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Acquisitiong Archaeology-Competing Interest

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For example, I highlighted page 116, where Kluger recorded, in the course of writing about the social background to the case, that when the Lincoln Memorial was dedicated, black people had to stand in a special section, far away from the platform and across a road. But I really didn’t write much in the book, since Simple Justice wasn’t a dense scholarly work where you had to take a lot of notes to make sense of it. Instead, it was a narrative, the kind to which the words “sweeping” or “magisterial” are sometimes applied. I am sure I was too engaged with Kluger’s story to bother with note-taking.

“From the start,” he wrote in his first sentence, “the United States aspired to far more than its own survival.” From there he told the story of how our nation was brought closer to its aspirations, in the area of race relations where it had fallen so far short, thanks, and against all odds, to a group of families in Topeka, and to a corps of black attorneys led by Thurgood Marshall who, beyond winning their own personal battles for dignity, brought the Topeka cases forward and changed the course of American history. On the book’s back cover, review excerpts from The Nation, New York Times, and Harvard Law Review attested to an “extraordinary research effort,” a “thought-provoking work,” and a “definitive account.” Simple Justice is still in print, in a 2004 edition which Random House brought out on the 50th anniversary of the case.

I’ll probably never read the book again, but I’m glad I kept it on my bookshelf all these years. I think when we go beyond winning something to us, we like to believe we know something we didn’t before, and maybe have been changed a little because of that. The book itself, the physical book I mean, is a token of that, a sign that it might be true; my copy of Simple Justice, for me, but books more generally too, for many people. A shelf of books, or a wall of books, can be a hopeful sight, possible evidence that there’s much about the world we could figure out, if we just took the time.

Also a pleasing and even a beautiful sight, with textures, colors, and shapes coming together into a pattern imposed by the shelf. A few bars and restaurants have always used furnished bookshelves to decorate their dining rooms, so that they resemble libraries or studies. Now, in an ironic decor turn, libraries themselves do the same thing — even as their services become more and more electronic and as books, so many of them seldom used, are digitized, de-accessioned, compacted, sent to storage — the newest buildings sometimes are designed to highlight rows of books in specially lit arrays presented from behind windows or walls of glass, showpieces visible from the sidewalk or from the building’s ground floor, as if to say, “You know, it wasn’t always all about Websites in here.”

When I spot my blue copy of Simple Justice, I might recall what an heroic achievement Brown v. Board of Education was. Or, what an heroic achievement the book itself was, on Richard Kluger’s part. Or, I might remember Charlottesville in 1980, or my apartment, or what grad school was like, or where I went from there. I am sure at some point not far off it will be more rule than exception that even a book like Kluger’s will be experienced as an eBook. If I had read Simple Justice that way, though, I can’t help wondering how much harder it would be, today, to remember anything at all.

Acquisitions Archaeology — Competing Interests

Column Editor: Jesse Holden (Coordinator of Technical Services, Millersville University) <jesse.holden@millersville.edu>

After wandering around ATG volumes 2 and 3 in search of CD-ROMs, I was forced to arrive at the conclusion that the trail, though not stone cold, had indeed grown faint. I found signs throughout the volumes that CD-ROMs were still insinuating themselves in the background, but for the most part it was business as usual. This actually surprised me. One vendor — Compact Cambridge — informs us, for example, that databases distributed on CD-ROMs are “revolutionizing information access” and are a technology “winning overwhelming approval from patrons and library personnel alike.” In another instance, conversation is “dominated” by talk of electronic publishing — and in this pre-Web world, CD-ROMS are obviously a significant component of this emerging e-publishing regime. Discourse about CD-ROMs, though, is not so “revolutionary” or “overwhelming” that it dominates the broader discourse of publishing, vending, and acquisitions.

So after a strong start, CD-ROMs have somewhat faded into the background as the 1990s start to unfold. Presumably, we are in the process of moving from revolution to workflow. As practicality starts to temper potentiality, CDs fade from the literature. This is probably not such a daring conjecture, but as far as I need fade from the literature. This is probably not such a daring conjecture, but as far as I need...
some of the developments in both CD hardware and software that will make them difficult to use, but concludes that “the creation of standards for compatibility...will result in some very innovative and very exciting new products available to the student, researcher, the homebody, the scholar, and the business professional.” In other words, who won’t be thrilled by the possibilities just beyond the horizon? (In hindsight, such optimism seems strangely misplaced.)

