

a variety of reasons, did not come under federal law until the Sound Recording Act of 1972. Though certainly a milestone in the record industry's efforts to quash piracy, Cummings notes that this new law was a harbinger of more changes to come, and it "marked a turning point in American thought about culture, technology, and property" of all types. As the Copyright Act of 1976 and subsequent laws and rulings would later reflect, "the new way of thinking emphasized protection of capital outlays...rather than incentives [for artists to create new works]. By reinterpreting copyright in this way, Congress showed a willingness to view whatever was good for business as being good for copyright and the public in general" (135). This is one of many strong, compelling points conveyed in the book, characterizing not only how copyright was remade during the twentieth century but also how large media companies have gained the upper hand.

Though ultimately the record industry lobbied successfully for changes in the law to protect its interests, Cummings observes a growing uneasiness about the current state of copyright, noting "a diverse movement among scholars and activists [that has] emerged to counter the perceived excesses of intellectual property law in the twenty-first century" (203). With *Democracy of Sound*, Cummings joins that movement, expanding and reframing ideas put forth in other notable recent books that grapple with the past, present, and future of technology, copyright, and personal liberty, such as Lewis Hyde's *Common as Air: Revolution, Art, and Ownership* (New York: Farrar, Straus, and Giroux, 2010) and Siva Vaidhyanathan's *The Googlization of Everything (And Why We Should Worry)* (Berkeley: University of California Press, 2011), along with serious appraisals of the record industry, like Steve Knopper's *Appetite for Self-Destruction: The Spectacular Crash of the Record Industry in the Digital Age* (New York: Free Press, 2009). "Uncritical support for intellectual property rights places private interests high above those of the public" (217),

Cummings concludes, and *Democracy of Sound* is an important resource to inform further such critique. For that reason, this book should be part of every library collection, and it is essential reading for all librarians, who will benefit from the historical lessons and be reminded of the fundamental freedoms our work relies on and must strive to uphold. —D.J. Hoek, *Northwestern University*.

Tomas A. Lipinski. *The Librarian's Legal Companion for Licensing Information Resources and Services*. Chicago: Neal-Schuman, 2013. 734p. paper, \$130.00 (ISBN: 978-1-55570-610-4). LCCN: 2012-18173.

The Librarian's Legal Companion for Licensing Information Resources and Services will prove to be "the Bible" for librarians—particularly academic librarians—who seek to learn, and navigate, the intricacies of licensing agreements. As Professor at the School of Library and Information Science, Indiana University-Purdue University, Indianapolis, author Tomas A. Lipinski, JD, LL.M, PhD, is well positioned to present the legal issues of licensing in a manner narrowly tailored to his principal audience, librarians and library administrators. His research is comprehensive and impressive, particularly when he cites case law and legal literature as evidence. Best of all, this handbook is useful to readers with multiple levels of experience with licensure—from the novice to the expert, rendering it an invaluable reference tool.

In the Preface, Lipinski clearly articulates his authorial intent. He states, "My reason for writing *The Librarian's Legal Companion for Licensing Information Resources and Services* is simple: to allow you to read and understand the law surrounding the contracting of information content and, to a lesser extent, information services in library and related settings." (xv) He emphasizes the role of contract law as foundation for all discussion of licensing. He emphasizes the role of contract law, explores the "intersection of licensing and copyright" (xv), and discusses more

advanced concerns, such as advertising, fair trade, and other consumer issues. Again, the beauty of this book is that it provides information for all levels of readers, supplementing the standard library school curriculum, which is frequently deficient in providing instruction on practical licensing issues.

Easy to use, the book is organized into three overarching parts. Part I, "Before You Read the License: Essential Background Concepts," provides a basic introduction to contract law. It contains four chapters that unfurl the context for licensing agreements and explains why librarians need to be acquainted with the rules governing contract law. These chapter titles are self-explanatory and provide ready access points for readers. In chapter 1, "The Information Acquisition Landscape Today," the author establishes context for his discussion and demonstrates the need for librarians to acquire additional knowledge regarding contract, licensing, and copyright law. In the second chapter, "Basic Contract Law Concepts," he supplies a fundamental lesson in contract law, defining and explaining such legal terms of art as "offer" and "acceptance." Chapters 3 and 4, "Contract Formation and Enforceability" and "Broader Legal and Policy Issues in Licensing," expand the discussion and summarize salient points.

Part II, "The Range and Nature of Information Resource Licenses That Libraries Encounter," proceeds to address more particular, complex issues, such as electronic signatures, shrink-wrap licenses, basic music and media licenses, and others. Lipinski shows readers how contract law informs these licensing concerns. More advanced readers can enhance their knowledge by examining the nine chapters in Part II, learning about "Electronic Signatures in the Global and National Commerce Act and the Uniform Electronic Transactions Act," "Negotiated and Nonnegotiated Licenses," "Shrink-Wrap, Click-Wrap, and Browse-Wrap Licenses," "End User License Agreements (Websites)," "General Public Licenses,

Open Source Agreements, and Creative Commons Agreements," "Basic Music and Media Licenses," "The Uniform Computer Information Transactions Act," "The Developing Law of Implied Licenses," and "The Future Look of Licenses." These chapters are especially helpful to librarians who wish to advance their knowledge of the statutory and common law bases of various sorts of licensing agreements.

