Foster, A. and Rafferty, P. (Eds.). (2016). **Managing Digital Cultural Objects: Analysis, Discovery and Retrieval**. Chicago, IL: Neal-Schuman.

Managing Digital Cultural Objects, the objective of which is “to inspire prospective students to develop creative and innovative research projects” (xvii), provides an overview of archival methodologies for non-textual digital objects. Chapters are split between methodological context and case studies and, taken together, emphasize the challenges of preserving cultural content in an environment of near-constant change.

The nine chapters in *Managing Digital Cultural Objects* are divided into three parts: “Analysis and retrieval of digital cultural objects,” “Digitization projects in libraries, archives and museums: case studies,” and “Social networking and digital cultural objects.”

Rafferty’s chapter starts off the first section with the current state of non-textual information retrieval, describing methodologies and indicating key players in the field. Higgins’s chapter on data modelling includes discussion of standards, metadata, and the semantic web, which leads into Weller’s chapter on social media sites as future historical sources and the preservation challenges that exist.

The second section, consisting of three case studies, was varied. Dee et al. describe the use of computer software to analyze an artist’s images and—based on multiple factors—make a best guess which year the painting was created. Following this fascinating chapter, Pennock and Day’s detailed overview of the British Library’s management and preservation of digital heritage felt like it would have been more at home in the section on analysis and retrieval. More an explanation of the rationale behind policy decisions than a project case study, it was too theory-heavy after an intriguing look at the application of object analyses. Prentice’s chapter of the section fell halfway between the two, focusing on audio and examining the challenges of preserving the content versus preserving the listener’s experience using the format in which it was released.

The final section ostensibly focuses on social networking, although it deals more with the issues surrounding photo, audio, and film retrieval. The section begins with Jörgensen’s look at tagging and methods for retrieval of digital images, including via Flickr and Facebook. Orio’s chapter on using computation to find duplicate and near-duplicate audio files was an interesting case study, but has little to do with social networking, so it feels out of place here. La Barre and Cordeiro’s chapter on discovery and retrieval of moving images considers five methodologies used by film retrieval environments such as YouTube and Netflix, and highlights the complexity of preservation of those objects.

Stylistically, there was inconsistent, sometimes excessive use of single quotes: single quotes only occasionally signified that a definition was forthcoming and were also used to indicate a direct quotation from a different source. To add to the confusion, italics were occasionally used to indicate a term with a definition to follow. More consistency across the chapters would have been appreciated. However, it is worth noting that many readers may not complete the book front to back. As it's intended to inspire students for their own research, readers may be more apt to read selectively based on interest or area of study.

Managing Digital Cultural Objects reinforces how challenging it is to preserve digital cultural content in an age of competing formats and transient content sources. Emphasis on metadata, tagging, and linked data provides continuity throughout diverse case studies while reinforcing the methodologies discussed in the contextual chapters. Overall, *Managing Digital Cultural Objects* is a solid introduction to the diversity and complexity of preserving and analyzing non-textual cultural objects.

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