

- 67 Giddens, *The Consequences of Modernity*.
- 68 See also Martha Woodmansee's account of the parliamentary debate in Britain that ended in the Copyright Act of 1842, where the imagery of the 'author' is used precisely in this sphere of representation ('The Cultural Work of Copyright').
- 69 'Toutes les sciences s'enchaînent,' *Bulletin de l'Association Littéraire Internationale*, no. 10 (October 1880), 3.
- 70 'Au nom de la patrie de Shakespeare, je suis heureux de saluer la patrie du Dante.' *Bulletin de l'Association Littéraire Internationale*, no. 15 (August 1882), 5.
- 71 In Berne, 10–17 September 1883. ALAI's conference would be followed by two Diplomatic Conferences in the same city in 1884 and 1885. For more information on the work leading up to the final 1886 Convention, see Ricketson, *Berne Convention*, 49–80.
- 72 'A mon avis, une convention internationale sur la propriété littéraire et artistique offre beaucoup moins de difficultés que celle sur la propriété industrielle.' *Bulletin de l'Association Littéraire Internationale*, no. 16 (May–June 1883), 11.
- 73 Parkhurst Ferguson, *Paris As Revolution*, 177.
- 74 The notion of 'representation' is highly useful in this context, and will be elaborated further in chapter 5 when I discuss 'cultural property.' I draw substantially on Stuart Hall's use of the term as described by him in 'The Work of Representation.'

2 Inventing F. David

- 1 As Sam Ricketson notes, the question of translation is of course an underlying feature of the Berne Convention itself. The original text was written in French, and the priority rule in case of a disagreement is in favour of the French text, not the English (Ricketson, *Berne Convention*, 132–3).
- 2 For a notable exception within translation studies, see Venuti, *Scandals*, esp. the chapter 'Copyright,' 47–66. Although Melissa Homestead is one of the few scholars whose work on copyright does include translations – when she considers *Stow v. Thomas* in 1853 – she does not explicitly explore its relationship to authorship (see 'Imperfect Title,' esp. chapter 2, 'When I Can Read My Title Clear': Harriet Beecher Stowe and the *Stowe v. Thomas* Copyright Infringement Suit,' 104–65). Within the analysis of law, translation appears to take on a much broader role as 'interpretation.' For an ex-ample that considers translation both in the way it is used here and in a more encompassing way, see Boyd White, *Justice as Translation*.
- 3 '... cette sorte de transfusion d'un sang étranger dans les veines d'un pays,

- doit être faite avec prudence, savoir et honnêteté),’ *Bulletin de l’Association Littéraire Internationale*, no. 10 (October 1880), 29. The first formal report on translations is issued before the second Congrès in London 1879 (‘De la Traduction: Rapport au Comité Executif,’ *Bulletin de l’Association Littéraire Internationale*, no. 3 [March–April 1879], 4–7). Similar reports are published in preparation for the Lisbon conference, recounting the traditions of translations in, for instance, England, France, Denmark, Norway, and Holland (see ‘Commission de Traduction,’ *Bulletin de l’Association Littéraire Internationale*, no. 9, [September 1880], 26–82).
- 4 Ricketson, *Berne Convention*, 384.
 - 5 *Bulletin de l’Association Littéraire Internationale*, no. 10 (October 1880), 29.
 - 6 ‘Comment voulez-vous que je prenne part aux travaux du Congrès? A la fin du compte, l’Association littéraire internationale ne travaille-t-elle pas exclusivement pour le profit des romanciers et des auteurs dramatiques français dont les productions dominant le marché universel, au grand détriment des autres littératures?’ *Bulletin de l’Association Littéraire Internationale*, no. 10 (October 1880), 31.
 - 7 UNESCO www.unesco.org/culture/xtrans/html_eng/index4.shtml. Downloaded 16 January 2003.
 - 8 Hence of course the title of his book, *The Translator’s Invisibility*.
 - 9 The reason why this chapter relies on the British Harvill Press edition is explored in the main body of the text. All quotes in the text refer to Høeg, *Miss Smilla’s Feeling for Snow* (London: Harvill Press, 1996).
 - 10 Møller, ‘Peter Høeg or the Sense of Writing,’ 30.
 - 11 Westman Tullus, ‘Peter Høeg,’ 38.
 - 12 A representative anthology surveying the various approaches within translation studies, is Venuti, *The Translation Studies Reader*.
 - 13 Westman Tullus, ‘Peter Høeg,’ 38. According to Westman Tullus, *Smilla* was most successful in Germany, where a third of the total print run had been sold. On the reception in German-speaking nations, see Schou, ‘Danmark set nedefra,’ 300–3.
 - 14 Dyssegaard quoted in Gloin, ‘Danish Mystery.’
 - 15 See, for instance, the interesting contributions on translating the ‘Third World’ in Dingwaney and Meier, *Between Languages and Cultures*.
 - 16 Lefevere, ‘Mother Courage’s Cucumbers,’ 233. See also Lawrence Venuti’s interesting discussion on the publication of Giovanni Guareschi’s Don Camillo books in the United States in respect to such transpositions (*Scandals*, chapter 7, ‘The Bestseller,’ 124–57).
 - 17 Hall, ‘The Local and the Global,’ 20–1.
 - 18 Review of *Smilla’s Sense of Snow*, 56
 - 19 Maryles, ‘Behind the Bestseller,’ 15.

