Both authors are professors of information and communications at Manchester Metropolitan University. They have provided a comprehensive and accessible introduction to organising knowledge. It is useful for anyone interested in understanding the basic concepts and principles, and in improving their skills in managing information and information systems.

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Print Vs. Digital: *The Future of Coexistence*
Ed. by Sul H. Lee. Binghamton, NY: Haworth Information Press, 2007. 138 pp. $45.00 soft cover ISBN 9780789035769 (also published as *Journal of Library Administration*, 46, 2)

In this collection Sul Lee brings together eight papers that discuss the future of print and electronic publishing in relation to libraries and how coexistence, if any, might be achieved.

The most compelling contribution is "The End of Print Journals," by Karen Hunter (an Elsevier senior vice-president). She urges librarians not to think of the end of print journals as a strictly economic decision. Rather, she argues that the end of print journals is an event that should be prepared for, rather than reacted to. All stakeholders, including readers, authors, publishers, university administrators and librarians should prepare for the end of the print journal by creating a "bullet-proof" system of archiving digital journals and deciding on equitable methods of access and ownership.

Michael Buckland and Joan Lippincott, in their respective papers discuss opportunities arising from the shift of library materials to digital media. Buckland describes how to move from replicating traditional library processes and collections to creating new ones. Lippincott describes ways to use digital technologies to spur new uses for our traditional collections as well as reaching out to collaborate with library users. Dan Hazen examines the role of consortia and library co-operatives and discusses new directions these organisations can take, especially in central planning of collection development for consortia members. Michael Spinella (Executive Director of JSTOR), traces the history of JSTOR, highlights its current activities and outlines its future directions, with particular regard to "born digital" items. Bernard Reilly, Jr. examines the role of the library in preserving digital news. This preservation is not, in Reilly's view, strictly a publisher or search engine responsibility. Libraries need to become active agents in this field in order to fulfill their historical obligation to maintain a comprehensive historical and cultural record.

Two papers presented here seem outside the theme of the book. In informative and well-written pieces Fred Heath and Joseph Branin discuss how libraries can and/or should be physically changing to reflect the diminishing role of print materials. They advocate the concept of "library as place" for library users and play down the role of the library as a location to hold a collection. While both papers are well-argued and seem correct in their conclusions, they do not, in any direct sense, explore the future of coexistence between print and digital materials.

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Subject Access to a Multilingual Museum Database: A Step-by-Step Approach to the Digitization Process
By Allison S.G. Kupietzky. Third Millennium Cataloging [Series]. Westport, CT: Libraries Unlimited, 2007. 163 pp. $45.00 soft cover ISBN 9781591584445

What promises to be a useful manual instead focuses on one museum's steps to create a multilingual database, a process incomplete at the time of publication. Allison Kupietzky, the collections database manager for the Israel Museum, spent nine years conducting site visits, reviewing websites and databases, implementing a survey of museum database use, and using correspondence and meetings, presumably with museum staff, to gather information. Her efforts resulted in a "formula for computerization of a percentage of holdings at a specific location while using the SAGE-K six-step process (Six-step Activation Guideline for E-Kulture)… that can be utilized by museums worldwide." With all of this time invested in the investigative phase, it seems premature to publish this book before actual implementation beyond a pilot study and an evaluation of the feasibility of scaling up the project for the entire museum.

Several concerns and questions arise from a careful reading of the text. The author neglects to include any discussion of an evaluation of the database software after installation and use to be sure it is doing what is needed. In determining the size of a museum, is the footprint plus the number of objects always going to correlate with the number of visitors per year (e.g., small size, few objects = small attendance) in ultimately deciding the database software options? In the description of the database, she does not talk about normalization of dates, an important access point, especially on an international level. The myopia of the museum world seems to rule out a database that works for museums that also hold related archival collections. A whole institutional approach should not just be object-oriented across departments but be more inclusive to incorporate paper-based collections as well. By using only one museum as the example, this reviewer questions the transferability of the experience. The Israel Museum formed two steering committees to implement the database, but they are top-down management-oriented and do not include staff — a key component to buy-in. Could this model work for all museums or only those that fit the same profile?

Much of the problem with the current state of publishing is the lack of quality copyediting, fact-checking, and proofreading. This monograph is a case in point. As it was published in 2007, one can assume that the information presented was accurate at least in 2006. However, several errors – typographical, factual, and repetitive – should have been checked and caught before publication. For example, Appendix II lists the Society of American Archivists' Working Group on Standards for Archival Description and their Standards Board. The Working Group no longer exists, and the Standards Board is now a committee. In Appendix VII, the same typographical error (form instead of from) appears twice on page 120. On page 8 science is misspelled acience. A firmer editorial hand would have also caught the too-heavy reliance on the passive voice which makes for dull reading.

When more than one-third of the book comprises appendices, the author needs to ensure the information is as up-to-date as possible, accurate, fully described, and non-repetitive. If an author chooses to include a list of currently available online monolingual lexicons, it would help if she consistently included the URLs, even knowing that URLs can change. Appendix III is so uneven that some entries have a description, others give the URL, and many just have the name and a cryptic classification (for example, Diacritical Marks — Other). The author seems to rely on resources at Rutgers University which lead to common sources (*Grove Dictionary of Art*) but with a note that access is restricted to Rutgers faculty, staff, and students; it would have been sufficient to say that it is widely available in research libraries by subscription with access restricted to institutional affiliates. This appendix lists and describes the *Art and Architecture Thesaurus* under its own entry and again under Getty Vocabulary Tools, and the *Thesaurus of Graphic Materials* three times: LC TGM, under Library of Congress Online Catalog, and TGM, and erroneously calls one the *Thesaurus of Graphic Materials I* and the other correctly the *Thesaurus for Graphic Materials II*, throwing them out of alphabetical order. The Glossary, while generally helpful, fails to note that GUI stands for Graphical User Interface.

This book has a great premise and started off with great promise. Unfortunately, the execution lacked the foresight and prematurely attempted to present its case before implementation and evaluation of the database. A second edition, after heavy editing and proofreading, with post-pilot study results, would be welcome.

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