

As the foregoing examples demonstrate, the books differ in approach, tone, and purpose, and each has different strengths. Harris aims to provide a comprehensive, concise, and objective overview of Canadian copyright law. Murray and Trosow do not claim to be comprehensive; instead, they cover selected topics, often in some depth, although they fall short on the details of the law. In some cases, Harris provides more detail. Nor do Murray and Trosow claim to be objective – their stance is clearly pro-user, and they are prepared to state their opinions and speculate about the interpretation of certain provisions in new ways that make more copyright-protected material legally available for use.

Rapid technological change has completely altered the copyright landscape, and applying copyright in the digital environment continues to be a challenge. Information professionals ignore copyright at their peril. For that reason, both books deserve a place on the Canadian information professional's bookshelf. One can never have too many copyright resources readily available, and these new editions are a welcome and accessible addition to support our understanding of copyright.

Jean Dryden
Toronto

The Story Behind the Book: Preserving Authors' and Publishers' Archives. LAURA MILLAR. Vancouver: Canadian Centre for Studies in Publishing, 2009. 224 pp. ISBN 978-0-9738727-4-3.

In this smoothly written book, Laura Millar presents a concise introduction to archives, archivists, and basic records management, gearing it to the needs of authors and others in the publishing field. This work expands on Millar's slim 1989 volume, *Archival Gold: Managing & Preserving Publishers' Records*, also issued by the Canadian Centre for Studies in Publishing at Simon Fraser University. Though now a few years old, the current work will still be a welcome guide for authors who are considering donating their archives to a repository or just wondering what to do with their accumulated materials.

Millar is well prepared to connect authors, publishers, and archives. She began her work in publishing as an undergraduate intern with the University of British Columbia Press, where, as she explains in the preface, she “spent an inordinate amount of time sorting the manuscripts shelf, creating new file folders, and organizing authors' correspondence” (p. 7). Encouraged by her supervisor at the Press, Millar applied to the nascent Master of Archival Studies program at the University of British Columbia, becoming its first graduate in 1984. She continued to work in archives and publishing, establishing a career as both a freelance editor and archival consultant that now spans more than three decades.

Millar's practical experience in both archives and publishing is clearly visible in *The Story Behind the Book*. Her goal, as she states in the introduction, is to introduce authors and publishers to "the central ideas and principles of archives and records management, to convince you [authors and publishers] of the economic and social value of *your* archives, and to show you some ways of managing your records so that they are useful for daily work – and also for posterity" (p. 13). To accomplish this, she divides the task into twelve short and quickly moving chapters, all filled with practical, real-world examples. The opening chapter discusses the value of archives, highlighting some large purchases by national libraries and major university collections, such as the National Library of Scotland's acquisition of the John Murray archive. The Murray archive, purchased in 2006 for £31 million, is an extreme example of a publisher's archive. A cache of more than 150,000 documents, it spans the years 1768–1920 and includes correspondence with more than 16,000 authors, among them Charles Darwin, Arthur Conan Doyle, and Herman Melville (pp. 15–16). Millar mentions a few such instances of national institutions acquiring archives of significant monetary value; she uses the examples as a segue to explain that while most archives have a more modest dollar value, they do "have historical, informational, and social value; they help us to remember and understand" (p. 20). While archives professionals are familiar with this concept, it is not always apparent to others, and is therefore wise counsel to Millar's readers.

In the next two chapters, Millar lays out in clear and concise language what archives are, why maintaining archives is important, and how literary archives can be used. Aside from the uses that are likely to be apparent to her target audience, such as the writing of biographies and corporate histories, Millar also includes examples as diverse as *Dr. Spock's Baby and Child Care* and Salman Rushdie's *The Satanic Verses* to discuss the connection between literary archives and political and social trends, as well as the emergence of new research areas, such as the study of women and minorities. Along the way, she introduces fundamental archival concepts like "the record" and "archival appraisal" in clear terms, without bogging down authors and publishers in an unnecessary depth of detail. Rounding out the first third of the book are brief discussions of the types of records and other materials that often form the core of an archive for both publishers and authors.