- 20 'Uhørt Høeg-succes.'
- 21 See, for instance, Jansson, 'En postmodern undergångsvision.'
- 22 These arguments were advanced by one of the book's severest critics, Leif Zern; see 'En berättelse med skräddarsydd kostym.'
- 23 Thorvall, 'Välsvarvad hjältinna.' Peter Høeg became the object of a special issue of the Swedish literary magazine *Bonniers Litterära Magasin* 1 (1995), where the debate on *Smilla* and his other books can be consulted.
- 24 Williams, Book review of *Miss Smilla's Feeling for Snow*, 41.
- 25 Review of *Smilla's Sense of Snow*, 56.
- 26 Leithauser, 'Thrills and Chills,' 39.
- 27 Skow, 'A Big Hit, A Small Miss,' 77.
- 28 McCue, 'Arctic Nights,' 20.
- 29 Nathan, 'Irritable, Depressed, Spoiled and Terrific,' 12.
- 30 Peter Høeg quoted in Trolle, *Miss Smilla's Feeling for Snow*, 26. In much the same way, Høeg describes the writing process of *Smilla* as entering into a 'linguistic state.'
- 31 For an analysis of *Smilla* from a postcolonial perspective, see Kruger, 'Luk-susgrølænderen, papgrølænderen, fupgrølænderen, pladaskgrølænderen.'
- 32 Norseng, 'A House of Mourning,' 61.
- 33 Danius, 'Fröken Smilla skakar om,' and 'Bortom Öresund.' That *Smilla* was first of all a postcolonial novel was also noted by Andrews, 'Mystery Takes Icy Turns,' and Dolhem, 'Qui a tué l'enfant inuit?'
- 34 North, 'The Snow Must Go On.'
- 35 Åhlund, 'Bille Augusts känsla för snö.' See Trolle, *Miss Smilla's Feeling for Snow*, for details about the film. Financially, it was referred to as a 'classic Europudding,' funded not only with Swedish, Danish, and Norwegian money, but also funds from Germany and from the EU-sponsored fund Eurimages (Wennö, 'Staten stäms av filmbolag').
- 36 Johnson, Movie review of *Smilla's Sense of Snow*, 63, and Bacchus, 'Smilla's Sense of Silliness.'
- 37 Ukespeilet Norden, 'Grønland: Likte Fröken Smilla' www.interpost.no/aktuelt/ukespeil/norden/norden_1088.html. Downloaded 5 September 1999.
- 38 Leithauser, 'Thrills and Chills,' 41.
- 39 Nathan, 'Irritable, Depressed, Spoiled and Terrific,' 12.
- 40 See, for instance, Bawer, 'Take My Queen, Please.'
- 41 Sue Terry, one of the readers in the Book Group List, points out that the Australian version was entitled *Ms Smilla's Feeling for Snow*. lwhyte@acslink.net.au, 8 January 1997. <http://books.rpmdp.com/archives/v01.n035>. Downloaded 28 May 2002.
- 42 Satterlee, 'A Case for Smilla,' 14.

