not explicitly say "Let's digitize everything," that seems to be the implicit take-away – not a helpful message to be sending, even inadvertently.

In conclusion, for an introductory work, it is disappointing that more emphasis is not placed on the scholarly sources. Lidman is no doubt well read, but that is overshadowed by an inattentiveness to routine scholarly rigour to back his interpretations of history, to support claims made about legislation and ordinances, and for basic facts about libraries and archives. Furthermore, I am convinced that there are clearer ways to have completed his task. Lidman's chronological approach to his subject would have afforded an ideal opportunity to explain the varying usage, both over time and in different countries, of the terms "archives," "records," and "personal papers" or "manuscripts," in contrast with the term "library," which has remained fairly stable through centuries and geographically. Had the book dealt with some of these distinctions, it would have been much stronger. Indeed, as an introductory text that attempts to elucidate the current literature regarding the differences between libraries and archives, as well as the major issues facing each and their future roles, this book ultimately fails. It is too vague to be authoritative and, unfortunately, presents a pallid, inaccurate picture of the state of archives internationally.

Kathryn Harvey
University of Guelph

Basements and Attics, Closets and Cyberspace: Explorations in Canadian Women's Archives. LINDA M. MORRA and JESSICA SCHAGERL, eds. Waterloo, ON: Wilfrid Laurier University Press, 2012. ix, 355 pp. ISBN 978-1-55458-650-9.

Put plainly, the essays in *Basements and Attics, Closets and Cyberspace* are "about researching the archives created by, about, and for Canadian women" (p. 1), but within this specific topic the contributors consider more universal questions regarding the use and management of archives. The collection builds upon earlier works that explore women's archives,[1] but it is also consistent with postmodernist approaches to understanding archives, which reject a single historical truth and for which "no archive is neutral" (p. 3).[2]

1   See, for example, Helen M. Buss and Marlene Kadar, eds. *Working in Women's Archives: Researching Women's Private Literature and Archival Documents* (Waterloo: Wilfrid Laurier University Press, 2001); and Nupur Chaudhuri, Sherry J. Katz, and Mary Elizabeth Perry, eds., *Contesting Archives: Finding Women in the Sources* (Urbana, IL: University of Illinois Press, 2010).
2   For an overview of postmodernist writing within the context of archival studies, see Terry Cook, "Fashionable Nonsense or Professional Rebirth: Postmodernism and the Practice of

The editors are both academics: Linda M. Morra is an associate professor in the Department of English at Bishop's University in Lennoxville, Quebec, and Jessica Schagerl is the alumni and development officer at the University of Western Ontario in London, Ontario, where she received her doctorate in Canadian literary studies. One of the strengths of the collection is the editors' inclusion of insights from creators, users, and archivists as well as academics so that topics are considered from a variety of perspectives. The concerns of archivists are ably articulated by Catherine Hobbs and Michael Moir, who bring to fore the ethical, administrative, and financial realities involved in managing archives. In "Halted by the Archives: The Impact of Excessive Archival Restrictions," which discusses the Adele Wiseman Fonds at the Clara Thomas Archives, York University, Toronto, authors Ruth Panofsky and Michael Moir provide a point-counterpoint discussion on restrictions, at turns providing the view of the scholar and the archivist.

The editors have organized the essays into three sections, or "axes of understanding": "Reorientations," "Restrictions," and "Responsibilities." In keeping with postmodernist interrogations of traditional sources of knowledge and power, one of the central questions addressed in the collection is: "What are archives?" While this question is examined head-on in the first section, it is further discussed in the essays in the second and third sections, which also contemplate "What are the limits and impasses in archival research?" and "What imperatives inform archival research?"

In exploring "What are archives?" the authors consider archives as both a repository and a group of documents. Women's archives, and particularly those of minorities, are often not found in public repositories but instead in private hands – the basements, attics, and closets referred to in the collection's title. These archives may also depart from more familiar media – namely textual records – to encompass a variety of sources, such as ephemera and anecdote. Some of the essayists critique public repositories for failing to adequately acquire archives created by women, whereas other contributors explore archives that perhaps necessarily exist outside of formal collecting repositories.

