of searching; the ever-existing challenge of copyright; and my personal favorite, ninja librarians. By this, he didn't of course mean sneaky librarians waiting behind pillars to surprise unwitting patrons. Or did he?

This is a solid book for information science students. While De Saulles doesn't make predictions, as some other books in the same vein do, he provides a good examination of digital technologies and various services without getting too technical. A unique piece of every chapter is that he includes a very brief case study on various businesses using or that have founded innovative services using technology. He covers Amazon, Buzzfeed, GigaOm, Klout, DSpace, the Tesco Clubcard, DataSift, Netflix, Kahn Academy, the Oculus Rift, Spotify, and other popular services. These case studies are also welcome breaks between the sections in chapters. Students will be grateful for additions like these in their textbooks. While it is written specifically for students, De Saulles provides valuable information for educators and librarians who want to stay abreast of various aspects of and implications for information technology. Each chapter could be devoted to its own book, yet De Saulles provided succinct and tightly written sections in his book.—*Lizzy Walker, Wichita State University*

Digital Humanities in the Library: Challenges and Opportunities for Subject Specialists. eds. Arianne Hartsell-Gundy, Laura Braunstein, and Liorah Golomb. Chicago: Association of College and Research Libraries, a division of the American Library Association, 2015. 287p. Paper, $68.00 (ISBN 978-0-8389-8767-4). LC 2015006339.

Digital Humanities in the Library: Challenges and Opportunities for Subject Specialists is a collection of essays by humanities subject specialists, digital humanities librarians, special collections librarians, professors, and graduate students from disciplines across the humanities. By drawing on such a wide expertise, the collection highlights the exciting complexity of digital humanities projects and the multifaceted and critical role that the subject specialist can play in such projects.

The volume was published in collaboration with the ACRL Literatures in English Section and was ably edited by Arianne Hartsell-Gundy (Head, Humanities Section and Librarian for Literature and Theater Studies at Duke University); Laura R. Braunstein (Digital Humanities and English Librarian at Dartmouth College); and Liorah Golomb (Humanities Librarian at the University of Oklahoma). The project originated from conversations among the members of the Literatures in English Section discussing the need for a work to introduce subject specialists to the growing field of digital humanities and the need for a resource to help guide subject specialists in their work with faculty, students, and other librarians in creating digital humanities projects.

The book is introduced with a foreword by Joan K. Lippincott (Associate Executive Director, Coalition of Networked Information). As Lippincott emphasizes, digital humanities projects are complex and involve constituencies across a college or university. While these projects are often embedded within teaching and research activities, they also involve librarian subject specialists and experts in software and technology, in addition to experts in the larger institutional policies governing the creation of new intellectual property. One will find that *Digital Humanities in the Library* can function as a resource for the strategic planning and coordination of such projects.

The book contains fourteen separate chapters and is divided into four sections, each with three or four chapters. Every chapter includes a notes section and a separate bibliography. An appendix provides further information on the digital tools and resources discussed in the essays; a list of online tutorials and courses on digital humanities topics; and a list of digital humanities online communities and professional organizations. There is no index to the book; yet, given the wide-ranging nature of the topics discussed, a comprehensive index would have been difficult to construct.

As the overview of the chapters illustrates, while the project began within the Literatures in English Section, as the book developed experts from a spectrum of specialties across the humanities contributed their insights. The book is arranged in a progression starting with a general introduction to digital humanities and then looking at recommendations on beginning digital humanities projects, examples of successful initiatives, and finally concludes with individual case studies.

Part 1 is entitled "Why Digital Humanities? Reasons for Subject Specialists to Acquire DH Skills." This section contains four separate chapters that discuss differing definitions and theories of digital humanities and the complicated institutional relationships digital humanities projects involve. Chapter 1, "Traversing the Gap: Subject Specialists Connecting Humanities Researchers and Digital Scholarship Centers" (Katie Gibson, Marcus Ladd, and Jenny Presnell), looks at the relationships between subject specialists and researchers at the digital humanities center at Miami University of Ohio, and the article offers practical suggestions for planning DH research projects. Chapter 2, "Moderating a Meaningful DH Conversation for Graduate Students in the Humanities" (Kathleen A. Langan and Ilse Schweitzer VanDonkelaar), examines how at Western Michigan University, graduate student interest in digital humanities training from the library has led to the development of a new graduate course in DH. Chapter 3, "Construction and Disruption: Building Communities of Practice, Queering Subject Liaisons" (Caro Pinto), discusses a symposium organized by the Five Colleges Consortium that emphasized the importance of administrative and institutional flexibility and collaboration in DH projects. Pinto, in fact, argues that DH projects can help to break down artificial boundaries between librarians and archivists, subject liaisons, and metadata librarians to help redefine the future of libraries. Chapter 4, "Distant Reading, Computational Stylistics, and Corpus Linguistics: The Critical Theory of Digital Humanities for Literature Subject Librarians" (David D. Oberhelman), argues that digital humanities projects have often been simply seen as a methodology that uses computer technology; yet Oberhelman stresses that, for literature librarians to best support digital humanities projects, they must be conversant with twentieth-century literary theory, for which he provides an overview.

