audience they have come to know well, and their control over readership allows them to tailor their work accordingly. In the digital environment, however, the editor is catapulted in a wider and more diverse audience, with its multifarious and unexpected needs. Regardless of the circumstances, the audience of (digital) scholarly editions plays a fundamental role in their shaping. Régnier's following description of the differences between a print and a digital apparatus introduces Hillesund's and Bélisle's account of the historical shifts of text and scholarly editions, from orality to typographical conventions, from manuscript to print, from the Functional Requirements for Bibliographic Records model to digital remediation. Their exploration also elaborates on the changes in perceptions, reading, and uses that these remediations bring about and how they, regardless of their revolutionary nature, retain some of the features characteristic of the medium they transform.

The second part of this volume addresses all aspects of the making of a digital scholarly edition, from markup technologies and encoding decisions, to issues of visualization and presentation, to the typologies of editions that both the print and the digital spheres support. A particularly interesting contribution by Sarah Mombert highlights the differences and specific objectives of digital collections, not to be confused with digital editions, but both tackling heterogeneous data and documents. Mombert's words are mindful of the current debates surrounding Big Data, some of which the makers of digital editions are increasingly having to face. Régnier's second contribution and conclusive remarks to this volume scrutinize the intellectual and economic changes brought about by digitization, where the large availability of digitized texts is decreasing the value of rare and out-of-print books but where orphan works are being exhumed and finally given new life.

Like many guides and textbooks, this volume seeks to provide an overview of digital editions by drawing upon a variety of interesting examples. It is, at one time, exploratory and scholarly, whereby the questions it poses are the result of the numerous definitions it relays to the reader. *Digital Scholarly Editions* is an excellent book for both a beginner and an expert audience. The former are presented with a comprehensive history and the status quo of the field of digital editing, while the latter are left to ponder some of its provoking thoughts. These are often symptomatic of and reflect the ongoing rift between those in the community who abide to scholarly practice and those who push the boundaries. Digital editions are gradually bridging these two 'schools of thought', promising exciting developments as we explore new texts and technological means.

But there are always two sides to every story. *Digital Critical Editions*, with its beautiful, narrative-like, description of the production-side of digital editing, does not give much space for a survey on the user-side of digital editions. While acknowledging the advantages and disadvantages of the digital medium, a deeper analysis of the relatively understudied user experience of such efforts might have turned this volume into the authoritative guide to digital editing. Nevertheless, *Digital Critical Editions* represents the most comprehensive volume yet on this topic and one that every scholar and interested citizen should be proud to display on their bookshelf.

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Online Evaluation of Creativity and the Arts. Hiesun Cecilia Suhr (ed.). New York: Routledge, 2015. 173 pp. ISBN: 978-0-415-74985-5. £85.00 (hbk).

This book ambitiously sets out to give an overview of the potential, as well as the limitations and challenges, of 'online evaluation cultures' in eight chapters focusing on 'creativity and the arts'. In the introduction, the editor and contributing author Hiesun Cecilia Suhr outlines the motivation and scope of the book and also argues that for artists, building a reputation—built on evaluation and judgment—is of economic importance. Because digital environments help build such a reputation, she continues, there needs to be interdisciplinary

understanding of these digital environments with regard to their 'evaluation cultures'. The collection includes diverse contributions covering the 'different creative fields' of visual art, music, photography, makeup tutorials, design, fashion blogging, reputation ranking, and game design. In an attempt to unite the different chapters, the introduction identifies five distinct dimensions that are related to online evaluation, on the grounds that all chapters 'intersect with at least one of the five aspects'.

The first of these aspects is linked to the materiality of the medium and its role in the modalities of communication-evaluation practice. Joseph Reagle's chapter about one particular online gallery might be seen to fit within this particular aspect. Reagle's contribution is an interesting account of how an online user community assesses the potential implications of different possible technical implementations of a rating system for pictures. Limitations of the current standard solutions for online evaluations—'liking' and commenting—for nuanced feedback and evaluation are repeated assertions throughout the book and this is most apparent in the chapters about visual arts and online music contests. Linda Vigor's pertinent examination of art studio critique sessions and its comparison to the feedback that is enabled by online visual art websites demonstrates that different settings influence the nature of feedback beyond explicit divergent rules and instructions. While music contests are nothing new, according to Suhr the nature and process of an online-based contest may impact profoundly on the way that the music is evaluated. Another example, given by Ramon Reichert, is YouTube makeup tutorials, which, through their online format and the characteristics that come with it, he says blur classic conceptions of production and reception.

