

DEVELOPER MARKET NEWS™

Resources & Solutions for Technology Marketing Professionals

A Publication from the Software Development Media Group at CMP Media LLC



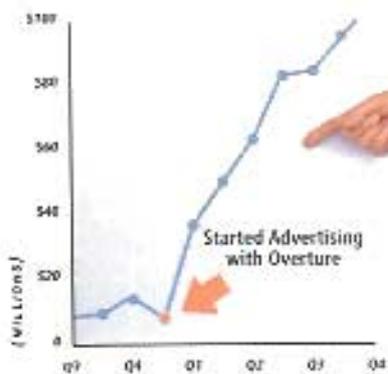
SEE SOFTWARE'S
QUEST FOR QUALITY...
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SALES



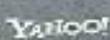
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A Weather Breeder



Gordon Peery, Editor

My colleagues on the West Coast have been inundated with some nasty weather lately. Heavy rainfalls have caused flooding and mudslides, seriously disrupting the normal flow of daily life. Inland, wind and snow have closed roads and brought commerce to a standstill.

In the space of a few decades we have become a society that is largely insulated from weather. Sophisticated climate-controlled shelters keep us comfortable at home and work. Vehicles protect us from the elements and are designed for safer driving in unsavory conditions. Communications systems allow us to confirm or re-arrange plans. Supermarkets stockpile enough food to prevent shortages. Yet, it seems that weather events always flummox us.

The danger of having so many resources available is that we have become a society focused on plans, rather than goals. The process takes precedence over the end result.

This is apparent also in the way many marketing campaigns get structured.

A simplistic example: Our goal is W, which can be achieved by adding X, Y, and Z. However, due to budget

constraints, we can only afford to add Y and Z. Suddenly the new goal seems to be how to add Y and Z, and W gets lost.

As we move into a new year, it is natural to talk about new goals. Here's hoping that one of our goals will be to slow down a little and to pay attention to where our plans are really taking us. Always count on a change in the weather, a reliable uncertainty. ■

Gordon Peery
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Here in New Hampshire it is a perfect winter day. The sun shines through a cloudless, crisp blue sky and reflects off a pristine snow that has concealed the debris of autumn. The air is perfectly still. It's the kind of day we call a *weather breeder*. Long before Internet displays of weather patterns allowed you to see what was coming, old New England farmers knew that such perfect days were a prelude to some serious weather coming in.

For as much progress has been made in prognosticating the weather, it still remains something of a mystery. It commands a significant amount of our attention through various media and of course in daily conversation. People are fascinated with the weather because of its uncertainty.



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Your Tax Dollars at Work

By Peter Hutchinson



The U.S. population in 1999 was approximately 273 million. During 1999, more than \$216 billion was spent by advertisers in the U.S. This works out to about \$791 spent per person — almost \$800 for every man, woman, and child from sea to shining sea. In other words, you and the other members of your family were each exposed to about \$2.16 worth of advertising every day during 1999.

Considering the high cost of everything in our lives, you might think that receiving a full year's supply of anything at all for less than \$800 is a bargain.

The fact remains, however, that you and your family *paid* that \$2.16 each day. It was part of the cost of the goods and services you purchased — like an invisible sales tax. Calculated on a thirty-day month, the average monthly “advertising tax” for a family of four in 1999 was \$259.20. How does that compare with your property taxes, or your monthly phone bill and other utilities?

U.S. median earnings in 1999 were approximately \$28,600. The cost of advertising consumed slightly more than 2.75 percent of the average worker's pay.

Per capita GDP in the U.S. in 1999 was \$34,063. The cost of advertising represented slightly more than 2.3 percent of the “value of all goods and services bought for final use” (as the gross domestic product is defined) during the year.

Naturally, the full cost of marketing, including public relations, event sponsorship, sales costs, and so forth occupies a significantly larger portion of the cost of goods and services than just advertising alone.

In the programming and data processing industry, the cost of advertising consumes about 4.7 cents of every dollar of revenue produced. In the periodical publishing industry, advertising consumes about 5.7 cents of every

sales dollar, virtually all of it spent to attract readers: circulation, in other words.

What You Get for Your Advertising “Tax”

Of course, you do get some “services” for your “tax.” Because advertising subsidizes many media costs to consumers (including radio, most television, and, not least by any means, the cost of magazines to readers), that 5.7 cents would be much higher if advertising were outlawed, and the cost of much of our entertainment and information would go up. So it's unlikely that our disposable income would rise by two or three percent if businesses stopped advertising, in case you were wondering.

Another item worth mentioning is that advertising persuades people to purchase goods and services that they might not otherwise buy...

