
Book Reviews

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Zines in Libraries: Selecting, Purchasing, and Processing. Eds. Lauren DeVoe and Sara Duff. Chicago: ALA Editions, 2022. 176 p. \$64.99 softcover (ISBN 978-0-8389-3804-1).

Zines in Libraries: Selecting, Purchasing, and Processing offers a useful overview on the challenges that zines bring to typical library workflows. Zinesters (i.e., those who create and publish zines) working in libraries have made resources like zinelibraries.info and zinecat.org available for some time and now that information has been organized nicely into this volume, written by some of the same professionals. The majority of the authors are zinesters themselves and their combined love and knowledge of zine production shines through this volume of practical advice.

Meg Metcalf's introductory chapter describes zines' inherent characteristics—their underground origins, emphasis on self-publication, creators' need for anonymity, and fraught relationship with copyright—and the thriving zinester community. In chapter 2, "The Importance of Acquiring Zines," Joan Jocson-Singh highlights Lehman College Library's experience with building a zine collection as an outgrowth of its diversity, equity, and inclusion efforts and provides the reader with the benefits that the library reaped from developing this collection: "pedagogical and creative approaches to tactile learning in one-shot library instruction classes; a voice for marginalized students, staff, and faculty; building a community that is diverse and inclusive" (12). Katrin Abel delves into actionable advice in chapter 3, "Zine Collection Development: Policy, Selection, and Promotion," through the experience of building Austin Public Library's zine collection. Readers will gain many ideas for effective implementation of zine collection that eschews traditional shelving arrangements (e.g., Dewey Decimal, by author) and translate these ideas to fit their library.

The next three chapters showcase the relevancy of zines in multiple arenas and their usefulness for learners. Joshua Lupkin's chapter provides a case study of Latin American fanzines that function as "primary documents that can provide . . . an unmediated view of the aspirations and practices of young people who are engaging in political activism" (42). Mica Johnson's "Zines in School Libraries"

discusses zines' educational value for elementary and middle school aged children. Marta Chudolinska's "Zines Online" addresses that the internet has not hindered zine production, but in fact expanded their audiences by making them available widely, whether through e-zines or increasing visibility of acquiring print zines.

Zines' non-traditional nature presents complications for a library worker's day-to-day workflow. In chapter 7, "Zines and Acquisitions: Adventure and Conundrum," Lauren DeVoe discusses the challenges of acquiring non-traditional publications through traditional procedures; for example, zines being sold through e-commerce platforms (e.g., Etsy, Storenvy) that are prohibited as options for institutional purchases. Additionally, DeVoe describes how zine acquisitions present ethical challenges through their origins as publications that challenge the status quo and notes, "many zine creators don't want to have to sell their creations at the institutional level or get involved with a lot of the traditional means of capitalistic purchasing" (77).

The next two chapters address an oft-heard question in the professional zine library discourse: how shall these non-traditional publications be made discoverable, both on the shelves and in the catalog? In their respective chapters, "The Barnard Zine Library: The Controlled and the Wild," and "The Zine Union Catalog," Jenna Freedman and Lauren Kehoe explore answers. Barnard Zine Library has significant holdings in their circulating and non-circulating collections, so Freedman offers a dual perspective and provides useful flowcharts of Barnard's process for making zines available. Kehoe addresses access through describing the Zine Union Catalog's role in helping zine libraries share their holdings and metadata.

But how should libraries physically handle these underground publications that don't have a standard size or binding? Ziba Pérez's chapter, "Circulating Zines," offers insight and advice to the questions of whether zines should circulate or not, and when to repair zines versus replace them. In

chapter 11, “Zine Preservation,” Jeremy Brett addresses the ramifications of preserving zines and whether the library’s mission aligns with the creators’ original intentions. Some creators may not respond well to efforts to create enduring access for their creations, which certainly complicates efforts such as digitization. Respecting the creators’ wishes when developing a zine collection is clearly the ethical solution, as evidenced in this chapter and throughout the rest of the book.

