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Bet You Missed It -- Press Clippings -- In the News -- Carefully Selected by Your Crack Team of News Sleuths

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But decisions are harder today, most of all, because decisions are bigger. Most give one firm all or nearly all of a library's business in an area. There's real money on the table. And the library has little choice on where to spend it, because there are few companies left to choose from. With fewer companies to look at, all of them look pretty good. In fact, they are pretty good—they were the ones, after all, who put the weaker companies out of business. And in the process of doing that, each of the survivors developed the services libraries wanted—the reason they survived—and in the process of doing *that*, began to resemble one another. Are the proposals awfully similar? Better have the committee members read them again, and meet some more. This decision will be it for years. Let's get it right. No second chance. (Who would want one?)

Easy enough for paralysis to set in, since there's always a constituency to do nothing, to leave things quite the way they are. The always extendable work of decisionmaking can be a way of putting off the work that would follow a decision, especially one to change vendors. Do we really want to take on all the work of that, what with everything else going on here? Change processes, review procedures, build new accounts, learn a new jargon, that all takes time. Is it really worth it? Let's take another look. The vendor status quo is like a Congressional incumbent. It's tough to move them out of that seat, whether a good or a bad job they're doing. Maybe term limits would be a good idea in this business too, a rep might daydream.

This is a deadlock so easy to forecast, in fact, that the road not taken usually is this one. Why launch a process that's bound to make some people unhappy? Why invite disagreement out into the open? Why test the organizational structure by trying to coax a decision out of it? Why risk a bad decision? Why put pleasant personal relationships on hold while all this business gets sorted out? Why raise questions that don't need to be raised?

For better or for worse, a good rep might find a way to help raise them, or certainly to help things along once they have been raised by others, and so, deserves no sympathy at all if there's a long wait in store. Why can't they make up their minds? reps might say to themselves, but their only job, once presentations are over, goodbyes said, proposals submitted, questions answered, is to sit down. If it's going to be awhile, that's the business and the right of the library.

And if it doesn't seem clear how the decision is being made, when it will be made, who'll be making it, and under what criteria, the rep will just need to learn some patience. Which they do, having little choice in the matter ... although it can be hard for some reps to get past the suspicion that what's taking all the time isn't the decision itself, but a library deciding how to decide in the first place. 🍌

Bet You Missed It

Press Clippings — In the News — Carefully Selected by Your Crack Staff of News Sleuths

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La Vida Springer by Bruce Strauch (The Citadel)

As American cultural imperialism is eagerly embraced around the world, a Spanish language **Jerry Springer** appeared in the form of Peru's **Laura Bozzo**. A specialist in unmasking adultery and provoking on-camera fist fights, she's syndicated in nine countries and has a million viewers in the U.S. This fifty-something bottle blonde has got it all: face-lift, tummy-tuck, breast implants and a 27-year old boy toy.

Slavishly worshipful of corrupt President **Alberto Fujimoro**, she used her power to smear his opposition going into the 2000 election. Unfortunately, the other side won. And the new Prez didn't appreciate the special show on his illegitimate child. Now she's off the air in Peru and taping her show under cop surveillance while her former political pals have fled or are in prison for running death squads. But her ratings are still up.

See — **Eduardo Porter**, "Peru's 'Jerry Springer' Is Doing Her Show Under House Arrest," *The Wall Street Journal*, Jan. 16, 2003, p. A1.

TO PIRATE OR NOT TO PIRATE, THAT IS THE QUESTION by Bruce Strauch (The Citadel)

Peter Givler, executive director of the **American Association of University Presses** writes a nice article on the value of copyright in which he offers a choice historical tidbit on times of yore. In **Shakespeare's** day the performance of a play threw it into the public domain. So the dramatist would keep the script locked up. Thus a traffic grew up of actors selling their memory work and scribes in the audience jotting down notes. Now Shakespearean scholars go mad trying to figure out which is the authorized **Hamlet**.

See — "Copyright: It's for the Public Good" by **Peter Givler** in *The Chronicle Review*, May 9, 2003, p. B20.

TEMPEST IN THE TEXTBOOKS by Bruce Strauch (The Citadel)

With all the fifty states slashing spending, the nation's textbook industry is filled with gloom and doom. Texas, California and Florida account for more than thirty percent of the nation's \$4 billion public school book sales.

See — "Budget woes worry textbook publishers" by **Associated Press** in *The Post & Courier*, April 26, 2003, p. 4A.

DATA ON THE BRAIN by Pamela M. Rose (University at Buffalo)

The huge quantities of data captured by neuroscience researchers have, up until now, been available only to the labs originating the studies. However, recognizing the potential, some neuroscientists have begun to store, organize and share their brain-image data in easily accessible archives. One journal caused a stir 3 years ago by requiring authors of accepted papers to deposit their raw data in the public **fMRI Data Center at Dartmouth**; however, some authors refuse to publish under those conditions. **Peter Fox**, for example, is not about to share his raw data, instead creating a repository called **BrainMap** which summarizes papers using a code to describe each experiment and the brain activations which may inspire authors to collaborate and then share raw data. Another approach at the University of Pennsylvania is creating specialized databases for clinical teams; **BRAID (Brain Image Database)** recently uncovered an association between injury to a particular brain area and the development of attention deficit disorder. And in July the **Probabilistic Atlas of the Human Brain**, a more realistic and flexible map than the previous "average" brain model, will be opened to the public, and possibly will eventually tie into other repositories.