Another item worth mentioning is that advertising persuades people to purchase goods and services that they might not otherwise buy, and to pay higher prices than they might otherwise be willing to, so the GDP would be significantly lower if advertising mysteriously

disappeared. For an illustration of this principle, just compare the cost of generic aspirin to Anacin or Bayer the next time you're at the supermarket.

Advertising provides many benefits above and beyond subsidizing media and raising the GDP. It guides people to products and services that will improve their jobs, leisure, and lives. And when people are guided to products and services that improve society (like development tools), everybody gains, not just buyers and sellers.

When Good Advertising Goes Bad

Unfortunately, advertising also has the potential to harangue, to annoy, and even to guide people in directions that are bad for them and their neighbors. Bad advertising, I think, is a misuse of the money provided by customers — a misuse of our “tax dollars,” if you will.

Consider this item from the morning news: “A report says teens see more ads about alcohol than

jeans or gum. The Center on Alcohol Marketing and Youth at Georgetown University asserts that almost one-quarter of alcohol advertising on cable and network television in 2001 was more likely to be seen by youth than adults. Of the 208,909 alcohol commercials on



television in 2001, underage youth, ages 12 to 20, were more likely than adults of legal drinking age to have seen 51,084 commercials, or 24.5 percent."

Take it with a grain of salt (or a salted rim) if you want, but this is not the only example of its kind. Just ask Joe Camel, the kiddie's pal. There are lots of ways to misuse the ad tax.

Alcohol and tobacco ads raise ethical questions. Another way of misusing the ad tax is to spend ad budgets wastefully. Ads with a confused message or purpose, ads that reach the wrong people, ads that aren't analyzed, refined, and improved over time — all have the effect of raising prices to our customers.

New Year's Resolutions for Our Industry

Fortunately, ads for development tools are probably less annoying and more informative than the ads in most markets. But there's always room for improvement when it comes to advertising.

Because January is a time of year for resolutions and fresh starts, I suggest that we as advertisers all resolve to stop misusing the ad tax dollars our customers provide us. How can we do this? By making tax revenue work harder. Here are three ideas, all centered on making advertising more efficient.

- **Resolution One:** *Have a goal.* Advertising that isn't designed to accomplish a defined goal will never perform for the advertiser. It can't possibly satisfy unstated objectives. And it can't be made effective if what it's supposed to effect isn't clear.
- **Resolution Two:** *Advertise to the right people.* Advertising to people who won't (or can't) buy your

product "raises taxes" on the people who can and do. If you're selling a C++ compiler, advertising to people who don't use C++ is a needless expense, one that's ultimately borne by your customers. Of course, that's why the concentrations of prospects provided by targeted periodicals are so attractive.

- **Resolution Three:** *Work the numbers.* There are many ways to determine the efficiency of your advertising, and you owe it to yourself (and your "taxpayer" customers) to analyze your advertising in the ways that are most meaningful, that are most likely to help you improve your ads' performance.

Has the composition of the audiences you're advertising to changed? Have circulation or reader demographics shifted at the magazines you advertise in? Have you tested the creative recently? Have you held a focus group in the past twelve months? Questions like these should be addressed regularly.

Media salespeople can help with all three resolutions, and especially with the third. Sales teams have access to lots of data that will help you increase the efficiency of your advertising, including a ton of research that provides unique market insight. Media salespeople are a resource that many advertisers underutilize, and making use of the help they can provide costs nothing.

Feel free to add your own resolutions. I imagine that there are hundreds of ways to increase advertising efficiency, and (as always), we'd love to hear your thoughts.

Ads with a confused message or purpose, ads that reach the wrong people, ads that aren't analyzed, refined, and improved over time — all have the effect of raising prices to our customers.

But most importantly, take a few moments to investigate the resources that your media salespeople can provide.

Improving advertising efficiency is a service to the taxpaying public! ■

Resources:

Statistics on the advertising industry are available at the *Advertising Age* Web site (www.adage.com). Data on the U.S. economy is available at the library in *Statistical Abstracts of the United States* or any decent almanac. The report on misdirected alcohol advertising comes from "Real Media Riffs" in *MediaPost.com*, December 13, 2002.

Horizons

"Te.Netive" Opportunities

By Greg Gonzalez



Microsoft's .Net Server 2003, the cornerstone of its .Net architecture, is due for general release in April. And many in the software development world will be faced with deciding whether or not to embrace this all-inclusive .Net scheme. As Microsoft would have it, .Net really is a package, and it would be hard to justify cherry-picking the bits you like without taking the whole banana. Fruit salad aside, you'll reap the most benefit either being all in or all out.

At the core of Microsoft's strategy is a Java-like approach, with some important differences. The most striking is Microsoft's choice of features (and backward compatibility) over security. .Net's Common Language Runtime (CLR) environment is similar to the Java Virtual Machine (JVM). A high-level language (like Java, ADA, or C) is translated into a common, lower-level language — in these cases Java "bytecode" or Microsoft Intermediate Language (MSIL). A "virtual machine" such as the CLR or JVM can be created for any hardware platform, and it interprets the Intermediate Language or bytecode into the machine-specific instructions understood by that hardware platform. A truly great idea — write software once, run it anywhere.

