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Books Are Us

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produce a single copy of an article from a periodical issue for a patron. If that article is available on the Web with no license agreement, then printing or downloading that article for the patron is the same as from a printed journal, and is no problem. Whether the library charges the patron for printing is up to the individual library and has nothing to do with copyright.

QUESTION: *A professor of Communication Studies has written an article that analyzes, critiques and comments upon advertising appearing in a popular computer magazine. The article quotes from several of the ads, and the professor wants to reprint six of the advertisements in the article. Would this qualify as a fair use? If not, from whom should she seek permission?*

ANSWER: Quoting from the advertisements, with proper attribution, is likely to be a fair use. The purpose of using the quotations is to produce a critique of them; the amount used is small; and there is likely to be no market effect. To reproduce some of the ads in their entirety, one does need permission since each advertisement is an entire copyrighted work. It would be like including a copyrighted photograph in the article; because each photo is a separate copyrighted work, reprinting one in the article requires permission.

The easy answer about from whom to seek permission is, from the copyright owner, which is not always easy to determine. Start with the magazine and ask permission to reprint the ad. It probably will refer her to the advertising agency that produced the ad, and the agency will know whether it or the company that hired the agency owns the copyright in the advertisement.

QUESTION: *The library is sponsoring a book talk by a famous author. May it post a photograph of the author and a photocopy of his work on the library's Website? The book jacket from his latest book?*

ANSWER: Only with permission. The library should contact the author or the author's agent about the photograph. Sometimes the agent will supply the latest photograph and perhaps even in digital form, and there is seldom a charge for use of the publicity photo. The publisher should be contacted about photocopying the work and about scanning the book jacket. The publisher can answer directly about the photocopy of the work but may not actually own the art work on the jacket. Often publishers contract with an artist to use their work on the jacket but the copyright remains with the artist. The publisher will know this, however, and can either further license the library (depending on its license from the artist) or put the library in contact with the artist.

QUESTION: *The school has an old filmstrip that it wants to convert to DVD. May it do so?*

ANSWER: Under section 108(c), the library must first try to buy the filmstrip on DVD. If it does not exist, then because the format is obsolete, the library may copy it into the new format. The statute states that "... a format shall be considered obsolete if the machine or device necessary to render perceptible a work stored in that format is no longer manufactured or is no longer reasonably available in the commercial marketplace." Moreover, a library does not have to acquire used equipment, only new. Filmstrip projectors likely qualify as obsolete today.

Books Are Us

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Column Editor's Note: *This column covers fictitious accounts of people in our industry — librarians, publishers, vendors, booksellers, etc. — people like us. All contributions, comments, suggestions are welcomed. — AR*

Thanks to **Ramune Kibilius** (Collection Development/Special Projects Librarian, Galter Health Sciences Library, Northwestern University) for letting me know about **Alice Hoffman's** sixteenth novel, *The Ice Queen* (NY: Little, Brown and Co., 2005, ISBN 0-316-05859-9). The narrator is a nameless librarian, and the tale is "a magical story of passion, loss and renewal."

The story begins with the then eight-year-old narrator cautioning the reader to "Be careful what you wish for." Her wishes appear to come true with often dire circumstances. Because of this, she becomes introverted, quiet, and tries not to draw attention to herself. She also learns to listen and as she grew older became a confidante to others, offering advice when asked. Even though she was the quiet girl, she always had definite opinions. After high school graduation, she looked for a career where silence would be an asset. Of course she picked library science and pursued a master's degree. Described as serious, she became a reference librarian, a natural progression from being the one who listened and gave advice to the one who was turned to for information.

The librarian was well liked, reliable, and the employee who collected money for presents and functions for the staff. After fifteen years she left the library in New Jersey to go to another out of state. Her "colleagues wanted to give her a going away party at the library, but without her there was no one to organize it."

In the first library, she "doled out assistance, silence, and comfort." But she also had a dark side, becoming fascinated by death and an expert on the many ways one could die. As a result, the local police chief turned to her for death related information. Her tools for researching death included medical texts, the *Merck Manual of Pharmaceuticals*, and her favorite: *A Hundred Ways to Die*, a guide to suicide.

One story in the novel describes her as caretaker for her dying grandmother. She wants to keep her alive, and litters the house with books, thinking if there were always books to read, her grandmother would have to stay alive to read them. (This description struck a chord: I always seem to be mailing off books to my 90 plus mother and mother-in-law!)

She continued to withdraw within herself, becoming reclusive and frozen emotionally, incasing herself in ice, so to speak. Thus the title of the novel: *The Ice Queen*.

Her brother has convinced her to move near him, to a job at a public library in Florida. This library is described as unbelievably small, with only one other librarian, who is described as tidy and well-organized, who has worked there for forty years. Her failing eyesight has prompted her to hire another librarian "to be her eyes."

The phone rarely rings, patrons rarely have a need for reference services, and the narrator has little to do and can't imagine why she was really needed.

The library is seriously under-funded, most of the shelves are empty, no computers are available to patrons, and an old-fashioned card catalog is still in use. The only weekly activity is a pre-school reading group. There are very few patrons and very few calls for reference. When the occasional patron comes in to check out books, we learn there are innumerable boxes of card files kept by patron name, itemizing the items checked out over time.