- 43 Guido Waldman quoted in Satterlee, 'A Case for Smilla,' 14.
- 44 I have explored my argument on 'transediting' in detail in *Global Infatuation*, esp. chapter 5, 'Transediting: The Global Made Local,' 121–53.
- 45 See, for instance, Sengupta, 'Translation as Manipulation,' and Chatterjee, 'Canon Without Consensus.'
- 46 Kundera, 'Author's Note.'
- 47 Stanger, 'In Search of The Joke,' 94.
- 48 Homestead, 'Imperfect Title,' 135.
- 49 Gwinn, 'Finding the Right Words.' In his discussion on the English translations of the successful Don Camillo books, Lawrence Venuti notes that the translator Una Troubridge received a total of \$125.20 for her translation of *The Little World of Don Camillo* (1950) (*Scandals*, 151).
- 50 Ricketson, *Berne Convention*, 286.
- 51 Satterlee, 'A Case for Smilla,' 17.
- 52 Waldman, quoted in Malmkjær, 'A Tale of "Two" Smillas,' 5.
- 53 The complete discussion on *Smilla* can be accessed at <http://books.rpmdp.com/rated97/rating97.htm>. The Book Group List provides hyperlinks to all books discussed by the list, and a click will immediately transport you to www.amazon.com
- 54 Suzz, SavvyTen@aol.com 8 January 1997. <http://books.rpmdp.com/archives/v01.n035>. Downloaded 28 May 2002.
- 55 Johagan@aol.com 8 January 1997. <http://books.rpmdp.com/archives/v01.n035>. Downloaded 28 May 2002.
- 56 Suzz, SavvyTen@aol.com 8 January 1997. <http://books.rpmdp.com/archives/v01.n035>. Downloaded 28 May 2002.
- 57 Lawrence Venuti, who mentions *Smilla* as an example of a translated book that does succeed, paradoxically falls into the same trap when, in support of his claims, he lists the F. David translation in his bibliography and not the 'real' translation by Tiina Nunnally (see *Scandals*, 198).
- 58 Nancy Hudson, giving the book the final rating of 4, Nhallo@alaweb.com 13 May 1997. <http://books.rpmdp.com/archives/v01.n153>. Downloaded 28 May 2002.
- 59 Diane Christy, dchristy10@earthlink.net 2 May 1997. <http://books.rpmdp.com/archives/v01.n143>. Downloaded 28 May 2002.
- 60 Martin H. Van Houten, martysan@sweden-c.it.earthlink.net 2 May 1997. <http://books.rpmdp.com/archives/v01.n143>. Downloaded 28 May 2002.
- 61 peret@geocities.com; [www.amazon.com/exec/obidos/ts/book-customer-review ... /002-8999764-548745](http://www.amazon.com/exec/obidos/ts/book-customer-review.../002-8999764-548745). Downloaded 31 August 1999.
- 62 Høeg, *Frøken Smillas fornemmelse for sne*, 301. This page refers to the fifth paperback edition by Rosinante [1999].

- 63 At the Royal Library in Copenhagen, I consulted three translations that have all retained the commandos: *Smilla et l'amour de la neige* ('commandos anglais' [Paris: Seuil, 1996], 321), *La Señorita Smilla y su especial percepción de la nieve* ('soldatos ingleses' [Madrid: Tusquets, 1995], 301), and *Il Senso di Smilla per la neve* ('commandos britannici' [Milan: Mondadori, 1995], 304). Of course, these are books in major European languages, and most likely, they have been translated directly from the Danish original. A comprehensive investigation into this question would need to consider the trajectory into more 'minor' languages, something which of course requires substantial language skills or access to such proficiency as well as a larger sample of translations.
- 64 UNESCO, http://www.unesco.org/culture/xtrans/html_eng/index6.shtml. Downloaded 29 March 2002.
- 65 Venuti, *Translator's Invisibility*, 12. For a different take on these statistics and the role of the English language today, see Pym, 'Two Principles.'
- 66 Venuti, *Scandals*, 160.
- 67 Lemieux and Saint-Jaques, 'U.S. Best-sellers in French Québec and English Canada,' 285.
- 68 For obvious linguistic reasons, Sweden is at present as well as historically an 'importing' country. In some periods, the ratio of translations has therefore been higher than 50 per cent (see statistics collated by Johan Svedjedal for translations in different periods between 1866 and 1970 in 'Den svenska bokmarknaden,' 32). In more recent years it is important to note that English-language dominance tends to become more visible in specific segments of the book market – such as that of mass market paperbacks – where it can reach numbers around 80 per cent (see Lindung, 'Den angloamerikanska litteraturens dominans,' 18).
- 69 Held et al., *Global Transformations*, 346 and 359.
- 70 Schäffner, 'Introduction: Globalization, Communication, Translation,' 3, citing *Der Spiegel*.
- 71 For an outline of some of the problems, see Whitney, 'International Book Production Statistics.'
- 72 See UNESCO *Statistical Yearbook 1999*, 'International Trade in Books and Pamphlets, Newspapers and Periodicals,' IV–134–50.
- 73 To get a sense of the tremendous geopolitical complexities of publishing and the many various forms of power and agency that have earmarked this business from its inception until today, see the contributions in Michon and Mollier, *Les Mutations du livre et de l'édition dans le monde du XVIII siècle à l'an 2000*.
- 74 Gloin, 'Danish Mystery.'