In "Finding Indian Maidens on eBay: Tales of the Alternate Archive (and More Tales of White Commodity Culture)," Cecily Devereux suggests that eBay operates as an important alternative to public archives, enabling searches otherwise impossible within traditional databases, facilitating the acquisition of ephemera that public archives are not mandated to collect, and constituting a necessary counterpoint to the official record. As Devereux argues, "eBay is a big archive of the stuff a community does *not* typically keep as a part of the official cultural historical record, but unofficially preserves elsewhere,

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Archives," *Archivaria* 51 (Spring 2001): 14–35.

at home in private collections, in shoeboxes" (p. 35). This "stuff" can range from printed ephemera (such as postcards, prints, posters, and photographs) to objects (such as figurines, costumes, and household goods).

Karina Vernon examines Library and Archives Canada's (LAC) Multicultural Initiatives Office and its agenda to adequately represent Canada's diverse populations. While LAC seeks to better serve and collect the archives of minority communities, Vernon finds that it has not been altogether successful. She observes that in some cases racialized and ethnicized communities are intentionally withholding archives from public repositories, and these absences should be considered "not as signs of disenfranchisement, exclusion, or victimage, but as potential signs of empowered self-exemption from archives, a form of active resistance against the fantasy of the total Multicultural Archive" (p. 203). In some ways, criticisms of the Multicultural Initiatives Office can border on a "damned if you do, damned if you don't" quandary for archivists: archives are perceived as failing to adequately collect archives of minorities even when strategies are developed to specifically acquire records from these constituencies. This is especially challenging at a time when archives are receiving less and less funding and support. Yet, if used to create new strategies, constructive criticisms of programs such as the Multicultural Initiatives Office could help the profession develop a more complex and nuanced approach to serving minority communities.

In addition to considering *whose* archives are acquired, many of the essayists are concerned with *what* is acquired, some of them arguing that unconventional media are equally important means for understanding the past. In their articles, T.L. Cowan and Linda Morra discuss how anecdote plays a part in documenting the past.[3] Anecdote becomes the primary means by which T.L. Cowan recalls "Choice Words," a feminist cabaret she organized in 2001. For Cowan, "this essay mobilizes the anecdote as the primary archival and epistemological source of what I call 'repertoire knowledges' – that is, knowledges that emerge, amorphous and in motion – through the embodied practices of performance and event-making" (p. 71).

Susan Butlin, in her essay on researching the artist Florence Carlyle, observes inconsistencies in the acquisition of high art (e.g., painting and sculpture) as compared with craft art (e.g., textile arts and illustration), and she notes the absence of the latter in prominent public archives. Butlin's essay also reflects her thorough research and the realities inherent in working with archives. Butlin pursued evidence of Carlyle's life and creative output in

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3   Jane Gallup defines anecdote as "a short account of some interesting or humorous incident" in *Anecdotal Theory* (Durham, NC: Duke University Press, 2002), 2, quoted in Linda Morra, "The Quality of the Carpet: A Consideration of Anecdotes in Researching Women's Lives," in *Basements and Attics, Closets and Cyberspace* (Waterloo, ON: Wilfrid Laurier University Press, 2012), 251.

numerous sources, including published texts, archives, and interviews with family members, as well as a tour of Carlyle's childhood home. Her comprehensive scholarship could read as a how-to for inexperienced researchers. As Butlin discovered, the documentary tracings of an individual – especially women – may be distributed among various repositories and private owners rather than conveniently located in a single fonds. For this reason, Butlin's time-intensive investigation took her from national to municipal archives and from public to private repositories. As Butlin's experience indicates, archival work often requires substantial time and a willingness to travel to repositories, which may or may not lead to significant findings.