The second and third aspects used to unite the work presented are social dimension and power and politics, respectively. Evaluation, in any given form, is not only a matter of individual taste but also one of social convention, which can, of course, be both explicit and implicit. In her compelling contribution about fashion bloggers, Brooke Erin Duffy makes a thorough examination of social norms and their enactment within a specific online community of practice. Of particular interest—and reminiscent of the first aspect—is her depiction of how some of these norms are entangled with the technological specificity of blogging where links, comments, and 'likes' are not only a means to express feedback, but also a way to augment a website's reputation and economic status. Helen Kennedy broaches power and politics in her contribution, through a nuanced account of anti-spec movements and their importance for rejecting non-compensated design competitions and spec work. Spec, or speculative, work describes the potentially unpaid labour solicited by such design competitions where compensated work has become the prize. In providing a closer look at this topic, her chapter shows how different discourses about spec work reflect powerful social dynamics. Notably, spec work also overlaps with the fourth aspect identified in the introduction as related to online evaluation: tension 'between creativity and the commercial market'. Kennedy outlines how the tendency to glorify the 'amateur culture' contributes to a legitimization of spec work which, in turn, increases the precarity of creative work and undermines the ethics of professional creative labour.

Evaluation as learning opportunity is identified as the fifth aspect related to online evaluation. While a running thread throughout the work, this approach is most explicitly examined in the chapters concerning visual art and spec work. Vigor's research on critique in the visual arts explains how cognitive and structural components intersect and impact the possible level of learning that can be derived from any evaluation. Online spec work, as illustrated in Kennedy's chapter, inhibits the learning process that is indispensable to professional design work. The same aspect, however, also appears in another light, because obviously other contexts result in participants appreciating online-based evaluation for the learning opportunity it provides, as is highlighted in Trammell's contribution on online board game design forums. In fashion blogging, it is the participants' hope of learning something that comes to form a large part of their motivation.

The five aspects highlighted above are very different in nature. Some relate clearly to the declared topic of the book, whereas others are generic analytical dimensions of human practice and representations. Using a mixture of central aspects in this way makes for an interestingly broad perspective, as does the wide range of topics addressed. The breadth of topics here might serve as exploratory groundwork for further addressing complex issues such as evaluative processes in digital environments. Indeed, Suhr takes the opportunity to call for interdisciplinarity and non-binary modes of inquiry in her contribution to this ambitious book.

One might, however, also argue that instead of giving an overview, the large scope of the work results in a volume where it is hard to see an obvious relationship between the various contributions. Because several contributions broaden the basic concepts to which the book is addressed even further, be it evaluation or creativity, it can be quite hard to grasp its scope. Alessandro Gandini's pertinent study 'Critique on Klout', for example, is a discussion of whether social media metrics of influence are correlated to offline networks. Admittedly this is of 'freelance creatives', but it strays a long way from addressing creativity and the arts.

In conclusion, while appreciating the breadth of study, this reviewer became confused in the mix of chapters thematizing evaluation *of* an online practice and chapters focusing on online evaluation *as* a practice. The distinction of these is, unfortunately, not well made for the reader, and the use of the five aspects in attempting to categorize the work does not achieve this. While I cannot recommend the book as a coherent volume on digital evaluation of creative and artistic practices, there are individual chapters that have merit, and the breadth of the work might be useful for the exploration of the different topics addressed going forward.

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The Web as Corpus: Theory and Practice. Maristella Gatto. *London/New York: Bloomsbury, 2014. xxii + 232 pp. ISBN 978-14-411-6112-3. $42.95 (paperback).*

The Web as Corpus: Theory and Practice is a timely and thorough introduction to the promising field of 'Web as Corpus' (hereafter WaC) at a time when exponentially cumulating online language use has, to a great extent, become the default mode of personal and professional communication. The increasing production of huge amounts of linguistic data on the Web has also become powerful resources in linguistic and social research. It is without exaggeration to say that WaC is coming of age. Although several dedicated monographs have been published on this subject, the book stands out by putting both theoretical considerations and technical and analytical aspects at the center in the account of using the Web as corpus. In the book, the Web is understood as 'a corpus surrogate', 'a corpus shop', and 'the mega-corpus/mini-Web' simultaneously as identified by Bernardini et al. (2006). The author, adopting a non-technical style of writing, bears in mind the intended readership of corpus linguists, students and researchers in humanities, and students in programs of EFL, ESP, or Translation Studies. The seven chapters address such crucial issues as Web corpus creation, Web corpus concordancing, and lexical and cultural analyses. The same chapter structure is shared and each chapter is complemented with carefully chosen and designed study questions and activities as well as extended reading materials, making the book a strong candidate for a corpus linguistics textbook. Overall, the book has presented both the 'theoretical implications' and the 'different methods' of WaC by concentrating on the Web's 'inexhaustible' language resources and their interaction with established standards in corpus linguistics.

The first two chapters deal with the relevant concepts and theories in pre-WaC corpus linguistics and the emerging WaC field. To contextualize WaC in the realm of corpus linguistics, Chapter 1 encapsulates corpus linguistics as both a theory and