discussion about concepts such as authenticity of records and admissibility of evidence, as well as an outline of several legislative and regulatory instruments such as Sarbanes–Oxley Act and Basel II. The seventh chapter 'Records Retention and the Law' addresses some of the issues facing organisations that want to reduce risks posed by lawsuits and the role records

retention would play. Chapter 8 'Managing the Message' is a discussion on email management. The ninth chapter 'Improving Recordkeeping System Performance' provides a blueprint for identifying causes and prescribing solutions to underperforming recordkeeping systems. Chapter 10 'Protecting Information form Disaster' is a discussion on organisational continuity plans and procedures. The eleventh chapter 'Information Access, Privacy and Security' is a conceptual discussion of both privacy and security. Chapter 12 'Software Solutions for Electronic RIM' is a discussion of three categories of software applications: RIM software, EDMS and ERMS. The thirteenth chapter 'Managing Information Content' is a discussion on enterprise-wide content management and its various components such as workflow automation and data warehousing. The final chapter 'Digital Records Preservation' is a discussion on preservation of records.

This book offers great insight and a lot of information on making the transition from paper to electronic records. Three aspects are, however, worth noting. Firstly, from a structural assessment, the sequence of the chapters is somewhat curious. If one was to strictly follow the records life cycle, then records retention should come after the development of an appropriate legal and/or governance framework, as well as the development of records taxonomy. This would mean that chapters 6 and 7 that cover the law should have been placed earlier. Additionally, classification and taxonomy, placed as a section within chapter 9, should not only be a whole chapter of its own but should also have been placed much earlier before the discussion of retention.

Secondly, the author states in the introductory section that the main purpose of the book is to 'give readers the concepts they need in order to make this transition (from paper to electronic records) and manage organizational records and information as a professional practice' (p. xi). One would assume any book on the transition from paper to electronic records would, for example, provide practical guidance on how to implement an EDMS/ERMS. While there is a whole chapter on the subject, there is only slightly more than a full page on implementation issues (pp. 211–12) with the rest of the chapter dwelling on categories of RIM solutions, the TR48 integration model and two standards, DOD 5015.2 and MoReq. It would seem the introductory statement on dwelling on conceptual rather than practical guidance is instructive.

Thirdly, again in the introductory section of the book, the author argues that 'records retention is the cornerstone of RIM' (p. xii) and it would seem this fact is emphasised by the amount of space devoted to that subject. Chapters 3, 4, 5 and 7 are either exclusively or partly dedicated to records retention. The author argues that 'retention schedules and off-site storage of inactive records remain RIM's most visible and successful contribution to organizational effectiveness, and they continue to dominate professional practice in the United States today' (p. 12, emphasis in the original).

One statement that would seem highly debatable is found in the preface. The author states that 'RIM in the future is likely to bear only a passing resemblance to its past. RIM practitioners need fresh, new insights into the nature of organizational recordkeeping, how they affect RIM programs, and how their professional practices need to change in order to stay responsive and successful' (p. xi). Is this to say that all existing core RIM theory methodology would have to be discounted because of the changing nature of organisational recordkeeping? It may be true that in the future professionals may change the way they do records retention, but to suggest that records retention may be done away with would seem rather extreme.

Reading through the book one notes a major issue relates to the currency of the information. Even though the book was published in 2007, the most current references are from 2004. One could assume this may be due to long publication processes. Nevertheless, it puts the publication at a disadvantage in various instances.

First, there are a number of significant publications that were published in or before 2006 (a year before it was published) and one would assume would have enriched the discussions in the book. These include:

- Alistair Tough and Michael Moss (eds), *Record keeping in a hybrid environment* (Oxford, Chandos Publishing, 2006);
- Elizabeth Shepherd and Geoffrey Yeo, *Managing records: a handbook of principles and practice* (London, Facet Publishing, 2003); and
- Julie McLeod and Catherine Hare, *How to manage records in the e-environment* (London, Routledge, 2006).

Secondly, there are several digital preservation projects that had taken place on or before 2006 that were also not mentioned in any part of chapter 14. These include:

- the InterPARES project which had completed its first phase in 2001 and was midway through its second phase by 2004. The lack of discussion is curious because at that point the US National Archives was a major partner in both the first and second phases, and InterPARES had a US team that has a website that is still accessible;[1] and
- Belgium's eDAVID project that began in 2000 and was complete by 2003.[2]

Lastly, since the publication of the book, several significant developments have taken place within the professional sphere. At an international level, probably the most significant is the publication of many other standards beyond ISO 15489. These include ISO 23081 parts 1 and 2 on metadata principles and implementation issues, published in 2006 and 2007 respectively, and ISO 26122 on work process analysis published in 2008. Additionally, the DOD standard now has a third version published in 2007[3] and MOREQ standard now has a second version published in 2008.[4] Lastly, a significant international publication on functional requirements for electronic application systems was published by the ICA in 2009.[5]

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[1] The US InterPARES project summary webpage, available at <*http://www.gseis.ucla.edu/us-interpares/index.htm*>, accessed 18 March 2010.