- 75 Ricketson, *Berne Convention*, 64, 74–5.
- 76 *Ibid.*, 93.
- 77 Bourdieu, ‘Deux impérialismes de l’universel,’ 148. The general bent of Eric Hobsbawm’s classic *The Age of Revolution, 1789–1848*, also comes to mind.
- 78 Mary Snell-Hornby makes the interesting, and correct, I think, remark that one of the reasons English has been so successful in this respect is because of ‘a general policy of non-puristic openness among the English-speaking cultural institutions.’ As she goes on to point out, the French language has taken an opposite track, and instead reinforced a normative linguistic policy aimed at securing the language from outside influences, at the same time as the role of the latter as a world language has been reduced (‘Communicating in the Global Village,’ 14).

3 The Death of the Author and the Killing of Books

- 1 Venuti, *Scandals*, 31.
- 2 Nunberg, *The Future of the Book*, still gives a good introduction to many of these changes as they pertain to print culture.
- 3 For further accounts of Chester Carlson’s early years and his struggles with the invention that was to become known as ‘xerography,’ see Hall and Hall, ‘Chester F. Carlson’; Dinsdale, ‘Chester F. Carlson, Inventor of Xerography’; Xerox Corporation, *The Story of Xerography*, available at <http://a1851.g.akamaitech.net/f/1851/2996/24h/cache.xerox.com/downloads/usa/en/s/Storyofxerography.pdf>; Dessauer, *My Years With Xerox*; and Kearns and Nadler, *Prophets in the Dark*.
- 4 See Silvio A. Bedini’s account of the many futile efforts on the part of Charles Willson Peale – who furnished Jefferson with his polygraphs – to sell his various models in *Thomas Jefferson*.
- 5 Jefferson, quoted in Bedini, *Thomas Jefferson*, 160.
- 6 See The Early Office Museum’s website www.officemuseum.com/copy_machines.htm for details on the copier in a historical perspective. Downloaded 28 May 2002.
- 7 ‘I went to the lab that day and Otto had a freshly-prepared sulfur coating on a zinc plate. We tried to see what we could do toward making a visible image. Otto took a glass microscope slide and printed on it in India ink the notation “10–22–38 ASTORIA.” We pulled down the shade to make the room as dark as possible, then he rubbed the sulfur surface vigorously with a handkerchief to apply an electrostatic charge, lay the slide on the surface and placed the combination under a bright incandescent lamp for a few seconds. The slide was then removed and lycodium powder was

sprinkled on the sulfur surface. By gently blowing on the surface, all the loose powder was removed and there was left on the surface a near-perfect duplicate in powder of the notation which had been printed on the glass slide. Both of us repeated the experiment several times to convince ourselves that it was true, then we made some permanent copies by transferring the powder images to wax paper and heating the sheets to melt the wax. Then we went out to lunch and to celebrate.’ Chester Carlson quoted in Xerox Corporation, *The Story of Xerography*, 5–6.

- 8 Initially, the agreement was set at 25 per cent. However, on the condition that Carlson could reimburse Battelle within five years for its research expenditures, approaching at that time \$17,000, the share would go up to 40 per cent. He procured the funds by borrowing money from his wife and her relatives. John Dessauer writes that when Carlson became wealthy, he generously distributed Xerox shares to those who had helped him along the way, for instance, Otto Kornei. See Dessauer, *My Years with Xerox*, 36, 73, 186–7.
- 9 See Smith and Alexander, *Fumbling the Future*, 37.
- 10 The manual is quoted in Owen, ‘Copies in Seconds,’ 68.
- 11 Details of the agreement are found in Dessauer, *My Years with Xerox*, 92–4.
- 12 Xerox Corporation, ‘Now X Marks the Spot.’
- 13 Dessauer, *My Years with Xerox*, 186–7.
- 14 Kearns and Nadler, *Prophets in the Dark*, 30.
- 15 Dessauer, *My Years with Xerox*, 129–30.
- 16 John Dessauer refers to a member of the public relations staff, who vehemently protested against the fire extinguisher, arguing that it would cost the company half its potential sales. See Dessauer, *My Years with Xerox*, 127.
- 17 Jacobson and Hillkirk, *Xerox: American Samurai*, 62.
- 18 Kearns and Nadler, *Prophets in the Dark*, 77.
- 19 Owen, ‘Copies in Seconds,’ 66. See a comparison chart of these various processes and companies in ‘Out to Crack Copying Market,’ 90.
- 20 Both commercials are described in Kearns and Nadler, *Prophets in the Dark*, 32–3.
- 21 Xerox Corporation, ‘Now! Office Copying Enters the Age of Automation ... Copying Costs Dramatically Cut!’
- 22 Brooks, ‘Xerox, Xerox, Xerox, Xerox,’ 57.
- 23 Xerox Corporation, ‘What Xerox gives you for your nickel.’
- 24 The quote is attributed to Eddie Miller, who conducted the 1981 Xerox-McKinsey study of the corporation and who is interviewed in Jacobson and Hillkirk, *Xerox, American Samurai*, 178.

