turn them to one's advantage." (1). But beware the implication concerning the dangers of a little knowledge. While this work will acquaint the readers with the basic issues that librarians and educators need to know about copyright, many of the issues that may seem fairly cut-and-dried from a quick reading of Crews's text can actually be considerably more complex. Readers will see just how much more if they simply follow Crews's links to various documents and cases.

This work is recommended for the novice or for librarians or educators who need to reacquaint themselves with the basics of copyright. Others will find it quite useful for its chapter bibliographies and for the reading list covering publications from the years 1998–2000.—*Vicki L. Gregory (gregory@luna.cas.usf.edu), School of Library and Information Science, University of South Florida, Tampa*

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Handbook for Digital Projects: A Management Tool for Preservation and Access. Ed. Maxine K. Sitts. Andover, Mass.: Northeast Document Conservation Center, 2000. 179p. $49.95 (ISBN 0-96334685-4-5).

This publication is a product of the popular School for Scanning conferences that have been held since 1996 at the Northeast Document Conservation Center (NEDCC). According to NEDCC executive director Ann Russell, the intent of the handbook is to provide librarians, archivists, preservationists, and administrators a manual that combines "a tutorial on technical issues with an overview of larger issues, including the need for preservation of digital products"(vii). The handbook is divided into ten chapters that cover practical aspects of digitization and important issues to consider in managing a digital project. The contributors to this book are preservation and digitization professionals; their contributions draw upon the presentations they gave as instructors at the NEDCC's scanning conferences.

Editor Maxine Sitts smoothly connects the larger issues facing digital projects managers with the more specific technical aspects of digital imagery. For example, in the chapter "Overview: Rationale for Digitization and Preservation," Paul Conway summarizes the pros and cons of using digital technologies for preservation. He also reminds project managers and administrators that digitizing resources implies an institutional responsibility to maintain long-term archival access. In the following chapter, "Considerations for Project Management," Steven Chapman clearly defines the budget, staffing, and workflow questions that every project manager confronts during the planning stage. Chapman also makes solid recommendations for setting digital project goals that take into account the intricacies of the collections, the scanning technology employed, and the ultimate benefits derived by the users.

While Conway and Chapman's early chapters are broad overviews of digital technologies and the decision making required of digital project managers, two of the following chapters, Diane Vogt-O'Connor's "Selection of Materials for Scanning" and Steven Puglia's "Technical Primer" are more practical guides to the materials selection and technical processes involved in digitization projects. Vogt-O'Connor offers a three-stage method consisting of a series of questions for project managers to use as they select and categorize materials for digitization, as well as helpful sample forms that can be used to nominate, evaluate, and rank collections for digitization. Puglia presents a short, well-planned summary of terminology and basic information on the entire digitization process. The chapter is packed with information on digital imagery, as Puglia briefly explains resolution, pixel array, color systems, and image processing. Although this chapter is indeed informative, it is not intended to be a technical manual for digitizing materials and thus may seem inadequate to those looking for more specific information on digitization.

Melissa Smith Levine's "Overview of Copyright Issues" offers an informative summary of the complicated issues and problems arising from copyright laws, along with an excellent section consisting of references available on the Web. Perhaps the most useful section in the handbook is "Developing Best Practices: Guidelines from Case Studies," a composite chapter consisting of six case studies from professionals with extensive digital project experience. This six-part chapter covers the practical aspects of working with manuscripts, photographs, maps, and other materials; while it also offers details on optical character recognition (OCR), discussions of cost considerations, and the benefits of cooperative digital projects. This section's contributors offer both ideas that work, and those that do not work, so that managers and staff can improve their digital products.

The Handbook for Digital Projects: A Management Tool for

Preservation and Access complements another recently published resource, Anne Kenney and Oya Rieger's *Moving Theory into Practice: Digital Imaging for Libraries and Archives.* While there is some overlap—both monographs provide similar insights into the mechanisms and technical details of selecting, integrating, and developing digital collections—these two books offer unique and separate presentations. Digital imaging has become so vital and complex that it would benefit anyone digitizing collections in libraries, archives, museums, or other collection-holding organizations to consult both sources. Both books are related to an earlier publication written as a digital imaging manual and tutorial: Anne Kenney and Stephen Chapman's 1996 benchmark *Digital Imaging for Libraries and Archives*. This Cornell University publication is a loose-leaf resource, an excellent introduction to digital imaging and terminology that can function as a basic hands-on manual for digitization.

The Handbook for Digital Projects: A Management Tool for Preservation and Access has several other attributes that make it a useful resource, including a detailed index and a list of pertinent sources for each chapter. The handbook is now available full-text with links at the NEDDC Web site (www.nedcc.org), where it will be updated regularly. It is not intended to be a detailed technical guide to digitization, which may be seen as its biggest drawback. However, despite offering only summarized information on the digitization process, the contributing authors present valuable information, advice, and examples in a consistent and direct style that make *The Handbook for Digital Projects* a useful source for digital project managers working on any level.—*Steven Carrico (stecarr@mail.uflib.ufl.edu), University of Florida Library, Gainesville*

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