[2] The Expertisecentrum DAVID welcome webpage, available at <*http://www.edavid.be/eng/index.php*>, accessed 18 March 2010.

[3] Assistant Secretary of Defense for Networks and Information Integration/Department of Defense Chief Information Officer, 'Eletronic Records Management Software Applications Design Criteria Standard', 25 April 2007, available at <*http://jitc.fhu.disa.mil/recmgt/p50152stdapr07.pdf*>, accessed 18 March 2010.

[4] MoReq2 Collateral Website welcome page, available at <*http://www.moreq2.eu/*>, accessed 18 March 2010.

[5] International Council on Archives, 'Principles and Functional Requirements for Records in Electronic Office Environments', 2008, 'Module 1: Overview and Statement of Principles', available at <*http://www.ica.org/en/node/38972*>, 'Module 2: Guidelines and Functional Requirements for Electronic Records Management Systems', available at <*http://www.ica.org/en/node/38970*>, and 'Module 3: Guidelines and Functional Requirements for Records in Business Systems', available at <*http://www.ica.org/en/node/38968*>, accessed 18 March 2010.

As well there are numerous other research projects of global significance that have either been completed or are ongoing, including the Clever Recordkeeping Metadata Project in Australia from 2004–2006,[6] Preservation and Long-Term Access Through Networked Services (PLANET) in Europe that started in 2006 and is ongoing,[7] and Long-Term Records Management in Norway from 2006, which is also ongoing.[8] Finally, other publications that have offered additional information include:

- Azam Adam, *Implementing electronic document and records management systems*, (Boca Raton, Auerback Publications, 2008); and
- Kelvin Smith, *Planning and implementing electronic records management: a practical guide* (London, Facet Publishing, 2007).

All these pointers suggest that it may be worthwhile for the author to begin working on a newer edition of the publication to incorporate these changes.

Finally, the book was published by ARMA, the world's largest RIM professional association. With the majority of its membership in the United States there is no doubt this book was geared for an American market. Nevertheless, the author has mentioned a number of significant international contributions conceding, for example, that Australia 'may have some of the best RIM practices in the world' and provides six reasons in support of the statement (p. 13).

Shadrack Katuu

[6] Clever Recordkeeping Metadata Project home page, available at <*http://www.infotech.monash.edu.au/research/groups/rcrg/crkm/*>, accessed 18 March 2010.

[7] Planets project welcome page, available at <*http://www.planets-project.eu/*>, accessed 18 March 2010.

[8] LongRec home page, available at <*http://www.longrec.com/Pages/Default.aspx*>, accessed 18 March 2010.

The National Archives of the United Kingdom, *Corporate Memory: A guide to managing business archives*, London, The National Archives, 2009. 24 pp. Available at <*http://www.nationalarchives.gov.uk/documents/corporate-memory.pdf*>, accessed 18 March 2010; and *Managing Business Archives: Best Practice Online*, available at <*http://www.managingbusinessarchives.co.uk/*>, accessed 18 March 2010.

Along with an associated best practice website this short publication arose from efforts in England and Wales to raise the profile of business archives to a wider community.

In 2004 a project was initiated to develop a national strategy for business archives for England and Wales. Funding was provided from a variety of sources, including the Society of Archivists and the National Archives. A draft strategy was released for comment in early 2009 and was finalised by mid 2009. The strategy and associated best practice website was launched in July 2009 at a reception held at the House of Lords. The strategy has also been endorsed by the archival communities in Scotland and Northern Ireland.

This publication was prepared as part of the launch of the strategy. Rather than a 'how to' publication, *Corporate Memory* promotes the use of business archives by business and others. Apart from a short explanation of what business archives are, it presents a series of case studies highlighting how business has used business archives to support business activities. Companies such as Thomas Cook Group plc, Diageo plc (owner of Guinness), Boots UK, HSBC Holdings plc and Marks & Spencer have been used to highlight how business archive programs have supported a range of business activities. The case studies provide a useful insight into how business archives can be used in a range of innovative ways rather than just the traditional celebratory approach.

For business and archivists looking for 'how to' information, the associated website *Managing Business Archives: Best Practice Online*, available at <*http://www.managingbusinessarchives.co.uk/*>, presents useful guidance as well as the latest news about business archives in the United Kingdom. The 'how to' information is set out under the following headings: setting up an in-house archive; key records; exploiting the archive (includes case studies); sustaining the archive - modern records management; and partnerships and collaboration.

