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Martin Hand, *Making Digital Cultures: Access, Interactivity, and Authenticity* (Aldershot, UK: Ashgate Publishing Limited), 186 pp., ISBN 978-0-7546-4840-6 (hdbk), £55.00

Martin Hand, an Assistant Professor in the Department of Sociology at Queen's University in Canada, tackles a continuing problem familiar to readers of this journal, namely the relationship among people, organizations, and new technologies. In *Making Digital Cultures*, published in 2008, Hand's interest in what he calls the "rather uneasy alliances between analogue and digital objects, practices and processes" (p.1) that constitute new digital cultures focuses on three specific institutional actors: public libraries, financial organizations, and national archives.

The first three chapters are concerned with developing the thesis of the book using a set of supporting literature drawn primarily from the science and technology studies and media theory literatures, but somewhat disappointingly not acknowledging the social informatics work that addresses similar topics. By arguing that rises in digital media are often accompanied by a corresponding increase in paper media, Hand makes the point that while "new digital media have, in part, redefined what culture is" (p.4) in terms of access, interactivity, and authenticity, this redefinition of culture is not unproblematic, again a theme familiar to readers of this journal. Chapter One lays out Hand's general argument for the book, Chapter Two turns to an examination of the general social trends accompanying the digital turn from the point of view of social and cultural theory, and Chapter Three discusses how these social theories have been combined with understandings of technology, particularly as relates to "our understanding of digital technology in practice" (p. 9). A key point in this section that will reappear in the case studies that follow is that the modern and postmodern paradigms that he details help to understand not just "the wider context, but also the longer term dynamics of cultural environments" (p.73).

In Chapter Four, Hand turns his attention to the first of his three case studies: a public library and its patrons as they use a new suite of computers to engage with the Internet. One of my favourite elements of the library case study was *Room 18*, where the computers for the ICT learning centre were relocated when the library joined the nationally (UK) coordinated People's Network. Maybe it is the fault of having read too much science fiction as a youth, but for me the name *Room 18* conjures up an image that is deliciously sinister in its banality while conveying the divisions in libraries that arose as technology was introduced. *Room 18*, which is physically, visually, and conceptually separated from the traditionally organized lending library functions on the first floor, serves to illustrate both the difficulty libraries adopting technology face in differentiating themselves from cybercafés or a modern office, and the continuing tensions as libraries negotiate the shift from what Hand calls the modern to postmodern models of the library (p. 83). The gatekeeping librarians in the modern model who maintain and legitimate knowledge collections are in tension with, Hand argues, the postmodern cybrarians: navigators empowering democratic access to information through networks and ubiquitous interactive interfaces.

In Chapter Five, Hand's case study of an insurance company offers a contrasting example from the domain of financial services businesses, where rather than creating new intermediary roles, the deployment of digital technology is focused on disintermediating relations between organizations and consumers via seamless flows of information (p. 101). The pseudonymous LifeCo in Hand's account became convinced as an organization that it was necessary to go beyond web marketing and to wholly embrace a digital approach to interacting with consumers in all transactions. However, individual managers feared that the "traditional culture of insurance was somewhat antithetical to the requirements of innovation" and that LifeCo needed "more long hairs in the company" (p. 109). One of the key points in the development of the online strategy for the company was when various teams split between those wishing to make what was essentially a digital overlay on the existing organizational structures, and those arguing in favour of the "whole back-end structure of the organization needing to change" to accommodate the demands of digital interactivity (p. 118). The ultimate failure of this project to be implemented underscores "just how difficult is it to practically *produce* the supposed inevitable conditions of digital culture" (p. 125), an important lesson of this case.

Hand's final case, presented in Chapter Six, focuses on a national archive, Library and Archives Canada (LAC), as it underwent a process of increasing accessibility of the collection. As part of a global trend towards digitizing and opening collections, for Hand, LAC represents an organization grappling with "the future of *authentic memory*" (p. 155, emphasis original). This case links with the first two in the sense that new actors and actants are a theme throughout the three cases. Human cybrarians working in libraries, algorithmic software infomediaries operating in the insurance industry, and shifting ontologies in the archives are all points of focus around which analogue and digital cultures are being reconfigured.

I must make one quibble with Hand's writing style, and that pertains to his injudicious use of scare quotes throughout the text. Hand's unfortunate tendency to liberally use scare quotes to signal that terms embody contested meanings interrupts the narrative flow of the book unnecessarily, and required me as a reader to unpick which meanings Hand himself favoured multiple times per page, resulting in a rather laborious read. Otherwise, the text is an interesting and sustained treatment of the contested nature of digital culture, and offers readers interested in science and technology studies, media studies, information science, and social informatics interesting cases that contribute to a better overall understanding of the relationship between new digital enactments of culture and their analogue counterparts.