Adapting to Scarcity." In this information age, the ratio of the total amount of information created to the amount of available library collection space will continue to shrink. Librarians need to be "more selective in identifying what information should be included in or defined as part of their own unique collections and what should be left to other information service providers" (131). The rapid rate at which information is created and acquired entails a "scarcity of information about information" (131), and librarians will need to adopt new approaches to metadata.

Additionally, ever-tightening economic constraints result in a scarcity of financial resources for libraries. For libraries to thrive in times of scarcity, Stachokas believes they must remain flexible, ready to quickly adapt to changing user behavior and to experiment with new technologies. He sees consortia as one way of mitigating economic scarcity. Library consortia can pool funds to pay for information access and IT infrastructure that individual members cannot afford on their own. Implementation of patron-driven acquisition and acquisition on-demand programs can ease the aforementioned selection problem and ensure that library collections remain relevant to user needs. Consortia have the opportunity to use their platforms to "[combat] commonly held misconceptions about open access" (141), to calm the fears of academia and to eventually reduce journal subscription costs.

After the Book outlines quite a radical transition for libraries, one that even Stachokas admits many libraries either will be slow to begin or, perhaps, may not be able to begin at all because of financial constraints, lack of qualified personnel, or other reasons. Libraries that serve large numbers of disabled users will not be able to act on Stachokas's advice because of usability concerns. Such a hard shift will also require a good deal of administrative support that may be difficult or impossible to obtain. Libraries may encounter opposition to his proposed changes, from both librarians and nonlibrary administrators, for reasons ranging from lack of financial resources to a fear of technology. While Stachokas delves deeply into what libraries need to do to continue thriving in the twenty-first century, he does not have much to say about the real-world feasibility of his proposal. Should some libraries move forward with abandon while others lag behind? If so, this may create an unnecessary division between libraries (electronic haves and print have-nots) reducing the commonality between librarians. For that matter, will the heavy specialization suggested above be worth the trade-off of partitioning the profession and possibly diminishing the professional community between librarians? And what should be done in situations where fiscal concerns are a severely limiting factor? These are all big questions that will have to be dealt with if anything like Stachokas' vision can come to fruition.

Of course, Stachokas states upfront that his treatise "is not intended to answer all possible questions about how to make a successful transition to a more purely electronic library . . . but it should inspire critical thought and discussion about how to get started" (17). And on these terms, *After the Book* is wildly successful.—*Chuck Hodgin, (chuck.hodgin@belmont.edu), Belmont University, Nashville, Tennessee*

Preserving Complex Digital Objects. Ed. Janet Delve and David Anderson. London: Facet, 2014. 375 p. $115.00 softcover (ISBN: 978-1-85604-958-0).

Digital preservation efforts share many of the goals, ethics, and priorities of analog preservation but incorporate distinctive vocabulary, technology, and methodology.[1] "Complex digital objects" are objects defined as simulations and visualizations, gaming environments, and software-based art (xii). By definition, these objects contribute additional layers of complication to preservation. These are the focus of *Preserving Complex Digital Objects*.

This compendium offers a print record of the papers presented during the POCOS (Preservation of Complex Objects Symposia) project (three symposia held, respectively, in London, Glasgow, and Cardiff in 2011 and 2012) and concludes with "pathfinder solutions" (a summary and analysis of symposia presentations leading up to proposals for future initiatives).

As they note in their introduction, editors Delve and Anderson strive to represent the many stakeholders having an interest in complex digital objects, i.e., game designers, artists, and historians. The multifaceted structure they develop successfully anchors these diverse groups and charts a course for an initial exploration of the advanced digital preservation issues such items pose.

The volume's forward (by the head of digital scholarship at the British Library, Adam Farquhar), and preface (by the head of resource discovery at JISC (www.jisc.ac.uk), Neil Grindley), offer a rationale for the POCOS project in general and for this publication in particular. These are followed by an annotated list of contributors and a separate glossary of acronyms (helpful to all readers, but especially useful to those beginning to study digital preservation).

The introduction considers the nature and composition of "complex objects" discussed in the forward and the intricate processes their preservation requires. Delve and Anderson use these observations as an armature on which to build the book's framework of six sections. The first section, "Why and What to Preserve: Creativity versus Preservation," presents theoretical and historical considerations from the perspectives of game development, archival philosophy, and digital artwork construction. "The Memory Institution/Data Archival Perspective" offers the administrative perspective on complex digital object preservation through

two institutional illustrations: the Archaeology Data Service (ADS) and the National Video Game Archives, a museum/library partnership, and concludes with a reflection on the current and future "preservation landscape as it applies to digital objects" (91). The third section, "Digital Preservation Approaches, Practice and Tools," gives practical solutions to current concerns. It is the largest category, with three subgroups: "A Good Place to Start: Software Preservation," "Tools and Techniques," and "Metadata, Para-data and Documentation," each of which include several related articles. "Case Studies" presents four examples for the reader's consideration: a "born-digital" project, an interdisciplinary reflection on needing change for growth, a discussion of the effects of archiving software and content in visual film, and a documentation of considering interactive artworks within the context of performance. "A Legal Perspective" identifies several issues involved with copyright and digital preservation, notes lessons learned from legal studies commissioned by the KEEP Project, and provides information-technology-industry observations on information digital security. The final section, titled "Pathfinder Conclusions," provides the editors' succinct yet thorough summary of topics addressed, articulates needs from a publisher's standpoint, and makes recommendations regarding future JISC projects involving complex digital objects.

This structure, with the exception of the catch-all "Case Studies" section, renders the material accessible to newcomers and digital preservation veterans alike, and reflects a thoughtful consideration of the material and of the audience to whom it is being directed. Reformatting a group of presentations from three separate but related symposia offers editors the opportunity to provide readers with previously unavailable information, i.e., author biographies, references and notes, an acronym glossary, and the Pathfinder Solutions. However, it does pose several serious challenges. One potential problem is that publishing presentations from 2011–12 on a topic with rapidly evolving content may not provide up-to-date, useful information. Although recent scholarship investigates new and developing topics regarding the preservation of complex digital objects, the issues presented in this volume represent significant benchmarks in the field's history.[2]

Maintaining the visual and auditory effect of the original media can prove difficult. Happily in this case, videos of the presentations are available.[3] Access to these videos greatly enriches this volume's content. Finally, the translation of these lectures into print could have resulted in a mash-up of seemingly unrelated and unrelatable presentations. The editors' thoughtful, nuanced organization—this volume's most outstanding feature—easily manages this challenge.

Preserving Complex Digital Objects successfully achieves Grindley's hoped-for outcomes of providing a context for understanding, managing, and addressing significant issues, as well as promoting further research (xii).—*Ann Kearney (akearney@albany.edu), University at Albany, Albany, New York*

References

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3. "Video Documentation and Resources," Preservation of Complex Objects Symposia, http://vimeo.com/album/1646346.