Under each of these headings there is plenty of useful information about how to set up, manage and use a business archive. Although targeted at the archival community of the United Kingdom, Australian archivists and businesses could benefit from the information presented on this website.

Together the publication and website provide a useful framework for Australian business archive programs to reference. Although some aspects, such as creating a charitable trust to manage the archive, are probably outside the context of the operating environment of Australian business archives, the advice provided and case studies could be used as the basis to promote the business archive within the business community and the wider archival community.

Bruce Smith

Randall C Jimerson, *Archives Power: Memory, Accountability and Social Justice,* Chicago, Society of American Archivists, 2009. 466 pp. ISBN 1 93166 630 X. US$58.00.

Randall Jimerson's *Archives Power* is a powerful, challenging and sobering book. Powerful, because it reinforces the critical role that archives play in shaping memory, identity and evidence, in ensuring accountability and in enabling social justice. Challenging, because of Jimerson's view that archival activity is fundamentally political. Sobering, because the exercise of archives power is not necessarily benign or beneficial to the community to which it is accountable.

Jimerson originally trained as a historian and came to archives through his experience of researching in archives. His political awakening came in the 1960s when his parents were involved in the Civil Rights struggle in the American South. Later he himself was involved in the campaign against the Vietnam War. His archival and historical endeavours include working in several university archives, teaching archives and records management courses, and courses in American history, as well involvement in the Society of American Archivists, of which he has been president. He is currently the Chair of the Society's Committee on Ethics and Professional Conduct. This long history of engagement has led him to believe that 'combining my personal values with my responsibilities as an archivist offers a sense of professional purpose with a social conscience'.

Archives Power is directed at the general public as well as professional archivists and the introduction has therefore been used to provide an overview of archival functions and processes. Jimerson's principal concern however is with the *why* rather than the *how* of archiving, as a means of understanding 'the ultimate purposes that archivists fulfill, the societal needs they satisfy, and the contributions they make to their fellow citizens and to posterity'. To examine the *why* Jimerson canvasses a vast body of literature, not only the work of the archival and historical professions, but also the writings of people such as Jacques Derrida, Michel Foucault, George Orwell and Milan Kundera. Australia receives little mention (except in relation to the Heiner affair and to Indigenous records) but there is frequent reference to people whose work is familiar in this country such as Eric Ketelaar, Terry Cook and Verne Harris.

To provide the historical context for his examination of these major issues Jimerson devotes the first two chapters to tracing the history of recordkeeping and archives. Firstly, in a masterly overview of a long and complex history, he looks at developments, mostly in the western world, from pre-literate times to the nineteenth century. Secondly, he considers the development of historical documentation and its management in the United States from the early days of the colony to the current digital age, and the challenges which it poses.

In the main body of *Archives Power* Jimerson tackles four central themes: the maintenance of an accurate archival record; the construction of memory; the influence of archives and recordkeeping in modern society; and serving the broad and diverse needs of society. Each of these imperatives creates challenges and dilemmas which Jimerson believes that the archivist should face up to with 'a sense of social responsibility and a commitment to personal morality and professional ethics'. In their concern for an accurate archival record, for example, archivists and recordkeepers need to acknowledge the politics of their practice and to recognise that their own professional and personal viewpoints are part of the process of archive-making. Likewise, the retention of recorded memory 'represents active thought and deliberate action, not a passive accumulation'. In keeping with his activist view of archives, Jimerson believes that in modern society 'archivists can use the power of archives to promote accountability, open government, diversity and society'

and emphasises the importance of advocacy as a means of countering 'secrecy, control and unbridled power' and safeguarding the rights and interests of 'the people'.

In his conclusion Jimerson calls for the 'rethinking' of archival ethics and values. He wants archivists to respond 'to the challenges of using the power of archives for the public good' and believes that this requires re-examining 'assumptions and biases' and overcoming these 'through a renewed commitment to democratic values'.

In emphasising the power of archives and archivists Jimerson touches lightly on the constraints: the legislative, social and economic frameworks within which archivists and recordkeepers work; the profession's low public profile and the struggle to influence rulers and resource allocators; the diversity of the profession; and its often tenuous links with potential allies.

For me, nevertheless, *Archives Power* was a stimulating and thought-provoking read and I thoroughly recommend it.

Baiba Berzins

John Ridener, *From Polders to Postmodernism: A Concise History of Archival Theory,* Duluth, Litwin Books, 2009. 208 pp. ISBN 978 0 9802004 5 4. US$22.00 (paperback).

From Polders to Postmodernism comprises a foreword by Professor Terry Cook, seven chapters and a list of references. Most Australian archivists know Terry Cook and also Professor Richard Cox, whose carefully worded comments are reproduced on the back cover.