- 25 The ad is regularly listed as one of the 100 best TV commercials; see, for instance, Kanner, *The 100 Best TV Commercials – and Why They Worked*, 169–71.
- 26 Xerox Corporation, ‘Which is the \$2,800 Picasso? Which is the 5¢ Xerox 914 Copy?’
- 27 Kearns and Nadler, *Prophets in the Dark*, 34–5.
- 28 Hammer, ‘There Isn’t Any Profit Squeeze at Xerox,’ 153.
- 29 Kearns and Nadler, *Prophets in the Dark*, 36.
- 30 ‘Out to Crack Copying Market,’ 89.
- 31 Kearns and Nadler, *Prophets in the Dark*, 43.
- 32 Xerox Corporation, *The Story of Xerography*, 10.
- 33 Hammer, ‘There Isn’t Any Profit Squeeze at Xerox,’ 153.
- 34 Kearns and Nadler, *Prophets in the Dark*, 44–5.
- 35 Jacobson and Hillkirk, *Xerox, American Samurai*, 63.
- 36 *Ibid.*, 72.
- 37 Kearns and Nadler, *Prophets in the Dark*, 134–5.
- 38 *Ibid.*, 113.
- 39 Jacobson and Hillkirk, *Xerox: American Samurai*, 179.
- 40 Jacobson and Hillkirk, *Xerox: American Samurai*, 75–6 and Kearns and Nadler, *Prophets in the Dark*, 83–4.
- 41 Kearns and Nadler, *Prophets in the Dark*, 121–2.
- 42 Steve Jobs, quoted in Hiltzik, *Dealers of Lightning*, 389.
- 43 For a detailed and comprehensive account of PARC, see Hiltzik, *Dealers of Lightning*. Smith and Alexander, *Fumbling the Future*, is particularly focused on the fate of the Alto.
- 44 ‘Downfall,’ special issue of *Business Week* on Xerox, 5 March 2001.
- 45 McLuhan, Fiore, and Agel, *The Medium is the Massage*, 123.
- 46 McLuhan, ‘Address at Vision 65,’ 202. McLuhan first raised the problematics in *The Gutenberg Galaxy*.
- 47 On the imperative role of the printing press as such an agent of change, not only in terms of technology, but in respect to the very foundation of the circulation of texts, see Eisenstein, *The Printing Press as an Agent of Change*, and Febvre and Martin, *L’apparition du livre*.
- 48 Benjamin, ‘The Work of Art,’ 232.
- 49 Woodmansee, ‘The Genius and the Copyright,’ 429.
- 50 Benjamin, ‘The Work of Art,’ 221.
- 51 Brooks, ‘Xerox, Xerox, Xerox, Xerox,’ 62–3. In his overview of the many possible scenarios that the future had in store for the printed word, Brooks sketched out the possibility of tiny chips of computer film replacing the book.