The JVM was designed with security woven into its fabric. At the very lowest level, its creators ensured that if a virtual machine were written following the rules of JVM

specification, it would be virtually impossible for a malicious program to reach outside its bounds. (This has to do with something called the "memory model.") But because the JVM memory model is so restrictive, only certain high-level languages can be translated to run on it. Hence, Java (and a few other less-common, compatible languages) can be used on a secure JVM.

Microsoft chose, in its feature-rich and all-inclusive way, to accommodate virtually all languages in its CLR. Many older high-level languages, like C, inherently let the programmer do whatever she wants to do in memory. So to be compatible (with languages like C), Microsoft decided to allow a wide-open memory model. So .Net is, by nature, vulnerable to attack.

.Net really is a package, and it would be hard to justify cherry-picking the bits you like without taking the whole banana. Fruit salad aside, you'll reap the most benefit either being all in or all out.

Vulnerabilities like these open up the possibility for third-party products, specifically security products. This could come in the form of *monitoring software*, where a third-party program running on an isolated (and secure) server monitors the behavior of programs running on another server — for example, one running the IIS Web server. With the memory partitioning capabilities that will be available in the Enterprise edition on

up, it might be possible to run the monitoring server in a separate logical partition on the same physical server. So a user wouldn't necessarily have to buy a separate physical server to use such third-party software.

Another possibility would be security analysis, reporting, and logging software. For instance, third-party software could ask the user/administrator questions about the purpose, use, exposure, and likely risk to which a server is exposed, and then analyze the configuration of the server, especially the security settings. It could then highlight questionable or suspect settings, and make suggestions for improving security (and optionally *make* the changes to settings as needed). Likewise, security software could log certain activities

and/or enhance existing logs, and then analyze them for patterns that indicate possible security weaknesses or breaches.

Finally, any software to specifically monitor, configure, analyze, and log IIS will probably be a hit. Microsoft boasts about

great improvements in security, a major weak link in Windows in the past, right out of the box because IIS is *turned off*. Assuming most applications will want it on, anything that improves security and aids in the configuration of IIS will likely be a hit. How about "Windows-Security-Consultant-in-a-Box" for a product name? OK, maybe the name needs work. ■

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Developer Sounds

Whose Tribe Is It, Anyway?

By Jim Aikin



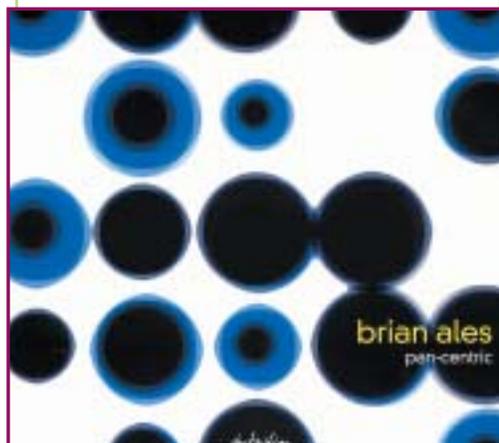
Once upon a time, the only way to make music was to get together in a room with some other musicians and scrape, bang on, or blow into things. Now that the computer has stood musicians' lives on their heads, you can easily make music with people who live thousands of miles away — people you've never met. The key to this miracle is digital sampling. Numerous companies will be happy to sell you whole CD-ROMs full of high-quality scraps of music (known as samples or loops). Import a few loops into your favorite music program, add a bass line and some echo, and presto, you're a composer!

The companies who market loops are forever searching for fresh audio treats to share with their customers. You can buy drum tracks recorded by a famous drummer (remember Fleetwood Mac? Mick Fleetwood has just released a CD of his trademark beats), high-priced string orchestra performances recorded in a famous concert hall in Vienna, or complete "construction kit" CDs with everything you need to make a hip-hop hit, from throbbing beats and scratching to lush electric piano chords and a sexy woman crooning, "Oooh, baby, you turn me on!"

Sound developers have fanned out across the world, recording authentic performances by musicians in Africa, Asia, South America, and the Middle East. The new genre called world music blends these elements with Western pop and high-tech production techniques. Never mind if the artist whose name is on the cover has never

traveled further from L.A. than Pismo Beach: Once the sampled djembe, dumbek, bouzouki, muezzin, and digeridu get into the act, we're sauntering down Main Street in the global village.

