

incorporated into text mining techniques and products."

Section III is focused on the role of human language technologies in the information society, the potential of lexical patterns to help terminologists retrieve knowledge-rich contexts, and the determination of the potential usefulness of common language terminology.

Section IV addresses the ontological foundation of knowledge organization, points of view on knowledge in organization, and the impact of bibliographic and statistical studies on knowledge organization and classification systems. In "The IFF Foundation for Ontological Knowledge Organization," Robert E. Kent explains how ontologies and the process of semantic integration are represented with the concepts and terminology of the Information Flow Framework (IFF). Comparing knowledge management models, Chu Wei Choo, in "Global Perspectives on Managing Knowledge in Organizations," uses the Social Science Citation Index database to identify influential works on knowledge management. Choo implores researchers to explore "the influence of cultures in different countries on the organizational process of knowledge creation and transfer." D. Grant Campbell's study compares the classification of national and international economic data in the North American Industry Classification System (NAICS) with that of Library of Congress Classification (LCC).

This book highlights recent contributions to knowledge organization and classification at the international level and offers its readers recommendations concerning the application of various systems and software. *Knowledge Organization and Classification in International Information Retrieval* is a first-class collection for system developers, researchers, practitioners, and people having an interest in theories of knowledge. —Kaba

Abdoulaye, International Islamic University, Malaysia.

The Film Preservation Guide: The Basics for Archives, Libraries, and Museums.

San Francisco: National Film Preservation Foundation, 2004. 121p. alk. paper, \$8 (ISBN 0974709905). [Also available online at <http://www.filmpreservation.org>]. LC 2003-24032

Most librarians and archivists look on film collections with a certain amount of trepidation. Compared to print publications, manuscripts, and even photographs and sound recordings, film seems particularly complex in terms of its format, specifications, and conservation or preservation needs. Those who know only a little about film have visions of rusty cans of nitrate-based film spontaneously combusting or the multiple reels of mix-and-match elements that mysteriously combine to make a complete item. This guide goes a long way toward dispelling any fear and loathing of this medium.

In her preface, Annette Melville, director of the National Film Preservation Foundation, explains the collaborative nature of the guide. With the Image Permanence Institute at the Rochester Institute of Technology, the L. Jeffrey Selznick School of Film Preservation at George Eastman House, the Council on Library and Information Resources, and members of the Association of Moving Image Archivists, the National Film Preservation Foundation assembled a group of professionals to plan, write, and edit the guide. The work of putting this guide together included needs assessment workshops, where other professionals expressed their concerns about film and what they'd like to see in a guide. Students at the Selznick School gave the guide a once-over, adding another layer of collaboration to the project, and the draft went through a series of reviews by an editorial com-

mittee. Although things “constructed by committee” often court disaster, the opposite is true of this guide: it is entirely clear, thorough, and readable, and will be a great aid to any librarian or archivist confronted by film collections.

The guide begins with a chapter of concise definitions of preservation, conservation, duplication, restoration, and access as related to film. The next chapter describes the various gauges and film bases; negative, print, and reversal films; color and sound track properties; and the types of decay and damage that film undergoes. Chapter three describes the proper handling and inspection of film, and the following chapter informs the reader on how to evaluate the importance or uniqueness of a particular film. The next two chapters outline the procedures for the duplication and storage of film. Chapters seven and eight are the only ones credited to specific authors: cataloging by Paul Eisloeffel, and the legal context by Eric J. Schwartz. These discussions are followed by a chapter on aspects of access and helpful appendices on edge codes, a sample print condition report, and lists of selected film preservation laboratories and equipment and supply vendors.

Each chapter is written with the layperson in mind and includes photographs, charts, and sidebars, all of which help in demystifying film archiving. Especially helpful are the case studies at the end of seven of the chapters in which the editors describe a particular film in relation to the subject of the chapter. Thus, after chapter six on judging the significance of a film, the editors describe the discovery in the Alaska Film Archives of the last film footage of Will Rogers, while the chapter on access includes the case of a 1935 film on Ojibwe traditions held by the Minnesota Historical Society that has since been used in schools in Native communities around the state.

The chapter on the legal context of film archiving is an important one, and Schwartz's explanation of copyright issues and the rights and responsibilities of archives is well done. His discussion, however, would have been aided by sample donor agreements and permission forms, perhaps as further appendices. Models of contractual language for the accession and display of archival material, even if they do not fit every circumstance, are always helpful and would especially aid those unfamiliar with the kinds of negotiations that must occur before an archival film can be properly accessioned and later “published” as a video, DVD, or online production.

However, one chapter is missing from this guide. Given the digital revolution occurring in libraries and archives around the country, the editors should have devoted more than a couple of pages to the subject. An extended discussion of the pros and cons of DVDs, digiBeta, streaming, and other digital possibilities, for both preservation and access, would have brought this guide more clearly into the twenty-first century. Admittedly, there are no agreed-upon standards for the digital preservation of film, and we are at the very beginnings of a process that will occupy much of the time of future film archivists, but the drive toward the digital preservation of all media is evident to anyone currently working in the field. Even a preliminary and tentative chapter on digitization would have enhanced what is otherwise an excellent guide.

Because this guide is available as an online publication, a chapter on digitization can be added quite easily. But even without that addition, this guide is excellent and should grace the shelves of any library, archive, or museum that either has—or expects to have—film in its collection. —*Michael Taft, American Folklife Center, Library of Congress.*