- 52 For a detailed discussion of *Williams & Wilkins Co. v. United States*, see Goldstein, *Copyright's Highway*, esp. chapter 3, 'Fifty Dollars to Collect Ten,' 78–128.
- 53 *Williams & Wilkins Co. v. United States*, 487 F.2d 1345 (Ct. Cl. 1973), at 1345.
- 54 The verdict was left standing because Justice Blackmun took no part in the decision. For a longer discussion on the possible reasons why, see Goldstein, *Copyright's Highway*, chapter 3, 'Fifty Dollars to Collect Ten,' 78–128.
- 55 See Litman, 'Copyright Legislation and Technological Change,' for a detailed analysis of some of these changes leading up to the new Copyright Act in 1976.
- 56 *Williams & Wilkins Co. v. United States*, 487 F.2d 1345 (Ct. Cl. 1973), at 1360.
- 57 Such change is, of course, the general impetus behind the Information Infrastructure Task Force White Paper: Intellectual Property and the National Information Infrastructure. The Report of the Working Group on Intellectual Property Rights (1995), available from <http://www.uspto.gov/web/offices/com/doc/ipnii/>, and the Directive 2001/29/EC of the European Parliament and of the Council of 22 May 2001 on the harmonisation of certain aspects of copyright and related rights in the information society, available at http://europa.eu.int/smartapi/cgi/sga_doc?smartapi!celexapi!prod!CELEXnumdoc&lg=EN&numdoc=32001L0029&model=guichett. Downloaded 29 May 2002.
- 58 For an argument that explores the possibility of fair use in order to ensure a better legal status for translations, see Venuti, *Scandals*, 63–5. For a comprehensive discussion on the U.S. 'fair use' principle in relation to international conventions such as the Berne Convention and TRIPS, see Gana Okediji, 'Toward an International Fair Use Doctrine.'
- 59 Quoted in original Texaco Brief, March 1993, at 3; see <http://fairuse.stanford.edu/primary/cases/texaco/brief.html>. Downloaded 16 January 2002. Most legal documents pertaining to *American Geophysical Union v. Texaco, Inc.*, can be accessed through Stanford University Libraries excellent web page 'Copyright and Fair Use,' <http://fairuse.stanford.edu/primary/index.html#caselaw>
- 60 *Sony Corp. v. Universal City Studios, Inc.*, 464 U.S. 417 (1984). For an interesting comparison between these cases, especially in relation to file-sharing and the Internet, see Das, 'The Availability of the Fair Use Defense in Music Piracy and Internet Technology.'
- 61 *American Geophysical Union v. Texaco, Inc.*, 802 F. Supp. 1 (S.N.D.Y.).
- 62 *American Geophysical Union v. Texaco, Inc.*, 60 F.3d 913, Judge Jacobs, dissenting opinion, at 935.
- 63 *Ibid.*, Jacobs, dissenting opinion, at 939–40. See also Paul Edward Geller's

- argument that market incentives in copyright seem only partially successful, not able to ‘incite more than incremental creation’ (‘Must Copyright,’ 177).
- 64 *American Geophysical Union v. Texaco, Inc.*, 60 F.3d 913, Judge Jacobs, dissenting opinion, at 937.
- 65 See <http://fairuse.stanford.edu/primary/cases/texaco/tex.html>. Downloaded 16 January 2002.
- 66 *American Geophysical Union v. Texaco, Inc.*, 60 F.3d 913, Judge Jacobs, dissenting opinion, at 940.
- 67 *Basic Books Inc. v. Kinko’s Graphics Corp.*, 758 F. Supp. 1522 (S.D.N.Y. 1991) at 1526.
- 68 For a very interesting discussion problematizing these issues in regard to academia and the idea of the university as a public domain, see McSherry, *Who Owns Academic Work?*
- 69 Barthes, ‘The Death of the Author,’ 146.
- 70 Jaszi, ‘On the Author Effect,’ 49.
- 71 For an overview of music sampling and the creative and financial consequences in regard to copyright, see McLeod, *Owning Culture*, 83–108, and Sanjek, ‘Don’t Have to DJ No More.’
- 72 For a thorough overview of what is also referred to as ‘collecting societies,’ see Sinacore-Guinn, *Collective Administration of Copyrights and Neighboring Rights*.
- 73 Goldstein, *International Copyright*, 249.
- 74 Sinacore-Guinn, *Collective Administration of Copyright and Neighboring Rights*, 807.
- 75 For further information on this fund, see Sveriges Författarförbund/The Swedish Writer’s Union website <http://www.forfattarforbundet.se>
- 76 ‘Architecture of information’ was to become a lead slogan during the turbulent years. The expression is, in most accounts of Xerox, attributed to a speech given by then CEO Peter McColough to the New York Society of Security Analysts in March of 1970 (see Smith and Alexander, *Fumbling the Future*, 48–50).
- 77 See ContentGuard, Inc. website <http://www.contentguard.com/xrml.asp>
- 78 McLuhan, ‘Address at Vision 65,’ 202.

4 How Content Became King

- 1 Bagdikian, *The Media Monopoly*, 28–9.
- 2 Wasserstein, *Big Deal: 2000 and Beyond*, 12. Viacom bought Paramount Communications in 1994.