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## The Devil Is In the Details

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the larger cities, they lodged and dined in considerable opulence. This reviewer was struck at how often they referred to **Cook's** for their travel needs when it was just a cliché in the reviewer's mind — giving the **Cook's Tour**.

With the advent of the First World War,

these trips ended. Mother and son died within three years of each other before 1920. It appears, though, **Elizabeth Sinkler** knew the value of personal writings along with many other members of her family. It is a book that shows a bit of the Gilded Age with a South Carolina flavor.



his development of the principal of passive resistance to colonial rule. **Gandhi's** principle was the opposite of armed struggle movements that were growing out of the violence of the World War years and an insurmountable challenge to English authority. In Chapter Eight's section entitled "Stop Rules, Conventions, and Cultural Inhibitions," it is approached in **Runco's** discussion of research that examines the

tensions between individuals' desires to do creative work and their society's means of rewarding, punishing, or ignoring/tolerating their work. In the chapter covering enhancement, it is illustrated in a section about contrarianism and how individuals can develop space for creative work and gain control over that work by not limiting themselves to conventional means and values. I'm always pleased to find convergences between interesting texts currently on my reading table.

Although intended primarily as a textbook, librarians nonetheless will find *Creativity Theories and Themes* a great asset when helping their patrons get a grasp on this rich literature. With its clean writing style and abundant references, *Creativity* will assist students new to the subject and more seasoned scholars wanting to delve deeper. Both will be able to access the many concepts and wide-ranging scholarship that make up the interdisciplinary field of creative studies.

**Mark Runco** has given the academic community a powerful tool for understanding the diverse and evolving views on human creativity. 🌱

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**Reviewer's Note:** The author of this review consulted the following sources: **Amazon.com**, **Barnes&Noble.com**, and the **Elsevier Academic Press** book catalog online.

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**Runco, Mark A. *Creativity Theories and Themes: Research, Development, and Practice*.** Boston: Academic Press, 2007. 0126024006 (10); 9780126024005 (13). 504 pages. \$74.95.

Reviewed by **Steven Profit** (Reference Librarian, College of Charleston)  
<profits@cofc.edu>

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Creativity is a trait much treasured, and **Mark Runco's** *Creativity Theories and Themes: Research, Development, and Practice* is a trove of the scholarship in the field of creative studies.

**Runco** is Professor of Child and Adolescent Studies at **California State University, Fullerton**. He is the author of many works on creativity and is also the founder and editor of *Creativity Research Journal*.

The first nine of the book's eleven chapters cover the major theoretical approaches to creativity — behavioral, clinical, cognitive, developmental, economic, educational, evolutionary, historical, organizational, personality, and social. This breadth of perspectives presented is matched by the depth of the material under examination. **Runco's** bibliography is extensive and informs a text that both explores the classical literature in the field and offers fresh insights from the most recent research; several studies cited were in press at the time of *Creativity Theories and Themes's* publication.

In Chapter Ten, **Runco** surveys an array of investigations into methods of enhancing creativity and fulfilling creative potential. The closing chapter focuses on differentiating creativity from other human traits such as intelligence, innovation, and adaptability while showing how creativity is related to each of these and others. Throughout the book, tables and shaded boxes of text help illustrate concepts with additional information about research studies on various subtopics.

While reviewing this book I was reading *Understanding Power*, a collection of **Noam Chomsky's** public talks and Q&A sessions held in different places from 1989 to 1999. At one point **Chomsky** discusses classical liberalism, noting that it "focused on the right of people to control their own work, and the need for free creative work under your own control." I became interested in discovering if **Runco's** book touches upon this idea. In the chapter on historical approaches to creativity, I found it in the brief boxed section about **Gandhi** and

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## The Devil Is In The Details

by **Mary Ann Liebert** (President and CEO, Mary Ann Liebert, Inc., publishers, 140 Huguenot Street, New Rochelle, NY 10801; Phone: 914-740-2122) <mliibert@liebertpub.com> [www.liebertpub.com](http://www.liebertpub.com) [www.genengnews.com](http://www.genengnews.com) [www.westchesterwag.com](http://www.westchesterwag.com)

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I spend a great deal of my time online, looking at specific sites for specific information. Once I have hit upon a comprehensive site, I am then frequently seduced by the links — I liken it to the Yellow-Brick Road, and, like a robot, off I go. Too frequently, this journey loads my brain with much more than I want to know and certainly much more than I may need to know about the subject at hand. The Web's search capabilities are addictive.