In chapter 12, “Our Zine Futures: A Call for Accessible, Inclusive, and Diverse Zine Communities,” Ann Matsushima Chiu discusses the results of a survey specifically distributed to zinesters where they were asked their opinion

on the future of zines and calls upon zinesters to “challenge the elitist, racist, gatekeeping, patriarchal, capitalist and other oppressive forces” (150) as a critical component to ensuring a thriving zine community. Chiu writes, “zines are the platform for the underrepresented voice, so the future of zines must continue to be so” (150).

This call is an apt conclusion. With the appropriate support, zines are clearly a practicable option for libraries exploring how to strengthen diversity, equity, and inclusion in their collection in a tangible, effective way that is not a perfunctory virtue signal. And for those who decide “yes, let’s try zines”—this book is for you.—*Shay Beezley (sbeezley@uco.edu), University of Central Oklahoma*

Compact Copyright: Quick Answers to Common Questions. By Sara R. Benson. Chicago: ALA Editions, 2021. 163p. \$54.99 softcover (ISBN 978-0-8389-3756-3).

Anyone working in libraries, museums, or other similar organizations has more than likely encountered a scenario involving copyright. Knowing how to deal with these situations when they occur is key in today’s library landscape of electronic resources, emergency access to copyrighted materials, and online teaching and learning. This new publication provides a basic introduction to copyright in the United States to help address these questions.

Benson’s aim is to provide a foundational understanding of U.S. copyright law to make informed decisions. She has deep knowledge and expertise in copyright and holds both a JD and MSLIS. She has been a lecturer at the University of Illinois College of Law for ten years and has been actively involved in copyright conversations during that time. It is thanks to her expertise that she breaks down the legal jargon on copyright, providing an “easy-to-read” (ix) discussion on the laws.

Benson does this by similarly structuring each of the chapters, which can be read in or out of sequence. These sections are: the law, discussion of that law cited, common scenarios, and a final section on tools and resources. Her discussions explain and break down the law, while the common scenarios help to envision how to address day-to-day issues. She includes case studies and numerous illustrations to help readers better grasp concepts. Because copyright law and the questions we face are complex, the last section offers tools and resources to learn more about the law and where to find help. Lastly, Benson has included a checklist for fair use that can be used when faced with issues at work. As a result, this book is perfect for those with limited or no knowledge of copyright.

There are a number of engaging topics. This reviewer would like to highlight the following: legal advice, computer code and creative works, terms and duration of copyright

acts, fair use, meaning of commercial use and market impact, electronic reserves, controlled digital lending, open educational resources (OER), and Creative Commons licenses. With regard to legal advice, this reviewer appreciated Benson’s clarity that she is not providing legal advice. “This book focuses on United States copyright law [...]; however, nothing in this book constitutes legal advice. [...] as such the aim of this book is to help readers make decisions that are more informed, and hopefully, less fraught with stress and uncertainty” (x). In her discussions on the law, she frequently emphasizes the need to reach out to general counsel at one’s institution. What this book helps with is to better understand the issue at hand, to know how to frame it, who to talk to at your institution, and where to get more information, if necessary.

The question of computer code as a creative work was thought-provoking. Not only do library technology staff often contribute coding efforts, but research data librarians, metadata specialists, or institutional repository staff may code as well. And of course, many faculty members and information technology specialists in many types of institutions write computer code as creative endeavors. Benson is clear that “copyright is about creativity” with it following that “copyright law even views computer code as a type of literary work and, as such, protects the work of authors in writing code language as well” (5). In this, she anticipated this reviewer’s next question on how creativity as seen through the lens of copyright differs from facts, trademarks, or patents.

Trying to understand the terms and duration of copyright seems at times a byzantine task. Benson visually delineates the different copyright acts such as the Copyright Act of 1909 or the Sonny Bono Copyright Term Extension Act, distinguishing the beginning and end date of each