The much less familiar author is a librarian with the University of California, Berkley who specialises in map cataloguing, geographical information systems and digital resources. His book is based on a thesis he wrote for a master of library and information science degree completed in Spring 2007 at San José State University which, according to its website, has 'the largest accredited library and information science program in the world' (see <*http://slisweb.sjsu.edu/sections/aboutus.htm*>, accessed 18 March 2010). Thus he just missed being able to take its archives and records administration masters, introduced from Fall 2008 as, again quoting its website, 'the first in the world to be taught totally online'!

Ostensibly a chronological history, Ridener's book attempts to explain why archival theories change. Responding to influences on archives and archiving wrought by technology and historiography, professional discourse reaches a crisis point from which a new paradigm, a new theory, is forged, though elements of the previous paradigm will always remain. Ridener illustrates these influences in action by examining the state of archival thought and practice at four moments in the past (the Netherlands, 1890s; immediate post-World War I UK; 1950s US; and late-twentieth-century North America and Europe). Each example is typified by a paradigm name (consolidation and standardisation; confirmation and reinforcement; modern records and questioning archives); by one or more writers (Muller Feith and Fruin; Jenkinson; Schellenberg; and five postmodern archivists); and by the archivist's role (records organiser; records keeper; records selector; and records questioner).

Richard Cox's aforementioned blurb called *From Polders to Postmodernism* a 'provocative book'. It certainly provoked me. Conscious of review word limits, I'll confine myself to the short version of my views - to my main three sets of criticisms.

The first concerns Ridener's explanation for change in archival theory.

Even granted it forms a *concise* history, the explanation has far too simple and inevitable a feel to it in the juxtaposition of preconditions (historiography and technology), professional crisis, and the overturning of one archival theory with a more relevant one. Thus what exactly was it about technological and historiographical conditions in the Netherlands (as opposed to, say, in Spain) which helped bring forth the Dutch *Manual for the arrangement and description of archives*? There is also little sense of the debates from which agreement about the new paradigm emerged, for example, Theodoor van Riemsdijk (in regard to the Dutch trio) and Herman Kahn (in regard to Schellenberg) are accorded little more than a sentence. More might have been said too about reception beyond the particular country where the preconditions were just right. This is what makes our own development in the decades post-World War II so interesting, with Schellenberg and Jenkinson's ideas vying for government archivists' minds as Ian Maclean has explained.

A subtler attempt at causation would account specifically for the founding theorists. There was nothing ordinary about Sam Muller, Hilary Jenkinson and Theodore Schellenberg; they were certainly more than just your average archivist responding to a professional crisis by tossing off a book. Thus, in 'Archival theory and the Dutch *Manual*' (*Archivaria*, no. 41, Spring 1996), Eric Ketelaar contrasted van Riemsdijk and Muller's styles as a factor in the Dutch *Manual*'s adoption. Muller 'a disputatious, sharp-tongued militant, who in his polemics always wanted to carry his point' was responsible for the *Manual*'s 'vigorous defence against the heretics and the unbelievers' (p. 35). Elsewhere in *Archivaria*, Lawrence Geller called him 'redoubtable'.

A richer explanation would also have at least referenced the fact that there actually was a debate in North America about the relevance and focus of archival theory. Cappon, Burke, Roberts and Eastwood among others weighed in, signalling, along with tentative responses to the emerging challenge of electronic records, the dawning of the age of postmodern archiving. Ridener's opening chapter, 'Why Study Archival Theory?' is in the same tradition. Similarly, as he himself wrote, '... an investigation into the development of archival paradigms and the importance of the intellectual history of archival theory is itself an indication that the archival profession continues to develop its own unique and independent professional history and context' (p. 160).

My second main concern relates to Ridener's handling of concepts, specifically theory, archives, paradigm and archival theory.

Surprisingly given the book's focus, the idea of theory itself is not defined or discussed. Even just a sentence can convey much, as did one of Louis Menand's in *The New Yorker* (23 February 2009): 'Postmodernism is the Swiss Army knife of critical concepts'. One can glean Ridener's probable meaning from the way he contrasts it to practice and *praxis*, and from his section on paradigms (pp. 8–10). Perhaps we all know, more or less, what theory means.

Ridener's idea of archives is easier to discern, though naturally given his topic he also discusses many others' understandings. At the beginning he refers to 'unique records of action taken by a group, government agency, organization, or company' (p. 1), and maintains this sense throughout. Yet having thus dismissed

personal recordkeeping, he begins his case for studying archival theory by noting challenges from non-archivists to 'the definitions and meanings of the archive itself' (p. 1).

