The Digital Preservation Triad is introduced as being composed of management, content, and technology, all interconnected in the life cycle of digital preservation stewardship. This section highlights the fact that management is just as important as the technology used to preserve the content. The second part, "Management Aspects," discusses the Open Archival Information System (OAIS) Reference Model. The authors advocate that for a digital preservation project to be successful, communication must occur between management, preservationists, and stakeholders. Commitment to the long-term preservation should hold just as much importance as the plans, policies, technology, and funding for a project. The chapters in this section explain digital management and trends as well as successfully setting up a project while considering all the aspects involved in a digital undertaking.

The next section, "Technology Aspects," emphasizes that trust is central to any digital preservation project. Trust includes the integrity and confidence of a person or thing that also bears evidence that the digital repository or system can be trusted. Explanation of the audit and certification standards supports the authors' statement of trust and the need for trustworthiness for everyone involved in the digital process. Various criteria, checklists, and certifications are discussed along with the reasons why all of these measures provide digital preservationists with the structure that creates a successful environment for long-term digital preservation projects. Incorporating these measures will enable stakeholders to trust in and carry their interest for a sustainable digital environment into the future.

The authors provide insight into the organization and retrieval of metadata. The chapter emphasizes that metadata's accuracy is a continual process that must be accomplished via standards such as Dublin Core Metadata Element sets, National Information Standards Organization (NISO), and Metadata Encoding and Transmission Standard (METS). Various markup languages are defined throughout this chapter and clarify the elements of metadata involved in the description of digital preservation. The final chapter goes over file formats and reminds the reader that there is no one definitive format for all digital archives, but rather determinations will need to be made as to which format a digital archive will use for the particular collection. This chapter is a must read for digital preservation managers and staff because it is especially useful as a resource to examine the descriptive options available to their projects.

Part 4, "Content-related Aspects," is the final area discussed as part of the Digital Preservation Triad. This area ties together all the reasons why content is not only valuable to, but also the reason for, any digital preservation project. Management, staff, and the technology being used must take into consideration the content. This involves the areas of collection development, copyright, metadata, staffing, and funding. This chapter provides the reader with direction for any digital project, pinpointing steps to consider and succeed in a preservation project. The authors emphasize that the life-cycle of a digital object defines the research data acquired in the collection and creation of that object. The detailed discussion of present and future challenges of any preservation project are a vital resource for anyone contemplating a data management plan.

The book concludes with the authors stating that though any digital preservation project can seem daunting and insurmountable, the Digital Preservation Triad provides three elements that must be present to ensure success: management, content, and technology. They also include additional educational opportunities, directing readers to other sources pertinent to any digital preservation project management. The book includes a foreword by Michael Lesk, a forerunner in digital librarianship and preservation. An appendix provides additional information and resources for preservationists. The book includes technical jargon, but the authors do an excellent job of explaining and providing resources that define the relevant terminology through a thorough glossary. Each chapter is well organized and leads the reader into the next chapter without changing the flow of how to approach a digital project.

The objective of this book is to benefit libraries, archives, and museum personnel in their development of a digital preservation project. This objective succeeds in providing the aspects of such projects. The authors' use of the Digital Preservation Triad brings management, content, and technology into the life cycle of not just the object, but provides the backbone of a sustainable digital project and this text. The book is full of practical and understandable steps, as well as explains in detail all that must be considered by the organization as well as the managers, staff, and stakeholders. The authors address how management planning must include funding now and in the future, policies to ensure that digital obsolescence does not render the collection closed to generations of the future, and usage of the skills of staff to create the metadata necessary to provide access. This book would certainly be a practical guide that appeals to librarians, archivists, administrators, and managers, as well as professionals seeking answers to questions that should be addressed before or during a digital preservation initiative.—*Susan I. Kane, MSLS (susan.kane@alvernia .edu), Alvernia University, Reading, Pennsylvania*

Managing Copyright in Higher Education: A Guidebook. By Donna L. Ferullo. Lanham, MD: Rowman & Littleton, 2014. 191 pages. $45.00 hardcover (ISBN: 978-0-8108-9148-7).

The author of *Managing Copyright in Higher Education* is uniquely qualified to tackle this topic. With a Doctor of Jurisprudence (JD) degree from Suffolk University Law

School in Boston and a Master of Library Science (MLS) degree from University of Maryland College Park, Ms. Ferullo is the Director of the University Copyright Office at Purdue University, where she advises the University on copyright compliance issues. This book demonstrates Ms. Ferullo's mastery of the legal and library science aspects of copyright; the book's organization also shows her extensive knowledge of her audience and their copyright information needs. The text begins with an "introduction to intellectual property" and "copyright basics;" "the university culture;" followed by chapters on the role and establishment of a copyright office within the university; and concludes with chapters focusing on copyright services to librarians, faculty, administration and staff, and students. The organization of the book provides a logical progression of copyright issues in higher education in a straightforward style that can be readily understood by the novice and appreciated by the expert.

