

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.

Because *Becoming a Trusted Digital Repository* is framed around ISO 16363, which is in turn based on the Open Archival Information System (OAIS) reference model, it shares the strengths and limitations of those frameworks. OAIS is a useful model with components (AIPs, SIPs, DIPs, designated communities and so forth) that help us design and discuss digital repositories. However, because OAIS's audience is wider than just the archival community, the model lacks some of the theoretical perspectives of that discipline. This is apparent, for example, in the way ISO 16363 defines 'trustworthiness' as meeting expectations of a repository's 'designated community', in contrast with traditional archival theory where trust derives from maintaining the integrity, reliability and evidential qualities of records and recordkeeping systems. All this is merely to say that while ISO 16363 (and *Becoming a Trusted Digital Repository*) contains important content, it may not be sufficient for designing or proving digital archives, and we should also look to other relevant standards such as ISO 15489 and ISO 16175 in these exercises.

The other area in which I felt *Becoming a Trusted Digital Repository* was lacking was in having concrete examples or model answers to illustrate the different sections of the standard. But this is perhaps an area for praise, rather than criticism. ISO 16363 is so new that no audit has yet taken place and, by producing this module, Steve Marks and the Society of American Archivists are helping to ensure that audits will happen (and hopefully illustrate future editions of this module), and are advancing the rigour, accountability and trustworthiness of digital archives practice.

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**Cultural Heritage Information: Access and Management**, edited by Ian Ruthven and GG Chowdhury, iResearch series, London, Facet, 2015, 360 pp., £64.95, ISBN 979 1 856049 30 6

I have been dropping in and out of this book for the past few months, tasting a chapter here and a chapter there. As with the curate's egg, parts of it are excellent, but I am not sure that the sum is greater than the parts.

The book is the first in Facet Publications' new iResearch series. Facet is the publishing arm of the Chartered Institute of Library and Information Professionals and this series is intended as a vehicle for publishing peer-reviewed articles to encourage research and scholarly debate among information studies academics and professionals. The editors and contributors are a veritable who's who of library and information communication technology researchers and academics, with a sprinkling of other professions. The editors, Ian Ruthven and Gobinda Chowdhury, are senior UK academics at the universities of Sheffield and Northumbria respectively, with common interests in information seeking and retrieval. The contributors come from around the world – the UK, the USA and Canada, from Japan, South Africa and Germany. They all bring with them considerable expertise and experience in the world of online information management.

The first provocation is in the title – cultural heritage information. While cultural heritage is itself well defined in the introduction and first chapter, cultural heritage information is not. The editors and contributors swing between digitisation of cultural heritage objects, information systems and services for describing and accessing cultural heritage, and management of digitised