Now, paradigm and paradigm shift. The latter was justifiably included in *The Gargantuan Cliché Overboard, Buzzword Bingo 1.1* (see <*http://www.weaselwords.com.au/tools.htm*>, accessed 18 March 2010) and rivals postmodernism in the archival popularity stakes. It is a key concept in Ridener's explanatory framework. To his credit, the term and Thomas Kuhn's narrow sense of paradigm shift is discussed, though only one of Kuhn's critics is noted (then rejected). The key here is agreement or shared beliefs and theories, initially espoused within a very small group, which through professional assessment and testing achieve broad acceptance. The question is, have there been four paradigms since the Dutch *Manual* was published in 1898, or just one, that is, the 'archival paradigm' which evolved over the past 500 years, solidified between the mid-nineteenth and mid-twentieth centuries, and has been 'shifting' now to address the cultural plurality and digital challenges, as Anne Gilliland for example has argued? Similarly, is it accurate to call the contemporary archival discourse a paradigm (at best a proto paradigm), when what seem to unite today's theorists is questioning and disagreement?

The author's strangest take on concepts is his reduction of archival theory to appraisal theory. He does mention other aspects of theory, but appraisal and the changing approaches to the related duality of subjective-objective judgements dominate in discussion of all four paradigms. Not even the strain of drawing appraisal theorising inferences from Muller, Feith and Fruin's *Manual* stops him from insisting on this single equation (for example, pp. 3, 19 and 67). In his extremely kind foreword (xi–xix; called a preface in the header), Terry Cook offers a semblance of justification, but also leaves large clues as to his real views. Not even the recent broadening definitions of appraisal to embrace the design of recordkeeping systems warrants such a narrow understanding of archival theory. Since the late-nineteenth century, all manner of theoretical questions have challenged archivists. If one must accord primacy to a particular theoretical issue, it would be why societies, organisations and especially individuals create records.

Finally, Ridener's book purports to be international in outlook but is hopelessly insular. It shows whenever an illustrative example is needed (for example, historians who began questioning the hegemony of scientific history, p. 15). It is also evident in tokenistic phrasing like '... in North America and beyond ...' (p. 22), and '... in the United States and around the world' (p. 103), though at times otherness is narrowed to 'Continental Europe' (p. 40) or 'Western Europe' (p. 150). The intriguing question of a convergence or consensus in European or other categories (for example, indigenous, Western, post-colonial, democratic, Francophone) archival theory is not explored.

The low point comes in the choice of five theorists emblematic of the questioning paradigm, 'a more international paradigm' whose 'origins are firmly in the North American/Western European tradition' (p. 154). Though wondering what tradition that would be, my problem however is not with the actual choices (Brien Brothman, Terry Cook, Carolyn Heald, Eric Ketelaar and Heather MacNeil), but the absence of any justification in relation to those presumably considered then rejected.

As for what links this famous five: they are among 'the most prominent' (p. 101); the records they work with 'share the common trait of being dispersed in every direction along a field of content and context' (p. 112); they 'have developed new appraisal theories' (p. 150); and 'these five ... are the first to conceive of their paradigm in archival theory as such' (p. 150). In turn the explanations are trite, unconvincing and incomprehensible.

Cook, embarrassingly for Ridener on whose work he heavily relies, devotes four long paragraphs to Australian contributions in his classic 1997 essay 'What is Past is Prologue: A History of Archival Ideas Since 1898, and the Future Paradigm Shift'. Here, Cook wrote '... as is finally being acknowledged, Peter Scott is the founder of the "postcustodial" revolution in world archival thinking'. Ridener seems never to have heard of Scott *the* founder, while his only reference to the records continuum (p. 138) is confusing and unreferenced to any Australian thinker or literature.

In his foreword, Terry Cook described *From Polders to Postmodernism* as 'a very approachable *entrée* ...' (p. xiii). To Richard Cox, in his blog *Reading Archives*, it is 'an extended essay' recommended 'as a reading for an introductory archives course' (see <*http://readingarchives.*

blogspot.com/2009/03/archival-theory.html>, accessed 18 March 2010). Even so, if Australian archivists have spare cash (A$51.95 to order through Angus & Robertson), my suggestion is that they re-read Cook's 'What is Past is Prologue' and put it towards their recently increased ASA membership fees.

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Standards Australia, *Handbook: Recordkeeping Compliance (HB 278 – 2009)*, Sydney, Standards Australia, 2009. 82 pp. ISBN 0 7337 9141 7. $104.45 (PDF), $116.05 (hard-copy).

There is an old management adage that 'you can't manage what you can't measure' (a former colleague who said this a lot was also fond of saying that 'a problem shared is a problem doubled', which had particular resonance for me at the time).

In records management, the question of how to measure performance, compliance and/or effectiveness of programs, systems and practices has been closely linked to the development of standards and the reform of records and information legislation over the past two decades. How can an organisation claim that it is managing its records well, or identify where and how it can make improvements, without a means of measuring itself against relevant standards or benchmarks? And how can the public or external bodies be confident of such claims, or about efforts at improvement, in the absence of measurement tools?

