information is not always intrinsically relevant to the study. Finally, from a strictly aesthetic perspective, the collective, repetitive nature of that information interrupts the flow of the overarching narrative; in most of the chapters, it could have been included as a footnote.

As previously mentioned, each chapter provides its own introduction, and, at the risk of belaboring a point already made, a specific comment about these introductions is appropriate. While an introduction of some sort is certainly appropriate and to be expected, several of the chapters extend this to a page or more. One chapter includes an overview of the professional history of its authors. Another includes a 1.5-page description of "the golden age" of technical services, then has another entire page of background on the institution at the center of that case study. Still another chapter includes a literature review nearly five pages in length, which itself follows a two-page introduction. Frankly, the book is enhanced wherever the authors have not repeated information already touched upon by their section editor. Second-guessing talented authors and editors is much easier than writing or editing, but that does not mean that some of the chapters could not have been more carefully shaped.

Once into the details of each case study, and consistent with the methodology, there are useful and, in many cases, actionable details about the conditions that the author(s) and their organization were facing, the goals the organization was working toward, the methods employed, and some measure of outcomes. For example, Marien and Mundt not only provide a detailed discussion of the development of their "Rapid Copy Cataloging and Receiving of Shelf Ready Books" checklist, but they also make sure that the reader has access to the complete checklist by including a URL where it can be accessed. Also, the decision by Armstrong and Johnson to include a collection development policy and the procedures at the heart of a purchase-on-demand program would certainly be highly useful for libraries considering such a purchasing model. Applicable details included within the chapters also goes beyond checklists and procedures. The discussion by Huang and Wiles-Young of their library's development of its "Express Purchase" plan is well-considered, logically structured, highly readable, and highly useful. Finally, Jung, Kim, and Choi combine each of those ideas by providing both a conceptual discussion of journal backfiles, and their relative value, and actionable details on their data-driven methodology for assessing whether to add specific backfiles to their collection. Another strength of this chapter is that it makes excellent use of tables and graphics—to make the data more digestible.

In the final analysis, whatever its weaknesses, for those information professionals, be they public service, technical services, or something between, seeking information about making changes surrounding the method(s) their library uses to acquire resources, the detailed information shared by the authors and editors of this volume is worth consulting.—*Joseph Aubele, California State University, Long Beach*

Seeing the Past with Computers: Experiments with Augmented Reality and Computer Vision for History. Kevin Kee and Timothy Compeau, eds. Ann Arbor, MI: University of Michigan Press, 2019. 254p. Hardcover, $75.00 (ISBN: 978-0-472-13111-2).

In 2019, the *New York Times* launched the 1619 Project. What began in print is a now robust and interactive website, with the aim of offering readers a glimpse into the beginnings of American slavery through essays, photographs, and an online exhibit in partnership with the Smithsonian's National Museum of African-American History and Culture. The 1619 Project was awarded a Pulitzer Prize in 2020, and, despite some controversy around its framing of
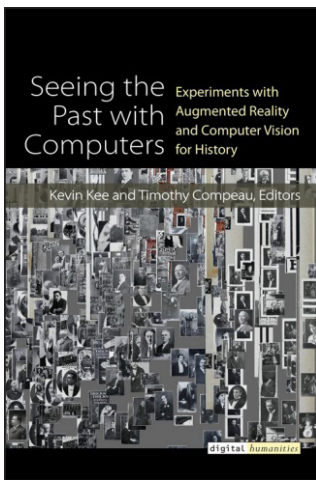
historical issues, it continues to garner acclaim. Whatever the project's historical limitations, its prominence affirms the growing importance in popular culture of the role of digital technology in telling and retelling the stories of the past. It is to these very tasks—accessing, understanding, and teaching history—that Kevin Kee and Timothy Compeau, both historians, contribute *Seeing the Past with Computers: Experiments with Augmented Reality and Computer Vision for History* the most recent offering in the Digital Humanities Series from the University of Michigan Press.

Aimed at historians and digital humanists, the volume will, nevertheless, be of interest to librarians and archivists for its exploration of how scholars are using physical and digital collections in new and innovative ways. The 12 essays that make up the collection are centered around two technologies—computer vision (CV) and augmented reality (AR)—and are contributed by a wide variety of technologists, information scientists, historians, and literary scholars. Echoing the importance of what the philosopher R.G. Collingwood called an "historical imagination," the editors offer the volume in hopes that it can help overcome what they call the "imagination gap" (3) in history, by which they mean the space between current methods and techniques used by historians to research and teach and the future possibilities of analysis and communication offered by technologies like CV and AR.