Part 2, "Getting Involved in Digital Humanities," focuses on how to begin digital humanities projects. Chapter 5, "Digital Humanities Curriculum Support inside the Library" (Zoe Borovsky and Elizabeth McAulay), discusses how librarians and subject specialists Borovsky and McAulay worked with an archeology faculty member at UCLA to design a class that centered around students creating digital humanities projects and how the librarians then helped to provide library support for the implementation of the class. Chapter 6, "A Checklist for Digital Humanities Scholarship" (Elizabeth Lorang and Kathleen A. Johnson), provides a useful overview of "lessons learned" at the University of Nebraska-Lincoln Center for Digital Research. Lorang and Johnson also provide a checklist to help librarians guide scholars in digital research projects or in developing their own projects. Chapter 7, "In Practice and Pedagogy: Digital Humanities in a Small College Environment" (Christina Bell), examines the role of the subject specialist in digital humanities projects at Bates College. Bell emphasizes that, despite some innate limitations, small teaching institutions can still develop digital scholarship labs or centers; moreover, a small school may have more institutional flexibility in creating a program.

Part 3, "Collaboration, Spaces, and Instruction," provides more detailed examples of successful DH projects in libraries that involve library specialists. Chapter 8, "Digital Humanities for the Rest of Us" (Judy Walker), looks at how at the special collections department at the University of North Carolina at Charlotte received a grant for a local history DH project called New South Voices. The chapter details how the special

collections librarians, the library subject specialists, staff at the University of North Carolina at Charlotte's Digital Scholarship Lab, campus computing, faculty, and students all worked in conjunction to contribute to this project. Chapter 9, "Collaboration and Co-Teaching: Librarians Teaching Digital Humanities in the Classroom" (Brian Rosenblum, Frances Devlin, Tami Albin, and Wade Garrison), examines DH projects at the University of Kansas, including the role the university libraries have played in digital humanities instruction for faculty and students. The chapter specifically looks at an introductory graduate-level digital humanities assignment, a semester-long collaborative digital project with a faculty member for a graduate class, and the role of the librarians in encouraging course development that involves digital humanities components through the use of grants and workshops funded through the KU Institute for Digital Research in the Humanities, which collaborates with the KU libraries. Chapter 10, "Spaces, Skills, and Synthesis" (Anu Vedantham and Dot Porter), describes how DH scholarship at the University of Pennsylvania has been encouraged through the library's reconfiguration of its physical space and facilities, which includes "Data Diner Booths," study rooms, open alcoves for large groups, a seminar room, and a collaborative classroom. Changes to the library also included the prominent placement of accessible technology available through a Digital Media Lab housed within the library, coupled with the growth of faculty advising on DH scholarship and teaching initiatives.