Whether you need a separate tool depends, in part, on the nature of the standard or benchmark document. In the New South Wales jurisdiction (where I headed the public records authority from 1998 to 2008), our records management standards have generally been able to incorporate a compliance checklist. Often, though, this is not possible or desirable, and a separate tool for measuring compliance or performance is needed. So, for example, the public records authorities in South Australia and Western Australia have released self-assessment tools relating to specific requirements under their public records legislation. In the United Kingdom, the National Archives has released a similar tool relating to a records management code of practice issued

under freedom of information legislation. Most recently Archives New Zealand has released a self-assessment audit tool for use in a program of agency audits against requirements in legislation and standards starting in 2010.

Less tied to a specific standard or set of requirements – and therefore less compliance oriented – are the National Archives of Australia's *Check-up* self-assessment tool and the *Records Management Checklist* published by Victorian Auditor-General's Office, both of which draw on Australian Standard AS ISO 15489–2002, plus policies, standards and guidelines.

All of these examples, of course, relate to records management in government and are concerned with legislation and/or standards applying within the specific jurisdiction. Some are also designed for a highly specific purpose, such as use in an audit program.

This handbook for recordkeeping compliance has been developed by Standards Australia's IT–021 Committee for use in any organisation, whether public sector, private sector or not-for-profit. As the name implies, it is first of all intended as a tool for demonstrating compliance with the relevant standard, AS ISO 15489 *Records Management*, specifically Part 1: General (2002). It is intended also to '... provide a benchmark for measuring the quality of a recordkeeping program' and to help organisations in building or improving a recordkeeping framework. The introduction notes a range of more specific purposes for which it can be used, representing a significant level of ambition on the part of the committee.

It is important to note that the handbook is not itself a standard. Moreover it has an expiry date of two years after publication (14 May 2011) after which it will be revised in the light of public comment. AS ISO 15489 is the Australian version of, and identical in all material respects to, the international standard ISO 15489. The handbook, though, has been developed specifically for use in the Australian context (hence, too, the handbook's extensive use of 'recordkeeping', a term banned from ISO 15489).

It is now perhaps only of historical interest to note that this handbook is not the first attempt to provide a measurement tool associated with a national records management standard. The precursor to AS ISO 15489, the six-part AS 4390, released in 1996, included a 'Check

List for Performance Testing of Records Management Systems' as an appendix to the part of the standard concerned with strategies. While it was much shorter than the handbook, a bigger difference is that the check list was not closely tied to the structure and content of the standard. Indeed, it was an existing tool adapted for inclusion in the standard, rather than something developed from the standard.

The structure of the handbook is clearly the result of careful consideration. Part A comprises thirty-two questions, organised according to recordkeeping processes (for example, framework, creation, retrieval), with one or more assessment criteria to help answer each question. Thus for the question 'Can we tell who has been accessing the records and why?', the assessment criterion is 'The movement and use of records are continuously tracked.' For each assessment criterion, there is a reference to a section in Part B.

According to the handbook, Part A is oriented towards small to medium-size organisations and '... can be used by non-records management specialists, such as business owners or auditors.' This raises my first concern. The very conciseness of many of the assessment criteria is the result of the careful use of the professional language of recordkeeping, where even everyday words and phrases are full of specific meaning. How will a business owner or auditor apply an assessment criterion like 'Existing recordkeeping systems and other information systems are assessed for their ability to meet the organization's requirements for records' without relying on a lot of help? This example is not meant to be a cheap shot. Trying to make records management simple for non-professionals is often difficult, but especially so when they have to make judgements about compliance or performance.

Part B, representing the bulk of the handbook, is described as a guide to compliance assessment. Using the structure from Part A, it adds a range of detailed content for each assessment criterion: the level of compliance (whether organisation or system); one or more references to the relevant clause or section of AS ISO 15489.1; an explanation of the criterion (sometimes); a set of sample questions; and a set of sample indicators. The sample indicators are organised at up to five levels, according to the 'nature of practice' in the organisation, ranging from '*ad hoc*' to 'optimal'. This is inspired and grounds this element of the handbook in reality.

Part B is described as aimed at larger or complex organisations and intended for use by records or information specialists. Given the range of organisational contexts and purposes for which the handbook is intended, the authors emphasise flexibility in applying Parts A and B. For example, an organisation might make an overall assessment using Part A and then focus on particular elements using Part B.

As a tool for demonstrating compliance with AS ISO 15489.1, the structural relationship of the handbook with the standard is especially important. The structures of the two documents are quite different but, generally, the reference or references from each assessment criterion to a clause or section of the standard is what one would expect. Some of the references to steps in the DIRKS methodology (Clause 8.4 (a) to (h) of the standard), though, made me uneasy. They are scattered through Part B and the unwary user may seek guidance from particular DIRKS steps in isolation, without understanding how they fit together.