See — "Still Debated, Brain Image Archives are Catching On" by **Marcia Barinaga** in *Science*, Apr. 4, 2003, p.43-45.

PENNY-PINCHING AND THE ART OF MAGAZINE MAINTENANCE

by Bruce Strauch (The Citadel)

Cathleen Black, President of Hearst Corp's magazine division had no hesitation in pulling the plug on the money-bleeding *Talk*. In flush times, Condé Nast would lend millions to its editors to buy expensive real estate and squander hundreds of thousands on an individual cover photo. Penny-pinching at Hearst has made it the industry's "financial powerhouse." Black fines staffers for talking in defeatist clichés and wraps her editors in no-compete contracts that prevent predator raiding. *Marie Claire*, *Redbook* and *Town & Country* reported their best years ever. Even the floundering *Esquire* is showing a heartbeat.

See — "In Tough Market, Hearst Magazines Manage to Thrive" by Matthew Rose in *The Wall Street Journal*, April 24, 2003, p. 1A.

MUSIC MOGULS CHOKE ON OWN BILE

by Bruce Strauch (The Citadel)

The music industry may be about to join the boneyard of companies that refused to adapt to technology. Apple Computer unveiled its online music store, and a federal judge refused to shut down music-swappers *Grokster* and *Morpheus*. The industry is devoting 90% of its energy to suing college kids while refusing to consider a new music model that gives the customers what they want. It just won't accept that the days of the \$14 CD are over.

See — "What Listeners Want" by the editorial staff of *The Wall Street Journal*, April 29, 2003, p. A16.

AND ...

by Bruce Strauch (The Citadel)

The managing partner of the media and entertainment practice at McKinsey & Company further blasts the music titans. Suing your customers is a "dubious approach" to winning their hearts and wallets. And the music industry has sold an outlaw mystique for so long, its "Do not steal" campaign seems like a big horse laugh.

And why are they in such a lather? Each new format — from phonograph to Walkman to VCR to DVD — has ended up enriching the content creators.

See — "Musical Bandits" by Michael Wolf in *The Wall Street Journal*, May 1, 2003, p. A18.

THE HELL OF WORK CUBICLES

by Bruce Strauch (The Citadel)

Anyone who actually works could tell you that open office plans wreck productivity. But at last there's an egghead study out of Dartmouth's Tuck School of Business that officially verifies it. The workplace ear filters out biz talk but is wide open to banter, bellyaching, badinage and backstabbing. Our brains scan for key words like "sex." And nothing useful gets done.

See — "Sex, Bad Marriages, Diseases — File Under Too Much Information" by Jared Sandberg in *The Wall Street Journal*, April 30, 2003, p. B1.

SELF IMPORTANT LEAST IMPORTANT

by Pamela M. Rose (University at Buffalo)

Does self-citation puff up citation counts? While it may be on the rise, with chemists and astrophysicists showing the highest rate of self-referral, a Norwegian study reveals that papers with the highest self-citation rates are typically least-cited. One cognitive scientist suggests the practice may decline once all journals are online where self-citation can be easily detected.

See — "Citing Self" in Random Samples section edited by Constance Holden in *Science*, Apr. 4, 2003, p. 47.

International Dateline — German Copyright Developments Worry Publishers

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Column Editor's Note: In this column, once again out of Europe rather than Africa or even Australasia or Asia, I want to look at one legal development, one publishing proposition and the re-alignment of one formidable force in the library world. I think that all these news items are of interest to *ATG* readers, wherever they may be, but my perceptions must be influenced by my own position as a publisher. It is where I am coming from. I shall also try very hard to separate perception (comment) from fact, insofar as one can establish what the facts are. —AW

German Copyright Developments Worry Publishers

Those of us on this side of the pond do not always find the *Chronicle of Higher Education* very sensitive to developments in Europe and it

is interesting that no university libraries in the U.K. had ongoing holdings of the journal last time I looked. However on April 14th there was a fairly sensible article by one Burton Bollag (at <http://chronicle.com/free/2003/04/20030411407m.htm>) entitled *New German Copyright Law Pleases Scholars and Angers Academic Publishers*. There is probably some doubt about the claims explicit in the title as far as the reaction of scholars in general is concerned, but Mr. Bollag is certainly right that publishers are upset. The German legal scene does upset publishers. They were upset over developments in German contract law not long ago (when it seemed that authors would have a right to renegotiate contracts). They were also upset by the activities of the State sponsored document delivery service SUBITO (<http://www.subito-doc.com/>) that is still very much under scrutiny by U.S. pub-

lishers—and if you look at their site you can see why.

I have seen a translation of paragraph 52a of the new copyright act, which, under the heading of *Communication to the Public for Tuition and Research*, provides for free communication of:

(P)ublished parts of works, of works of small size, as well as individual contributions from newspapers and journals, solely for a distinct circle of persons for their own scientific research; to the extent that communication to the public is necessary for the purpose and justified for the non-commercial ends concerned.

To the lay eye there do seem to be restrictions to the exercise of this right. For those in European publishing circles, keen on preserving the balance that may or may not be inherent

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