At the same time, Eleanor Cook’s take on developments in the pre-Web Internet is eerily prescient. Comparing the Internet’s ever-increasing integration into daily life (through functions like bulletin boards and distribution lists) to such mundane circumstances as wet laundry and overflowing toilets, Cook hints at the coming revolution (and ensuing banality that follows). Rather than optimism, however, there is concern: delayed emails, busy signals, and Cook even notes another user’s “real concerns about using the Internet for so many things.” Though the Internet seems ready to take its place alongside other routine and unpleasant household chores in a way that the CD-ROM is not, it is the complexity and, perhaps, intangibility of the former that makes it harder to see the Internet as the technology that would totally revolutionize information access in a profound way.

In the summer of 1992, I was a microcosm of the confusion preventing the future from moving forward, being even less aware of the Internet than average. My favorite summer song that summer turned out to be the Cocteau Twins’ “The Spangle Maker.” While the song has an admittedly ridiculous title, obscured lyrics, and some rough edges, it is still a gem of early Cocteau Twins innovation and really quite good (once you get past the primitive drum machine that drives the beat, which was not so conspicuous in the early 90s). It had originally been released on vinyl in the UK as an EP, but was not distributed (as far as I can tell) in the U.S. Its transcription to CD did not help much: it was included on the freakishly expensive Pink Opaque compilation, available in the U.S. originally as an import only (assuming you could find it), and later included on the 2-disc Lulltune compilation of 4AD artists. The latter recording might have also been import-only. Matters improved somewhat with the release of the Cocteau Twins boxed set (“all the singles in a box,” I believe the sticker said) — improved, that is, as long as you wanted to buy all ten CDs that came packaged together (and assuming, of course, that you could find the set for sale in the first place — good luck with that).

Now you can search “The Spangle Maker” in about five seconds on iTunes and make a purchase by way of The Pink Opaque, Lulltune, or a third compilation, Lullabies to Violinists, Vol. One. And you only have to buy that one song, not the whole compilation. In 1992, I was not terribly aware of the Internet, but I was already frustrated with the limitations inherent in the CD. Yet I, like many others, considered the CD a breakthrough and could not imagine what might be beyond such a development. The idea of searching, buying, and downloading music through an interactive, computer-mediated interface was well beyond the realm of imagination. I saw the CD as the future, and felt secure that I had arrived there.

And so we have a snapshot of a strange technological crossroads in the middle of 1992: despite the inherent limitations with CD-ROMs, this technology was seen as very promising; at the same time, the ever-expanding Internet was seen as uncertain, even overwhelming — which might have resulted in artificial limitation. I hypothesized in my previous column that — at least as based on scholarly communication as read in ATG — CD-ROMs were actually a red herring that distracted from investment in and, perhaps, development of the Internet. I am still not totally convinced that this is true. But it does seem that CD-ROMs, at least at this point, were riding on expectations that they could not meet while the Internet was failing to generate expectations that it would eventually fulfill.

Was this crossroads a setback or just part of the evolution? Rumors from page 75

And, here are Greg Tananbaum’s lyrics from the 30th Charleston Conference!

|In olden days, book scans with Google
|Were looked on as something frugal.
|Now libraries know...anything goes.
|Good authors, too, who once held copyright,
|Now only keep it with a fight.
|So researchers know...anything goes.
|Our world has gone mad today,
The fad’s iPad today,
Most books today,
Get Kindled and Nooked today,
Budgets are bad today,
And undergrads today
Are just twittering their prose.
And though I’m not a great thought leader,
I know you’ll shut your e-book reader
When I propose
Anything goes.
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Anything goes! |  

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Endnotes

5. Interestingly, the cover of The Pink Opaque is a black-and-white photograph. Presumably the title is intended to be alliterative rather than descriptive.
6. Intuitively enough, the 4AD label’s Web site is at http://www.4ad.com. If anyone figures out how the dial device on their homepage works, let me know. If you can get it to work, you will be able to access a lot of historical information hidden on this site.
7. I only found out about the Lulltune compilation when I keyworded “spangle maker” on iTunes a couple of minutes ago.