Another area of possible concern is the explanation section for each assessment criterion. In some cases this is a significant expansion or elaboration of the content in the referenced clause in the standard. That is, the handbook is providing additional guidance about the doing of records management, not just the measuring of it. In other cases, there is no explanation at all, or a mere sentence or so, where the referenced clause in the standard is very limited and further explanation would have been helpful. In some cases, the explanation is a close adaptation of material from AS ISO 15489.2, the guidelines companion to AS ISO 15489.1. Why not just reference this material, too? It is not clear why these approaches to the explanation section differ so widely.

Tighter editing would have helped in some places. The section headed 'Do we have the right policies and procedures in place?' focuses entirely on policy. The question 'Are we adequately monitoring compliance with our recordkeeping needs?' has the assessment criterion 'The performance of systems ... is subject to continuous monitoring and review ...' Is this section about monitoring compliance or measuring the performance of systems? It turns out to be both and would be better split.

Most of these concerns are minor and can be addressed in the revision of the handbook that is due to take place next year.

Overall the handbook is a significant achievement, for which the IT-021 Committee should be congratulated. It provides a well thought-out methodology and a thorough and detailed tool for assessing compliance with our national records management standard. The committee's ambitions for the handbook, however, are high, particularly in the range of ways that different kinds of organisations are intended to be able to use it and in the range of purposes for which it is to be used. What our professional community needs now is the sharing of experience in using the handbook across this spectrum of contexts and purposes.

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Simon Flagg and Sebastian Gurciullo, *Footprints: the journey of Lucy and Percy Pepper*, Melbourne, National Archives of Australia and Public Record Office Victoria, 2008. xii + 132 pp. ISBN 978 1 9208 0761 0. $10.00.

Launched in May 2008 by the Hon. Richard Wynne, Minister for Aboriginal Affairs, at the Victorian Archives Centre, *Footprints: the journey of Lucy and Percy Pepper* is published by Public Record Office Victoria (PROV) in partnership with the National Archives of Australia (NAA), and was co-authored by Simon Flagg, a descendant of the Wemba Wemba people from the Swan Hill region in Victoria and Acting Manager of Koorie Records Unit (PROV), and Dr Sebastian Gurciullo, Archivist, Online Projects (PROV).

Footprints is the story of Percy and Lucy Pepper and their seven children, an Indigenous 'half-caste' family from Gippsland in south-eastern Victoria. Spanning some twenty years from 1907 to 1927, the faithfully reproduced transcripts of correspondence, most of which were created or kept by the Board of Protection of Aborigines (a Victorian Government agency established in the 1860s), includes letters written by members of the board, public servants and the Peppers themselves. The book also includes several photographs of the Pepper family, and beautifully photographed original documents held at the PROV and NAA.

The first time I read *Footprints* I was not only impressed with the unique concept and simplicity of the 'epistolary-style' book, but also its effectiveness of using original documents sourced from government

archives and complemented with photographs from the family's personal collection, to tell the story of one Australian married couple's life as they lived under the *Aborigines Protection Act 1869* and *Aborigines Act (Victoria) 1910, 1915*, legislation that defined the lives of Indigenous Australians living in Victoria in the early decades of the twentieth century.

The second time I read *Footprints* I was overwhelmed with a sense of despair when I realised that the government bureaucracy that controlled this particular Indigenous family's life, was not peculiar to them. The fact that they had to endure the indignity of having to seek permission as to where they could live; to be judged on the 'whiteness' or 'darkness' of their skin; and that decisions and personal judgements were made on their behalf and not always in their favour, is quite transparent in the documents that have been chosen to illustrate their life, and is representative of the control enforced on thousands of other Indigenous Australian families during this era.

The Peppers' personal correspondence to various government officials honestly document their family life in great detail and the hopelessness they sometimes experienced, while the official government correspondence demonstrates the familiar disparaging, condescending tone and conflicting attitudes that were shown to Aboriginal people by officials. The book starts with correspondence that includes details of Percy Pepper's work place accident in 1907 when he lost two fingers and sought assistance for his family. The letters, in chronological order, go on to describe the ongoing sad decline of Lucy Pepper's health due to consumption and Percy's enlistment in the AIF in 1916, including his struggle on his return to keep his family together and make a viable and independent living post war. These letters are a revelation and require very little interpretation.

Although *Footprints* was primarily published to encourage Aboriginal people to begin their journey into their family's history through the documents and records that are available in Australian state and federal government archives, I think the book is equally relevant to non-Indigenous Australians, who are unaware and naïve to the issues and day-to-day struggles of Australia's Aboriginal population during in the first half of the twentieth century.