Part 4, "Projects in Focus: From Conception to Completion and Beyond," highlights case studies of specific DH projects that involve subject specialists. Chapter 11, "A Digital Adventure: From Theory to Practice" (Valla McLean and Sean Atkins), discusses the role McLean and Atkins played in helping to create, implement, and support a digital storytelling assignment for an introductory Canadian history class for undergraduates at MacEwan University. Chapter 12, "'And There Was a Large Number of People': The Occom Circle Project at the Dartmouth College Library" (Laura R. Braunstein, Peter Carini, and Hazel-Dawn Dumpert), analyzes the complicated process of managing the large-scale digitalization of primary documents in the Samson Occom Project at the Dartmouth College Library. The project has involved scanning some 586 documents (3,098 pages) and has integrated the work of Special Collections, Preservation, Cataloging and Metadata Services, Reference, other library staff, faculty, students, and a half-time project manager. Chapter 13, "Dipping a Toe into the DH Waters: A Librarian's Experience" (Liorah Golomb), documents the author's attempt to teach herself more about the technological tools used in digital humanities projects by preparing and text-mining transcripts of the CW Network television show *Supernatural*. Golomb notes that, as a result of her own investigation, she is now better able to advise others on the tools for concordance building and to alert others new to digital humanities projects to potential problems. Chapter 14, "Second Time Around; or, the Long Life of the Victorian Women Writers Project: Sustainability through Outreach" (Angela Courtney and Michael Courtney), provides a history of the digital Victorian Women Writers Project that English subject librarian Perry Willett began at Indiana University in 1995. The project had languished when Willett left the university, and this chapter details the continuation of the project in 2007 by digital projects librarian Michelle Dalmau and English literature librarian Angela Courtney.

Digital Humanities in the Library clearly provides an excellent overview of the multiple ways that subject specialists help to initiate, participate in, support, and guide digital humanities projects at colleges and universities. While several of the chapters discuss the difficulty of negotiating the multilayered administrative channels that digital humanities projects often involve, they also show the ways in which such projects have forged exciting new connections across campuses. *Digital Humanities in the Library* is an important and much needed resource for subject specialists, and it is recommended for

all types of academic libraries and for collections devoted to library and information science.—*Johanna Denzin, Columbia College, Columbia, Missouri*

Robin Chin Roemer and Rachel Borchardt. *Meaningful Metrics: A 21st-Century Librarian's Guide to Bibliometrics, Altmetrics, and Research Impact.* Chicago: The Association of College and Research Libraries, 2015. 241p. Paper, $60.00 (ISBN 978-083898755-1).
This text is an excellent guide and introduction to librarians who are new to the subject of bibliometrics, altmetrics, and research impact, as well as those who have experience working with all of the above. For beginners, it includes clear explanations and definitions of the jargon, while those who are familiar with the subject will appreciate the ability to use this text as a reference to both old and new tools and concepts. As it is written by librarians, it includes annotated bibliographies of helpful resources at the end of each chapter, as well as a short glossary at the end of the text that readers can refer back to. There is no index, although this should not hinder the usage of the text as it is not overly dense, so it is easy to thumb through and find the section or area of interest. While the authors are clearly writing for other librarians, faculty members and those working in higher education can use this text as an introduction or to expand their knowledge in this area.

Roemer and Borchardt have been writing about the field of biblio and altmetrics for several years, making information about the field available to librarians through journal articles and online resources made available through professional associations. By looking at their previous scholarship, this text appears as a long-form extension of their work in this area. One could conclude that, as a science librarian, Borchardt has likely studied impact and measurement of scholarly impact to work with faculty members. The authors present the unique perspective of librarians, who are supporting faculty in measuring impact, while also potentially measuring their own scholarly output depending on the demands made on them by their institution.

The authors do an excellent job of describing the different tools that are used to measure impact, while at the same time bringing a librarian's critical eye to them. Throughout the text they provide the reader with ways to broach the subject of metrics with others, giving librarians useful tools and talking points that can be used with faculty. The drawback of spending time on online tools is that anything that lives on the web is in constant flux. The authors spend time throughout their text very clearly noting this drawback and warning the reader that these tools will change. It is smart to instruct readers to anticipate this limitation, as there would be no way to write such a guide like this that would not eventually become dated.

All librarians will find the final chapters on how impact is measured in different disciplines and the role of librarians in measuring impact valuable for the way it frames this knowledge for practicing academic librarians. One chapter is spent on the disciplinary differences in research impact and the way that it is used and shared, which can help librarians work with different departments and learn how to serve different liaison areas. Though the humanities and arts are not traditionally assessed by publication value or research impact, there is limited information on metrics in these disciplines. The section on the humanities mostly discusses what researchers and faculty in English look for in measuring the value of publications, which may not fit the needs of other subjects in the humanities or that of the Humanities Librarian. The final chapter reads as a charge to librarians to work with their faculty and advocate for the use of metrics in assessing impact. The authors have worked to give librarians additional tools to build connections to faculty and prove their worth.

The long-term value in *Meaningful Metrics* is in the discussions of the value placed on impact, how to communicate impact, and the numerous other issues in this field.