The first half of the volume is focused on ways that CV technologies can be used to both understand and explain visual and material culture, especially as they relate to text and images. In the first chapter, Tim Sherratt and Kate Bagnall describe their use of face-detection software to explore thousands of images from immigration files in the National Archives of Australia and offer a way to see, beyond the files and statistics, those individuals most affected by the exclusionary "White Australia" policies of the nineteenth and twentieth centuries. Of course, technology can not only be used to visualize the past but to recreate it. In chapter 2, Jentery Sayers describes how 3D scanning and modeling may pave a way for scholars to crack the mystery of the battery-powered, miniature jewelry created by Gustave Trouvé, an inventor and polymath in *fin de siècle* France. In chapter 3, Bethany Nowviskie and Wayne Graham explore some of the ways that technology can augment the experience of textual criticism, using the work of Victorian poet Algernon Charles Swinburne as a case study. The use of images is also explored in chapter 5 by Devon Elliott and William J. Turkel, who examined digitized copies of two Victorian-era magazines for professional magicians, using OpenCV with Processing and Mathematica, enabling them to extract more than 40,000 images related to magic. In chapter 6, Edward Jones-Imhotep and William J. Turkel relate their use of web spidering to collect large quantities of electrical schematics from the mid-twentieth century, offering scholars the promise of studying the evolution of these sorts of images and drawings. This theme continues in chapter 7, as Ian Milligan describes the process by which he scraped the Internet Archive and the (now defunct) web hosting service GeoCities.com for millions of images and used Mathematica to create a visualization interface. The results are a spectacular series of image visualizations that allow for pattern recognition and "distant reading" (117).

The second part of the volume is centered on AR and provides a richly varied series of real-world case studies that range from educational gaming to soundscapes. While of less direct

relevance to the work that academic libraries have traditionally done in support of the digital humanities, the last few chapters offer a glimpse into the ways that librarians may be expected to contribute in the years to come. In chapter 8, Andrew Roth and Caitlin Fisher share their experience in collaborating with a team of historians and programmers to prototype an AR platform and workflow that explores the history of the Underground Railroad. In chapters 9 through 11, the use of educational games and place-based applications is explored. Geoffrey Rockwell and Sean Gouglas share how mobile devices can help the general public learn more about local history, while Timothy Compeau and Robert MacDougall share the lessons they learned in designing and running two educational, history games that wove student learning about the War of 1812 with "threshold concepts" (191) about the discipline of history. The effectiveness of teaching historical thinking with place-based applications is explored in chapter 11, in which Kevin Kee, Eric Poitras, and Timothy Compeau explore both the technological and psychological issues at stake in using AR tools in teaching history. In the final chapter, Shawn Graham, Stuart Eve, Colleen Morgan, and Alexis Pantos look at how soundscapes can help historians and archeologists create "augmented historical audio reality" (225).

Seeing the Past with Computers is a serious and valuable contribution to the field. It is well organized, with a useful introduction that orients readers to the collection and offers a clear and comprehensive index. The value of the individual chapters would have been strengthened by a more standardized chapter format, as this would have helped the various contributors highlight more precisely how particular software and other CV and AR technologies were used in the case studies. Nevertheless, the scholarly imaginations of digital humanists and librarians alike will benefit from this text, and it should be purchased by all libraries that support scholarship in the digital humanities. Those librarians who support the work of digital scholarship and digital humanities should also consider this title as well. This book is also available open access through the University of Michigan Press' website.—*Joshua Avery, Wheaton College*

Copyright Conversations: Rights Literacy in a Digital World. Sara R. Benson, ed. Chicago, IL: Association of College and Research Libraries, 2019. 401p. Paper, $88.00 (ISBN 978-0-8389-4654-1). LC 2019951271.
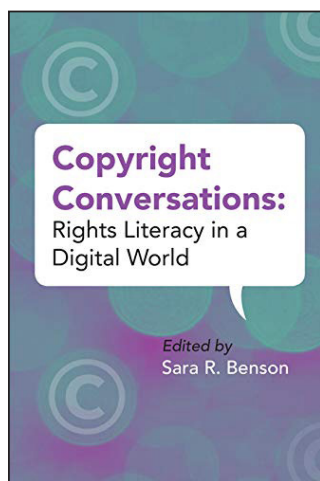
Copyright law is a complex and powerful set of regulations that establishes rights of creators and outlines the ways in which others may or may not exploit these products. For librarians, informed decision making related to copyright is essential to their institutional missions and their daily work. *Copyright Conversations: Rights Literacy in a Digital World* contextualizes copyright for academic librarians, offers advice on how to interpret and navigate the law, educate others, and establish leadership and authority within their communities. Published by the Association of College and Research Libraries, a division of the American Library Association, there is a clear focus on United States law with some essays included to offer Canadian and other international perspectives for American readers. It is important to remain current and up to date regarding the effects of copyright law on the work of the academic library. Regardless of one's role in the library, this is a valuable text to have available for consultation.