Other great librarian descriptors in the novel:

"I was a librarian after all; I'd want to know how the story ended."

"I'm just a librarian...."

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Biz of Acq — Mainstreaming “E”: Integrating Print and Electronic Journal Acquisition and Management

by **Lynda Fuller Clendenning** (Associate Director, Technical Services and Head, Acquisitions, Indiana University Libraries, 1320 E. 10th Street, Bloomington, Indiana 47405; Phone: 812-855-1673; Fax: 812-855-3072) <lfclende@indiana.edu>

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Column Editor's Note: At Indiana University Libraries, Lynda Clendenning integrated management of electronic and print journals in one Serials Acquisitions unit. She describes preparations for the use of an *Electronic Resources Management System (ERMS)* at Indiana University Libraries, to consolidate sources of information on the Libraries' electronic resources. She also discusses the Libraries' participation in the *LOCKSS Alliance*, which provides for the archiving of electronic copies. — **AF**

Introduction

All libraries face the challenge of organizing serials acquisitions operations to manage the continuing evolution of electronic journals. As publishers unlink online journals from their print subscriptions and offer electronic journal packages based on total subscription “spend” levels, experience and expertise in both print and electronic serials become critical. Serials acquisitions staff are taking on management of A-Z lists, MARC record profiles, access problem

resolution, and linking services, adding new technical skills to their print acquisitions skills. This article tracks the changes in acquiring electronic journals at one university and their impact on its Serials Acquisitions unit.

Creating an Electronic Resources Unit

Like most libraries, **Indiana University Libraries** (Bloomington) created a new unit to handle the acquisition of electronic resources when it became evident that special procedures and skills were needed. Electronic resource license negotiation and complicated pricing and access issues required specialized professional skills. In 1999, to meet this challenge the Libraries created a unit called **Electronic Resources Acquisitions (ERA)**. Staffed by a professional-administrative (PA) staff member, the **ERA** unit handled licenses and orders for electronic databases, journal packages and individual electronic journal orders, and eBook packages and individual eBook orders.

Integrating Print and Electronic Journal Acquisitions

Mirroring the experience at other libraries, the electronic resources workload expanded quickly, and the library responded by adding a half-time support position in the fall of 2000 and assigning a librarian to head the unit in July 2001. That fall, the PA became the head of the Serials Receiving unit but continued to work in **ERA** half-time. As the new Head of the Acquisitions Division, I merged the serials ordering function with the receiving unit in July 2003, forming the **Serials Acquisitions** unit headed by the PA who continued to support **ERA** functions. The merger fulfilled my desire to integrate electronic and print journal management in the Serials Acquisitions unit by laying the groundwork for moving electronic journal management from **ERA** to **Serials Acquisitions**.

Why move electronic journal management to the **Serials Acquisitions** unit? Managing print subscriptions and their related publisher electronic journal packages became nearly impossible with the libraries' print subscriptions distributed among three vendors based on a journal's place of publication. To improve the workflow, I changed the basis for journal vendor assignments from imprint to publisher group. For example, the libraries stopped assigning its **Elsevier** US, UK, etc. orders to vendors by place of publication. The Libraries' **Science Direct** orders were consolidated with the subscription agent assigned to handle all **Elsevier** print and electronic orders. Additionally, a subscription order and renewal default of print + free electronic was set. Once established, the order default increased the number of electronic journals available to users and significantly reduced the task of making title-by-title decisions, saving staff time in both Collections and Acquisitions.

Over the next year, **Serials Acquisitions** staff took over ordering both print + electronic and electronic-only subscriptions, taking over electronic journal ordering from **ERA**. In 2005, **Serials Acquisitions** staff began activating electronic journals, resolving access problems and updating the e-journal holdings data service database which includes the MARC record profile for records loaded into the online catalog. Assigning the management of all jour-

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“...my obsessive nature took over. I pretended to be cheerfully busy, entering information into the computer, dusting and ordering the shelves, but in fact my new, rather prurient interest was looking up people's reading habits.”

“I'd always felt safer with stories than with flesh and blood.”

“None of the books had been touched for some time. As a librarian I could gauge such things, what was in use, what wasted away.”

As the story moves along, the protagonist is eventually struck by lightning. This event provides, among other things, the catalyst for an emotional thaw. She becomes enthralled

with the mysteries of lightning, and also becomes fascinated by a local farmer, a person who came back to life after being struck dead by lightning. She becomes obsessed with the appropriately named **Lazarus**, who contributes further to her healing and transformation.

To quote the review by **Donna Seaman**, *Booklist*, **American Library Association**, found at **Amazon.com**: “As **Hoffman's** spellbinding and wonderfully insightful tale unfurls, she pays charming tribute to librarians, revels in metaphors of hot and cold, and poetically explores the meaning of trust, the chemistry of healing, and the reach of love.”

For more information about the author and this novel, and others by **Alice Hoffman**, check out her official Website at www.alicehoffman.com or the Website for her publisher, **Little Brown**, at: www.twbookmark.com.