Having introduced what archives are and their importance, Millar moves logically through the next few chapters to help readers locate a suitable repository for their collection, and she provides a primer on donation or purchase agreements. As we have come to expect by this point, the content of these chapters is well pitched to the anticipated audience. She provides examples of the types of institutions that typically collect literary archives, ranging from national libraries and university special collections to more local or specialized

libraries and historical societies, such as the American Antiquarian Society and Calgary's Glenbow Museum and Archives. Again, she brings to the non-specialist reader's attention concepts that archivists will appreciate: the fact that many institutions focus on particular topics, regions, or types of materials; the desire to maintain the full archive in one repository rather than split up across several; and the assurance that archivists in these institutions are ready to discuss a prospective donor's interest and to provide guidance along the way.

The advice in the chapter on archival agreements is equally sound and provides information that archivists routinely explain to potential donors. Millar dispenses with a few myths in no-nonsense terms, particularly in relation to monetary value, opening that section with the statement that "despite what you see on *Antiques Roadshow*, your archives are not going to make you a fortune" (p. 111). Later, she warns readers that they should "not expect to be paid in cash" and advises that "the usual options are either a donation with no money involved or a donation for a tax credit" (p. 112). Key aspects of donation agreements are presented as well, including the need for clear title, the differences between archival and monetary appraisals, and legal issues such as the distinction between ownership of physical and intellectual property, privacy concerns and access restrictions, and the role of a literary executor. Less weighty but important topics, such as the general process of making the transfer and how donors should prepare their archives, are well presented and explained.

In chapters 9 and 10, Millar turns her attention to records management, pointing out that a "comprehensive, useful collection of archives does not just happen" (p. 133), nor is records management "shoving files into a box and popping on a lid" (p. 134). Readers come away with the basic principles of good records management for both physical and electronic records as well as examples they can apply to their normal routine with little difficulty, all of which will make their archives easier to manage when transferred to a repository.

In her final two chapters, Millar deals with some typical questions and provides a variety of online sources that readers can turn to for additional information. Chapter 11's "Common Questions" discussion is a nice approach to reinforcing and presenting in different contexts many of the concepts described earlier in the book. Here, the author touches on themes that are familiar to archivists, ranging from digitizing entire archives to what to do with research files or artwork used in a book, and her answers integrate details presented in earlier chapters.

The Story Behind the Book is a well-written introduction to the world of archives for a non-specialist reader and is filled with examples drawn from Canadian and international repositories. While the discussion focuses on literary archives, those working in a variety of disciplines would find the book

useful and informative. Archivists are not the audience that Millar had in mind when writing, and they will find little new here themselves, but this very readable text can be readily recommended to those seeking guidance on preparing their archives for transfer to a repository or those just beginning to explore the idea.

Wade Wyckoff
McMaster University
Hamilton, Ontario

History in the Digital Age. TONI WELLER, ed. London: Routledge, 2013. x, 212 pp. ISBN 978-0-415-66697-8.

In this important collection of essays for archivists, Toni Weller, a Visiting Research Fellow at De Montfort University, Leicester, UK, and editor of the international journal *Library and Information History*, has brought together a respected group of international and interdisciplinary scholars who share a variety of experiences in researching, and teaching and writing about, digital material. These academics produced ten essays focusing on how to conceptualize and understand the implications of the new domain of digital history.

The book is divided into four interpretive sections: “Re-conceptualizing History in the Digital Age,” “Studying History in the Digital Age,” “Teaching History in the Digital Age,” and “The Future of History in the Digital Age.” The first section considers concepts of historical evidence and its interpretation and analysis in historiography. The common thread, as expressed in Luke Tredinnick’s “The Making of History: Remediating Historicized Experience,” is the need “not to sacrifice the rational, logical, and empirical approach to knowledge that has been the hallmark of the humanities since the Enlightenment, but rather to complement it with different ways of discovery” (p. 47). Tredinnick reminds us that “the histories written throughout the early modern period continued to be ecumenical about evidence, lacking later scholarship’s rigorous classification of source materials, and frequently placing scripture, literature, myth and tradition on an equal footing” (p. 47). Not until the nineteenth century did the notion of an objectively understood past become the dominant historical discourse. “It reflected the investment of the past in a written archive that was itself governed by the contingencies of an emerging administrative rationality” (p. 47). In both discovery and discourse, digital technology adds to historical evidence the qualities of immediacy and variety of experience, which suggests new implications for our understanding of the past – that perhaps the digital environment is forcing historians to reassess historical consciousness as we are confronted with new means to access, discover, and relate the idea of history.