When it comes to reading, give me a book or magazine.

My bedside table is piled with novels, biographies, mysteries, and some how-to books. Some books soothe the soul, other fire my imagination.

The reading habit began when I was a little girl. My favorite uncle joined us for dinner at

least twice a week, and never arrived without a book or two. I devoured over 60 *Bobbsey Twins* books and the entire *Nancy Drew* and *Dana Girls* mysteries; the former prompted an ongoing interest in twin studies, and the latter may have had some impact on my interest in investigative journalism. The *Pollyanna* books, again the whole series, had a strong effect on my ability to usually find something positive in most situations, and I will defend her to anyone who thinks she was just a cockeyed optimist. I was inspired by *Heidi*, wept with **Dickens**, and was captivated by *Little Women*.

Every room in our home was filled with books. Additionally, my parents subscribed to at least two newsweeklies, two newspapers, a magazine about dogs, several pertaining to the arts, others that were related to their pro-

fessional activities, and at least one concerned with national politics. *National Geographic* was highly esteemed, and we saved all the issues for years.

My own subscriptions began with *Jack and Jill* and *Scholastic*, and when I was in my teens, my friends and I devoured our issues of *Seventeen*, which ushered in a subscription habit that has only increased.

Flipping through the pages, my eye is frequently caught by something that I might not have considered of particular interest. It may, in fact, be a page facing an article I intend to read that intrigues me and puts my creative thinking into drive gear. In fact, it is often the topics in which I don't have a specific interest that end up being most valuable.

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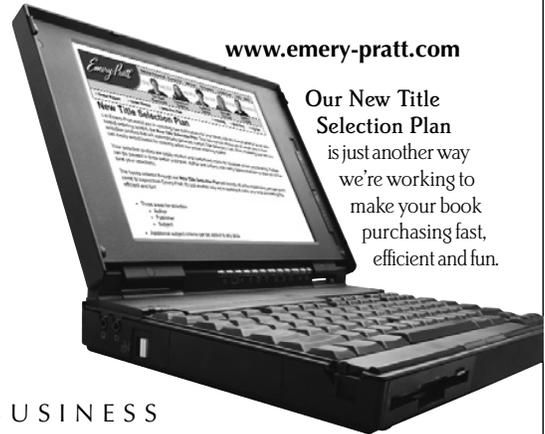
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## The Devil Is In The Details from page 64

Today's magazines present content in more reader-attractive formats, so reading for information is more easily coupled with reading for pleasure. I page through magazines while I eat breakfast or lunch, perhaps during a long soak, or while I'm gently swaying to and fro in the hammock. I like that I can put the magazine aside and pick up where I left off without any hardware or software issues: no need to plug in or recharge or reboot.

I don't cancel subscriptions very easily.

I still subscribe to some magazines that offer their full content on the Web. "Why do you pay for material you get for free online?" a friend asked recently, as she looked through my stash. "I read them differently," I said, "The Web makes it very easy to search for specific resources, but when I am ready to read comprehensive and/or lengthy content, print is preferable."

Many of my best ideas have come from reading an article in a print magazine or journal that I had not intended to read. The serendipity factor works for me.

Among subscriptions that come to our home are *Fortune*, *Science*, *The New Yorker*, *Consumer's Report*, *InStyle*, *"W"*, *Foreign Affairs*, *Business Week*, *Fast Company*, and *Newsweek* (a long-standing



habit even though I think its in-depth content has been compromised). *Gourmet* will come forever because my husband took out a lifetime subscription when it debuted; he also receives *SAIL*, a couple of magazines about collector and racing cars, and continues to subscribe to several medical and surgical journals (even though he can access them online). The *Princeton Alumni Weekly* and the monthly magazine of **Harvard Medical School** are addressed to my spouse, but I look through them all the time. Several scholarly journals pertaining to the arts arrive monthly, and two newspapers come to the door.

I enjoy moments with *In Style* and for the sheer pleasure of trashing out, I subscribe to *US Weekly* (without requesting a plain paper wrapper).