Ms. Ferullo's stated objectives for writing this book are to "provide a basic understanding of copyright law and strategies to consider when faced with copyright issues on campus" (xi). She identifies the intended audiences for the book as librarians, attorneys, faculty, students, administrators and other people in higher education. Each chapter tries to address the general needs of the academy, while specific chapters are dedicated to special publics within the academic environment with descriptions and remedies for applied situations.

Chapter 1, "Introduction to Intellectual property," provides the framework for and is integral to the book's subsequent discussions of copyright and copyright laws applied in higher education. The assumption, however, is that the reader has some basic understanding of copyright and copyright laws. A more extensive introduction to copyright and copyright laws would have made it easier for readers not versed in the language of copyright to use the book without looking up concepts that are mentioned but not explained. Butler does a better job of providing the fundamentals before going into the specific applications of copyright laws.[1] Ms. Ferullo, for example, does a good job of discussing copyright basics and history with explanations of the 1976 version of the law, explaining that "ideas are not protected" (13), and provides a list of works that are eligible for protection under the current copyright laws. In the other text consulted for this review, Strong provides general information about copyright and copyrighting, such as registration of copyright, rights in copyrighted works, all of which are useful but does not specifically address copyright issues in higher education in any detail.[2] It should be noted that Ms. Butler uses three hundred pages to cover copyright background while Mr. Strong enjoys almost five hundred. As Ms. Ferullo limits background discussion to less than fifty pages, some things needed to fall away. Ms. Ferullo has carefully chosen what she includes, leaving it to the reader to fill any needed gaps along the way.

Managing Copyright is unique in that the role and location of a copyright office in an institution is explained with the possible placement of such an office within the administrative framework of the institution. Ms. Ferullo makes a compelling case for the establishment of a copyright office within the university and having a copyright officer with necessary qualifications. The demand for copyright services is increasing and establishment of copyright services has increased in the past fifteen years (55). Institutions that do not currently have a copyright office should consider doing so, making sure the placement of such an office will provide a high visibility and authority to provide accurate and timely copyright information to the institution.

Managing Copyright gives detailed and comprehensive guidelines for implementing copyright laws relevant to the functions of each of the intended audiences. Librarians are provided information of relevant sections of the law, such as section 107 and section 108, with extensive coverage of *Fair Use* and the four factors for applying the considerations for *fair use*. The use of actual court decisions to explain the application of *fair use* is very helpful to understanding the appropriate factor in making decisions on *fair use*. The book also provides detailed questions that need to be answered in setting up electronic resources agreements. All aspects of library functions such as archives, special collections, and digitization are addressed. The book introduces copyright issues and laws that are still being developed for newer technological developments such as institutional repositories and open access. The text also highlights new initiatives that librarians need to be aware of such as *CHORUS*, which will help collect open access works produced by federal agencies, and the Shared Access Research Ecosystem (SHARE) model which will ensure the preservation of, access to, and reuse of research outputs. The text highlights copyright issues with regards to evolving electronic resource management in higher education; online instruction and the use of Learning Management Systems (LMS) such as Blackboard; and the use of social media.

Faculty, administrators, and students are provided detailed guidelines on special issues that need to be addressed in their specific academic activities, such as online teaching and the use of copyrighted material in online courses. The issues are explained using real life scenarios. All aspects of administrative services that use copyrighted materials are given comprehensive attention, some with examples and relevant court decisions. Comprehensive discussions are provided on pertinent copyright issues for University Copy Services, including provision of course packets, student services, and financial aid. Coverage includes both guidelines and detailed questions to assist in

guiding copyright considerations during the performance of duties by each of these offices.

In addition to providing detailed coverage on copyright and the use of social media, new electronic resources such as digitized and born-digital resources, and open access resources for which the copyright laws are still being drawn up, *Managing Copyright* articulates the next steps to be considered with regards to the implementation of copyright laws on campus. The book provides information on professional best practices that are currently not found in other copyright texts; these best practices helps establish a system of currency to stay in step with changes in the evolving copyright laws environment, particularly as the effort continues to overhaul the copyright laws to reflect the needs in our current electronic information environment. Tables, figures, and appendixes are included to make the text a useful guidebook for setting up copyright instruments for use in the academic environment.

Managing Copyright in Higher Education is an important addition to every academic library and will appeal to librarians, administrators and staff, faculty, and students. As the author states, "In both the library environment and the university as a whole, managing copyrights to further the educational goals of teaching, learning, and research is critical to the success of faculty, students, administrators, and staff as well as their institutions" (151).—*Elsie Rogers Halliday Okobi, EdD, MLS, MSIS (okobie1@southernct .edu), Southern Connecticut State University, New Haven, Connecticut*

References

1. Rebecca P. Butler, *Copyright for Academic Librarians and Professionals*. (Chicago: ALA Editions, 2014).
2. William S. Strong, *The Copyright Book: A Practical Guide*, 6th ed. (Cambridge, MA: MIT Press, 2014).