

The book is, however, solidly text based with few visual aids. A more dynamic presentation might have incorporated tables or feature boxes to highlight scenarios to engage the reader. It is also written with a North American focus, including references to US tax laws, so international readers will need to review their own legal requirements at these points. Nevertheless, for professional archivists, those working in collecting archives or with manuscript collections in libraries, this is an informative and unique contribution to the professional literature.

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The Preservation Management Handbook: A 21st-Century Guide for Libraries, Archives and Museums, edited by Ross Harvey and Martha R Mahard, Lanham, MD, Rowman & Littlefield, 2014, xxi + 376 pp., AUD\$95.00, ISBN 978 0 759123 15 1

An essential tool for practitioners, this resource provides the reader with the necessary tools to ensure the provision of a comprehensive preservation management program and assists in the management and prioritisation of the needs of the collection.

The subtitle of the publication, 'A 21st-Century Guide for Libraries, Archives and Museums', implies that it is a relevant resource across issues facing the twenty-first-century professional. Upon reading chapters it seems that the information contained is just as applicable, irrespective of time or age, across all sectors of the galleries, libraries, archives, museums and records (GLAMR) domain. Nevertheless, it would seem that there is a strong focus towards the library and archive sectors, and less for galleries and museums.

The information is as equally useful to those who manage smaller collections. It should be understood that while there are inherent differences across the sectors, this handbook assists in understanding the issues facing preservation of material and objects across all areas within the GLAMR sectors. The reader should also understand and recognise there could be distinctions between collection purposes, visions and directions which result in differences in the attitudes underpinning preservation approaches. The publication does not aim to be a comprehensive and definitive single source of truth, but aims to address the principles and concepts of preservation irrespective of material format.

Using this handbook, cultural heritage and museum professionals, archivists, librarians, records managers and those in allied positions within the information management field can supplement existing specialist knowledge. Covering topics such as climate control, fire safety, pest management and including sections on collection needs, preservation principles, conservation principles for varied media (paper, textile and digital), this publication comprises text for preservation students as well as experienced practitioners alike. In its first few chapters the handbook addresses managing a preservation management program in line with the basic requirements, regardless of collection size or content.

The handbook consists of two main sections. The first covers the groundwork where practitioners and students can gain insight into dealing with managing preservation and preservation issues. The second half of the book contains contributions written by specialist authors and is dedicated to the preservation of various media and material forms.

By bringing in additional specialists, the latter half of the book creates a sense of a 'single reference point' for respective areas of expertise. This brings a sense of a solid resource and creates a strong introduction to preservation methods for various media for the beginner practitioner.

The second part of the book provides the reader with a useful introduction to the specific media types including paper objects and books, photographic materials, sound materials, moving image materials, digital storage media and files, and textiles and paintings. Although they are brief, the contribution would serve as a basis for further research if needed. The chapters in this section, because of their sequential structure, are best used as a reference tool.

A strength of the second half of the book is that it discusses current and emerging issues relating to digital records (most importantly, those that are 'born digital'). Akin to many other publications by the editors, and known to many practitioners, are the issues of ensuring that there are adequate provisions in a repository for all records and object types, remembering that digital recordkeeping and archiving is a growing challenge for those maintaining and creating new repositories.

I would not be surprised if *The Preservation Management Handbook* were to be referenced in GLAMR course content as an introductory textbook or a useful reference volume for those with experience. Harvey and Mahard have successfully captured the current state of an ever-changing field.

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The Australian Register: UNESCO Memory of the World Program, edited by Roslyn Russell and Anne-Marie Condé, Deakin, ACT, UNESCO Australian Memory of the World Committee, 2015, xiv + 170 pp., AUD\$30.00, ISBN 948 0 646933 90 0

The UNESCO Memory of the World program inscribes significant documents and collections on registers in order to prevent 'collective amnesia' and to make the world's memory available to future generations. 'Imagine the world without memories' is the slogan of the Australian Committee, a warning against a future the program aims to avoid. This book celebrates the milestone of 50 inscriptions on the UNESCO Memory of the World Australian Register since its establishment in 2000.

Introducing the reader to the Memory of the World program, *The Australian Register* gives an overview of the collections on the Australian register. The inscriptions are divided into themes, each with an introductory essay written by an expert in that field or a member of the Australian committee. The essays are interesting and informative, and give the reader an understanding of why the inscriptions are important to Australian history. These essays provide a detailed description of the history of each theme and how each inscription fits in with that history. The themes progress through time in a logical order, beginning with Indigenous collections and finishing with digital heritage. Each individual inscription spans two pages with a brief description and a few images of documents in the collection. Although the descriptions and images of each collection are brief, they provide an idea of what each inscription contains, where it came from and why it deserves to be on the register, which supplements the description in the introductory essay for each theme.

The contributors to the book are all either members of the Australian Memory of the World Committee or professionals in the area on which they are writing. Their expertise is made evident by the in-depth, comprehensive nature of the essays. Many readers are likely to learn something