The irony of being an Indigenous Australian, who was classified as 'half-caste' yet could not make the decision of how and where his family could live, was not lost on Percy. While public servants were sending letters back and forth offering their determined opinion 'as all of the family are nearer white than half-caste standard' (p. 103) and so therefore should not reside on an Aboriginal station, Percy wrote to George Prendergast, the new Victorian Premier in July 1924, pleading his case to sell his useless soldier settlers land, reminding the premier '... this Land was my great Grand fathers and the White People took it why not as I am the only Half Cast Australian Aboriginal that has tried on the Land I always worked for my living and could do much harder work than I can do now before I went to the War ...' (p. 110). Comments like these from Percy Pepper remind the reader that the quest for Aboriginal right of entitlement to land that was taken away from them and their ancestors is not a recent movement.

Simon Flagg and Sebastian Gurciullo, through their meticulous research and honest representation of Percy and Lucy's Peppers life story, have given permission and optimism to thousands of Indigenous Australians who may be hoping to trace the life of their family, to begin their journey of discovery and understanding of their Aboriginal history through government records.

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Alana Garwood-Houng (ed.), *Proceedings of the 5th International Indigenous Librarians Forum: Brisbane, Australia June 4–7, 2007,* Canberra, Aboriginal and Torres Strait Islander Library, Information and Resource Network (ATSILIRN), 2007. 139 pp. ISBN 978 0 6465 0522 0. $20.00 + postage and handling. Available at *<http://www1.aiatsis.gov.au/atsilirn/home/index.html>*, accessed 18 March 2010.

It is a pleasure to review the proceedings from the 5th International Indigenous Librarians Forum held in Brisbane in June 2007. Although not a complete overview of papers presented, the proceedings give some insight into the breadth of discussions that took place at the forum on Indigenous issues and libraries.

The Brisbane conference was the fifth of a series of international forums that have been held every two years to provide a place for discussions about issues facing libraries that care for Indigenous materials. The publication comes out of the forum that was hosted by the Aboriginal and Torres Strait Islander Library and Information Network (ATSILIRN) in partnership with the State Library of Queensland. It aimed to bring together Indigenous library workers from around the world to share information on practices, solutions and common concerns about the documentation and preservation of Indigenous cultures.

The papers published in the proceedings are from speakers representing Australia, Aotearoa - New Zealand, the USA and Canada. Papers cover the conference themes of knowledge, culture and future, which were discussed over the four-day conference. 'Knowledge' discussions included a focus on protocols, ethics, copyright, repatriation and the development of knowledge and Indigenous keeping places. The 'Culture' theme related to history and heritage with prominent Indigenous writers and academics presenting papers on their research. While the 'Future' theme included opportunities for workshops to take place on future directions for the Indigenous library forums. The 'Future' theme is not documented in any of the papers included in the proceedings.

The proceedings include papers by Chris Sarra, Robert Miller and Tracy Bunda, they discuss issues relating to access and use of information held in libraries and the recording of Australian history. Chris Sarra's paper 'There are Versions of History, the Truth and then Cold, Hard Facts', provides an overview of the history debates in Australia and a discussion on the inclusion or portrayal of Aboriginal people. Tracy Bunda, Australian Indigenous academic and researcher, is included in the proceedings with her paper 'Speaking black into white spaces'. In this Bunda takes readers through her journey into using government libraries and archives for her research, and reflects on the power of Aboriginal people accessing historical information and documenting their history alongside these records.

The US, Aotearoa - New Zealand and Canadian Indigenous speakers shared a great deal of knowledge on projects that had been carried out

in their domains. Broad issues of protocols, care of culturally sensitive materials, respect for culture, acknowledgement of intellectual property and moral rights were also explored. The papers provided practical solutions to complex issues. The proceedings also included much discussion on employment and training of Indigenous people in the library and information sector. The papers on employment gave some in-depth insight into support and assistance provided to Native American students who were interested in training to join the library and information sector.

Another theme coming out of the proceedings relates to the importance of documenting library and archival material from an Indigenous perspective. Culturally responsive description and care of Indigenous cultural material held in collections was viewed as being essential and writers provided examples of how their institutions or communities assisted in guiding best practice in this area. The papers also outlined the importance of consultation with communities about the care and documentation of restricted or sensitive cultural material held in libraries.

I found all of the papers refreshing and extremely relevant to discussions of Indigenous issues and archives in Australia. It would have been wonderful to see these papers in a refereed journal so that their distribution would have been made available to a much wider audience.

The Australian archival profession would benefit from a similar body of work being created to document current issues facing Indigenous people and archives both in Australia and internationally. I congratulate the library sector for not only creating the space for these conferences to occur, but for making material such as these proceedings available to the wider information sector.

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