This edited volume is penned by a range of contributors from diverse backgrounds. This is a bonus as it means that the issues covered include not only information seeking behaviour, but also concerns about access to materials, interface design, copyright issues and a broad overview of many topics associated with heritage materials.

Although the ‘D’ word is not included in the title of this book, what we are really talking about here is the digitisation of materials. In the seven-page index the word digitisation receives a whole page of citations, and this proportion is increased even further with lists of the various schemes which are in existence.

Cultural heritage is what digitisation can preserve for us, and it seems only right that this therefore is featured in the title of the volume.

The discussion points in the text provide useful summaries to some of the main issues explored here, such as how widely available digital content is in an age of big data and open access. Categorisation and organisation of materials still form a huge part of the debate. These themes seem to have survived, and have taken on new significance, though some other terminologies may have altered. Museums and libraries, for example, have become ‘memory institutions’ – a somewhat quirky but charmingly appropriate phrase.

Chapter 11 is particularly thought provoking, and contrasts the challenges of environmental sustainability with the economic arguments of making materials more equitably accessible. In short, the question is posed as to whether the digitisation of materials is helping to create a better world.

Alongside big questions like this it initially feels as though issues concerning the quality of the metadata become somewhat pallid. This however is not the case. Chapter 5 on the cultural context of metadata is particularly well written and illuminating, even to a novice like myself. It guides the reader gently through arguments about the longevity of digital materials, reminding us that if access is the aim of much preservation, users are disadvantaged as well as empowered by new technologies. I was more than a little confused by the Manga Metadata Framework (MMF) but assume that this must be of relevance to pictorial representations above and beyond metadata related to bibliographic records, and even more traditional animated forms.

There are so many institutions concerned with digitisation that it is refreshing to have some case studies of organisations such as Europeana in Chapter 8 which turn a critical eye on heritage information.

The most sobering thought for me however was that although Arts and Humanities seem to be the chief beneficiary of heritage preservation, research about the information seeking habits of this group is not much older than the history of digitisation itself.