

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

new about the history of Australia from the authors. The book is written clearly and is easy to read, with a professional layout, making it appealing to those with an interest in the program as well as anyone who happens to pick up a copy.

The main objectives of the publication are to educate readers about the Memory of the World Australian Register, to outline the current content on the register and to encourage the nomination of new additions. The objective of encouraging nominations is made clear and stated a number of times, including in the preface and blurb by Professor Marilyn Lake, historian and patron of the Australian Memory of the World Committee. The gaps in the existing register are described in the introduction, as well as in some of the theme essays. This will aid readers in identifying whether their own collection could be considered for the register, as the authors are clear about what elements are missing.

*The Australian Register* will appeal to organisations and professionals in archives, libraries and museums. It is not likely to be often read cover to cover, but would be an ideal book to be placed in common areas for staff to flip through. The book has the benefit of being an interesting read for anyone to look through, as well as being informative for those who have an interest in the program. Not only does it educate the reader about the program and the contents of the register, it also gives a comprehensive overview of history in Australia.

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**Becoming a Trusted Digital Repository**, by Steve Marks, Trends in Archives Practice series, module 8, edited by Michael Shallcross, introduction by Bruce Ambacher, Chicago, Society of American Archivists, 2015, xxv + 68 pp., USD\$23.00 (paperback), ISBN 978 1 931666 84 8 (<http://www.archivists.org>).

*Becoming a Trusted Digital Repository* is the latest module in the Society of American Archivists' Trends in Practice series. This is a series of short, digestible monographs that focus on discrete areas of archival practice. It is a great format (and, at just over 60 pages, brilliant for reviewers too!).

As digital archiving programs mature, and as we begin to explore new models for digital archives such as off-the-shelf digital preservation solutions and 'as-a-service' cloud offerings, methods of assessing the trustworthiness of digital archives become ever more important. ISO 16363, Audit and Certification of Trustworthy Digital Repositories, is a new standard (that follows in the footsteps of previous efforts such as DRAMBORA and TRAC) for assessing digital repositories. *Becoming a Trusted Digital Repository* provides an accessible and complete introduction to ISO 16363. As an annotated guide to the standard, it will be especially useful to archivists conducting self-assessments or audits against the standard, but it also has much to offer archivists who are establishing, operating, or renewing digital archives programs.

ISO 16363 covers a lot of ground, with three core sections: organisational infrastructure, digital object management, and infrastructure and security risk management. This territory provides ample scope for Steve Marks to draw on his own experience of auditing the Canadian Scholars Portal to provide many useful tips for assessing and mitigating digital archives risks. I found the emphasis on documenting practices and linking to organisational risk management strategies particularly useful. Bruce Ambacher's introduction, with its potted history of digital archives standards and certification, is another highlight of the volume.