section for each of the chapters plus comprehensive notes for each of the titles discussed.

Text, Lies and Cataloging may be used as a resource manual for catalogers as it provides background, context, and structure for decisions that must be made when cataloging deceptive materials. OCLC records are discussed in detail with regards to descriptive cataloging. The author includes her opinions on how a book might be cataloged, yet she mentions that this is her opinion and that there are sometimes multiple solutions.

This book is not just for catalogers. The important topic of ethics in librarianship and the perplexing idea of deceptive works should be a topic that is discussed widely in our field.

Text, Lies and Cataloging would be excellent in any library science core course curriculum. The book also functions as a resourceful decision-making tool, aiding librarians in learning more about deceptive works and guiding the decision-making process on how to handle cataloging them.—*Amy Parsons (parsons_amy1@columbusstate.edu), Columbus State University, Columbus, Georgia*

References

1. *Sex, Lies, and Videotape*, directed by Steven Soderbergh (1989; The Criterion Collection, 2018), DVD; Sanford Berman. *The Joy of Cataloging: Essays, Letters, Reviews, and Other Explosions* (Phoenix, AZ: Oryx Press, 1981).

Guide to Streaming Video Acquisitions (An ALCTS Monograph). Ed. Eric Hartnett. Chicago: ALA Editions, 2019. 120 p. $59.99 softcover (ISBN: 978-0-8389-1766-4).

Streaming media is prevalent, but it can be a daunting task for those in collection development and acquisitions to determine an appropriate way to provide access to it. This book is for those who have been hesitant to acquire streaming media or feel that they need to evaluate their current strategies regarding streaming media. The book's stated purpose "is to address the logistics of providing steaming video for the library" (1). The book breaks down the key aspects into ten chapters and includes bibliographic references and an index.

The volume opens with an explanation of the "Library's Role in Providing Streaming Video." This chapter thoroughly explains how videos are commonly used within libraries. It also discusses how these uses should be taken into consideration when determining whether streaming is appropriate and whether ownership or access is more important. The remaining chapters cover the basic aspects of acquiring streaming media, including sample workflows and collection development policies, business models and licensing, and practical aspects of discovery and use.

Most chapters provide a general overview suitable for a broad audience and can serve as a resource for that particular topic. Ballestro succinctly outlines and defines the "Business Models for Streaming Video" and provides use cases for each model plus pitfalls, providing the reader with an understanding of the factors that need to be considered before choosing a model. Authors Miller, Parks, and Trantham outline "Licensing Streaming Video," which includes "an explanation of the types of licenses available, descriptions of specific contractual languages that librarians should be aware of, and a few details about workflows" (39).

Those looking for a more in-depth study may not always feel satisfied, although several contributors provide some excellent resources for further study. "Streaming Video Discovery in Academic Libraries" highlights the challenges of discovery for a collection that is now virtual. The references in this chapter are excellent resources for further inquiry. While this chapter focuses on "some of the challenges faced by academic libraries," the author notes that "many of these considerations may be useful to public libraries as well" (47).

"Usage Analysis and Assessment of Streaming Video" by Gilbertson and Jiping Zou is a robust chapter covering more than just usage statistics, although COUNTER reports and their applications for streaming media are covered in detail. The authors cover return on investment and intangible values such as accessibility, discoverability, and mobile capability. Of particular interest is the section "User Engagement," which addresses "how the service meets users' expectations" (67).

Two chapters, "Classroom Use" and "Streaming Video Accessibility," focus on special challenges that should be considered. Wahl's chapter helps "those working with the format to have an understanding of the basic principles of copyright and exemptions such as the TEACH Act and fair use" (77). Milewski's chapter on accessibility walks the reader through the complex nature of captioning, interactive transcripts, audio description, and keyboard shortcuts and controls. Licensing "addressing accessibility features in licensing language" is highlighted as a key tool at the librarian's disposal (87). The strengths of these chapters are that they clearly define areas unique to streaming video that should be evaluated, and they further provide several solutions to consider.

Finally, the book concludes with a chapter on "The Future" of streaming video as it relates to their use in general. The author positions streaming media within the mainstream context and makes the prediction that "on-demand video streaming services will continue the steady destruction of traditional television" and that "the sales of films on optical discs will also continue to decline as video

streaming subscriptions and sales eviscerate the market for DVDs and Blu-ray Discs" (92–93). Higgins reminds the reader that these changes are "likely to have a significant impact on future library services" (92) and that "we will need to be willing to change just as quickly" (95).

Guide to Streaming Video is a solid introduction to the logistics of providing streaming video to academic and research libraries. Readers seeking more in-depth coverage on specific topics would benefit from reading published case studies and articles. Throughout the entire book, the editor and authors present clearly organized and well researched concepts that can be applied by institutions both large and small.—*Anna Seiffert (aseiffert@mines.edu), Colorado School of Mines, Golden, Colorado*