Born-digital archives, emerging from "cyberspace," are increasingly an important subject that creators, users, and archivists are grappling with. The inclusion of essays by writers and performers provides an opportunity to learn about creators' perspectives on their digital lives and output. For example, playwright Sally Clark compares the seeming worth of paper versus pixels: "'Here's the floppy that my novel was on' simply doesn't have the same panache as 'here's my manuscript" (p. 138). Poet Penn Kemp considers the various ways in which the Internet has facilitated her creative life while conversely making this life more difficult to document: "Online social networks like Facebook, Twitter, and MySpace have allowed writers like me to distribute their work, store material, and make our content widely available. However, such online archives are transient and arbitrary, beyond our control" (p. 129). Encouragingly, the writers and performers represented in this collection indicate an interest and willingness to work with archivists – a collaboration necessary for the preservation of born-digital archives.

In considering what is collected, and from whom, researchers are struggling to understand what archivists and creators both grapple with: What has value? What and who should be included and, alternatively, excluded? Poet Susan McMaster, for example, considers her own motivation in maintaining her archive: "Sentiment, vanity, superstition, materialism – who knows what causes me to be a hoarder, while others blithely dump their past on the roadside at the beginning of each new journey?" (p. 209). There are certainly no simple answers to what we keep and what we discard as creators and as archivists, and even then agendas shift to reflect changing socio-historical contexts. As Catherine Hobbs observes: "In the end, archival work is an approximation of an ideal, and the archival fonds a simulacrum of activities" (p. 189).

In addition to the central questions of the essays – which focus on defining archives and examining the research process – the essayists also cover a number of other important themes, such as privacy and gaps in the historical record. Ultimately, this collection of essays sheds light on the archive as understood by creators and researchers. This archive, although rooted in the experience of creating and using records, also emerges from the worlds of imagination and theory. These perspectives explore and expand the definition

of what archives are, or should be, and establish *Basements and Attics, Closets and Cyberspace* as an intriguing and thought-provoking addition to archival literature.

Heather Dean
Beinecke Rare Book and Manuscript Library

Heritage and Social Media: Understanding Heritage in a Participatory Culture. ELISA GIACCARDI, ed. New York: Routledge, 2012. xvii, 251 pp. ISBN 978-0-415-61667-6.

Heritage and Social Media explores the ways in which social media technologies have reframed our understanding of heritage and shaped our interactions with heritage objects and institutions. Through the lens of participatory culture, editor Elisa Giaccardi brings together twelve studies that reveal changing social practices, the formation of new publics vis-à-vis social media, and the impact of digital technologies on our sense of place. Giaccardi is a professor of interactive media design at the Delft University of Technology in the Netherlands. Her work in the areas of humanities, digital media, and interactive design recently earned her a Delft Technology Fellowship. She is also the forums editor for *Interactions*, a publication of the Association for Computing Machinery. Although not a heritage scholar per se, Giaccardi frequently uses concepts of heritage to look at the impact of social media on society and pays particular attention to its role in meaning making.[1]

The book includes twelve chapters structured around three major themes: social practice, public formation, and sense of place. A prologue by English heritage researcher and policy adviser Graham Fairclough sets the critical tone for the volume by suggesting that participative social technologies have allowed the privileged West to survey the rest of the world's population for both entertainment and study. Fairclough then questions the role of social media in changing the ways in which we think about heritage. He asks whether social media turn our everyday experiences into "heritage" simply because they can now be documented in the digital record like never before. Giaccardi's introduction also raises questions about how our ideas about history and culture have shifted in the aftermath of neoliberalism and identity

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1   As a broad concept, "meaning making" refers to the process of constructing social, moral, cognitive, perceptual, and aesthetic meaning from the world around us. Meaning making involves the identification, valuation, and engagement with various forms of information, including media and other communication systems, and rests on the proposition that individual and collective interpretations are often contradictory and contestable. See Wendy Duff, Emily Monks-Leeson, and Alan Galey, "Contexts Built and Found: A Pilot Study on the Process of Archival Meaning-Making," *Archival Science* 12, no. 1 (2012): 69–92.