Why are we not canceling our print subscriptions and receiving our information from their Websites, which increasingly offer up more material? To begin with, we don't want to spend all that time in front of a computer screen, no matter how big or small it may be. When we are online, we both print out reams of material, both pertinent and trivial, so our house is increasingly becoming a fire hazard. The

imperative and ability to print out is so easy that it results in huge stacks of papers that then need to be filed or stored systematically, which

rarely happens. The bills for printer cartridges are high and escalating.

If a waiting room has a stack of magazines, I am much more tolerant of delays. Perhaps I'll read one devoted to ice climbing. I am not a climber, let alone a trekker, but it is sure to pique my curiosity, and when that happens, well you never know. Reading it just because it is at hand will probably provide something useful for another activity and introduce me to a mindset that can be productive on some other endeavor. An article in an interior design magazine provided useful information on paints and toxicity in the home. Although not blessed with either speed or agility, I have a competitive spirit, and that is reinforced by thumbing through a sports magazine from time to time.

My professional antennae is frequently raised by some obscure piece of information that I come across while browsing a subject that is not on my radar, and such may stick with me and contribute to the bedrock for new ventures.

At the same time, the enormous resources on the Web contribute to the advancement of knowledge that can result in new opportunities. I can no longer envision life without the Internet. In addition to my desktop computer, the latest in notebook computers and wireless devices have found their way into our home. The most up-to-date and powerful hardware and software is available. I have learned to use

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## Legally Speaking from page 66

**French** subscribed to every newspaper in the U.S. Their research has become even easier with the introduction of online databases, Web searching, and blogs. It is pretty hard to hide a public performance these days, so it is better to ask for permission than to be sued for copyright violation.

### How to Obtain a License for Public Performance

Many libraries and bookstores are familiar with the **Copyright Clearance Center (CCC)**<sup>10</sup> because of reserves and course packs. The CCC also deals with requests to include copyrighted material in other published works. However, the CCC does not deal with public performance rights. Their sole interest is the right of reproduction. If you are interested in public performance, however, you would need to contact one of the performance rights agencies that specialize in this area. Some of the major agencies include:

- **The American Society of Composers, Authors, and Publishers (ASCAP)**.<sup>11</sup> ASCAP handles the rights to music from over 200,000 U.S. composers, songwriters, lyricists, and music publishers. In addition, ASCAP can help obtain the rights to music from other countries through agreements with other agencies.

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## From The Reference Desk from page 62

*Social Dancing in America: a History and Reference* consists of 2 volumes. Volume 1 covers developments during the 17th, 18th, and the 19th Centuries while Volume 2 focused on the 20th century. The volumes are arranged in chapters following a chronological order. There is no alphabetical arrangement of articles so a solid general index is a necessity and fortunately both volumes have their own useful index. In fact, each volume is self contained and can stand by itself, however for reference purposes they work best as a set. Written in a straightforward and reader friendly style, **Giordano's** work is nonetheless based on serious scholarship. His bibliographies are rich and varied including both primary and secondary sources, and as with the indexes, each volume has its own list of resources. Volume 1 also has a bibliography of dance instruction manuals available from the Library of Congress and Volume 2 has a select list of Hollywood movies by type of dance.

This work is one of those reference titles that will be at home on the circulation shelf, as well as in a reference collection. Some readers will want to check it out for extended use while other will want to cherry pick for helpful facts. Either way, both academic and public libraries will want to give it serious consideration for addition to their collections. 🌿

## The Devil Is In The Details from page 65

technology well and depend on it. So when a Website comes down or there is any equipment malfunction, or weather-related or other crisis that interferes, I am not a happy camper.

Despite ergonomically sound equipment and furniture, I have some carpal tunnel problems and my eyes are strained after long times spent online. **Isadore Rosenfeld, M.D.**, the renowned cardiologist, advised recently about the importance of getting up from one's computer every half hour or so to stretch one's legs and move about in order to prevent the formation of embolisms, which can be life threatening. When I sit before a computer screen, I may rarely move anything but my fingers for hours.

Print and online publications serve different purposes. One does not necessarily obfuscate the need for the other.

I worry about the zealous drive to think digital all the time.

The quest for knowledge will best be served by both print and online publications. To believe that one will replace the other is unwise as well as unrealistic.

Academic librarians have to think more about balance over bias, take a deep breath, and step away from the Online-Only bully pulpit. Take some time away from the computer and pick up a good magazine. Maybe we'll see one another at a **Borders Café**. 🌿