Finally, Part III, "A Licensing Reference Toolkit for Everyday Use," focuses upon the practical application of licensing concepts. Here Lipinski begins by offering "A Basic Licensing Glossary," which defines essential terms, such as "fair use," "authorized users," "proprietary rights," and so on. After setting the groundwork for comprehension, in "Four Common Library Licenses Deconstructed," Lipinski analyzes a handful of typical licenses that librarians might expect to encounter. These include the Access Newspaper Archive License, the BioOne License, the Nature (Academic: Americas) License and the Amazon.com Kindle License. By deconstructing the varieties of licenses, he instructs his readers on the ways in which licenses operate. In the following chapter, "Twenty Sample Key Clauses to Look for in Content Licenses," Lipinski enumerates the relevant legal terms of art and explains their significance in plain English, so that librarians can understand the meaning of licensure language. In the concluding chapter, "Look before You License: 126 Questions and Answers for Evaluating Licenses," he provides additional practical advice for librarians who will be evaluating licensure terms and making purchasing decisions. In essence, this chapter functions as a checklist of considerations that librarians must take into account before entering into a licensing contract.

In addition to providing a thorough, lucid explanation of every facet of the licensure process, *The Librarian's Legal Companion for Licensing Information Resources and Services* offers extraordinarily helpful "Summary Points" at the conclusion of each chapter. These are ideal reviews of

chapter content, and the “Endnotes” section following each chapter are superb, focusing on legal authorities that support Lipinski’s interpretation of the law. Fortunately, though...[etc.]” Fortunately, though, the author has relegated these to the end of the chapter, so that readers who wish to analyze the legal basis of the content have extensive means for doing so, while readers who do not require intensive legal documentation can easily skip the notes and still benefit from the content. Readers who choose to do so can also gain selective access to the content by using the superb subject index included at the end of the handbook.

In conclusion, it is readily apparent that this hefty handbook is the “go-to” resource for librarians who wish to learn more about the intricacies of licensing. As the definitive source, it offers helpful, practical information for all audience levels, thereby rendering it indispensable for all academic libraries. Ultimately, *The Librarian’s Legal Companion for Licensing Information Resources and Services* is unparalleled in its coverage and will remain so for a very long time. —Lynne F. Maxwell, *West Virginia University College of Law*.

Steven K. Galbraith and Geoffrey D. Smith. *Rare Book Librarianship: An Introduction and Guide*. Santa Barbara: Libraries Unlimited, 2012. 185p. acid-free paper, \$55.00 (ISBN 978-1-59158-881-8). LC 2012-012354.

Rare Book Librarianship: An Introduction and Guide by Steven K. Galbraith and Geoffrey D. Smith marks one of the first handbooks published about rare book librarianship and rare books in over twenty years. This publication is also the first to include information about the impact of digital technologies and how new technologies relate to the management and maintenance of rare book collections. The authors’ goal for the book “...is to help prepare students for a career in this exciting and challenging field and to offer guidance to librarians who are relatively new to the field” (xvi). The book is divided into twelve chapters,

each touching on important skills and knowledge needed to manage rare book collections successfully. Additionally, each chapter offers suggested practices that relate to collection development and working with rare book dealers, handling and conserving rare items, and education and outreach as it relates to users. Each chapter concludes with a section of notes and further readings, and the book closes with a comprehensive index. It is the authors’ intention that the topics discussed in this book will be applicable to library science graduate students, rare book librarians, and any professional working with special collections in a library setting.

The first chapter, “A Brief History of Rare Book Libraries,” provides a short survey history of rare book libraries from the late nineteenth century to the present day. There is some mention of very early rare book collections and libraries to help convey the evolution of rare book libraries through time. The concepts that determine what makes a book rare and where many rare book libraries began are sprinkled throughout this chapter, as well as information concerning the formation of academic and independent rare book libraries. The authors conclude the chapter with a discussion about rare book libraries in the twenty-first century and the prospect of a bright future in these libraries.

Chapter 2, “Rare Books as Texts and Historical Artifacts,” is divided into two parts: Bibliography and Books from the Hand-Press Period 1450–1800; and Modern Printing. This chapter discusses in depth all the fundamental components associated with rare books and rare book librarianship. Galbraith and Smith state, “We would suggest that the greatest joy of any rare book librarian is the actual handling of books for the purpose of description in all its physical aspects from format to paper to type to binding and more” (13). Part I covers the basic definition and aspects of bibliography including types, descriptions, printing process, and scholarly importance of bibliographies. Part II discusses in detail