Pioneers in Euro-American acceptance of world music include Paul Simon (his 1986 album *Graceland* made extensive use of tracks recorded by South African musicians) and Peter Gabriel, whose WOMAD (World of Music Arts and Dance) organization has helped bring wider recognition to musicians who work in non-Western traditions. By now, the floodgates are wide open.

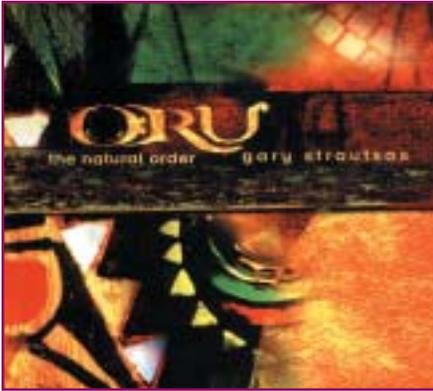


Brian Ales serves up a tasty stew from the melting pot in *Pan-Centric* (Intuition Music, www.brianales.com). Waves of ecstatic sound rise and fall, propelled by energetic hand percussion and tinted in multicolored hues by digital filtering. The four long tracks are pan-centric — their center is everywhere — both because the music draws on sonorities from around the world and because it seems neither to start nor to end. We're wandering at

random in a vast vault of joyous percolating energy, bathed in mysterious scraps of sound that swirl like smoke, fade away, and then slide back into view.

Ales is no newcomer. This is his fifth CD, and the first where he has retired his guitar entirely in favor of programming. (Used in this sense, "programming" doesn't mean writing code in C or Java. To a musician, making music with a computer rather than with traditional instruments is programming.) Nor is he relying entirely on store-bought loops. Matt Darriau is credited with assorted wind instruments from the world music bag, including Bolivian panpipes, Irish flute, and an Indo-Chinese woodwind instrument called the shnai. Some of the vocal tracks were recorded by a church choir in New York. The singers were recent immigrants from Ghana, and their stylings are more African than gospel.

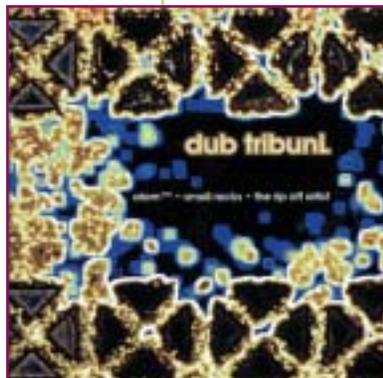
An all-too-brief phrase in "Ji-ae Rules" reminded me how much I love the music of Jon Hassell. He's not prolific, and you won't find his unique blend of tribal spirit and advanced technology in many record stores, but I can recommend *Fourth World Volume Two: Dream Theory in Malaya* (Editions EG, 1981), *Power Spot* (ECM, 1986), and *The Surgeon of the Night Sky Restores Dead Things by the Power of Sound* (Intuition, 1988), all of which I own as LPs, and the more rhythmic CD *Dressing for Pleasure* (Warner Bros., 1994). By means of digital pitch-shifting, Hassell turns his trumpet into an exotic jungle voice.



Flutist Gary Stroutsos mines a similar multicultural or tribal vein, but *Oru: The Natural Order* (Paras Recordings, www.garystroustos.com) is entirely devoid of fast tempos and tricky multi-layered textures. Indeed, this isn't an electronic CD at all, except in the sense that it would hardly have occurred to anyone to combine such far-flung cultural elements in the days before communications technology brought us so very close together. The wonderful sense of space is probably courtesy of a digital reverb, but it *could* have come from a concert hall.

Sparse Afro-Cuban hand percussion plods along beneath Stroutsos's Native American and Chinese flutes, which meditate aimlessly on deities from the Santeria religion. Now and then a rattle or a cymbal adds a touch of color. In a couple of tracks, vocalists add slow incantations. And that's it, folks — no samples, no synthesizers, no concessions to pop culture. *Oru* is pure late-night music.

If you need a little aural caffeine, on the other hand, *Dub TribunL* (www.inflatabl.com) is linked to world music by only the thinnest of threads,



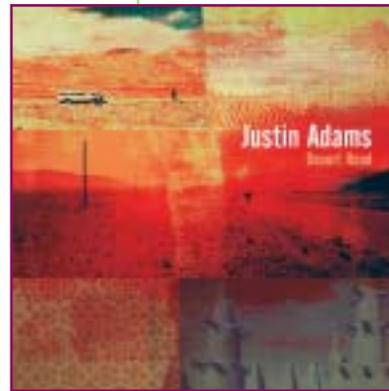
but I just had to shoehorn it in here somehow. The CD offers deeply electronic meditations on dub (itself an electronic outgrowth of reggae) by Atom, Small Rocks, and the Rip-Off Artist, whose *Pump* CD I reviewed in August. It's laptop jamming at its finest, with sliced and diced bits of this and that laying down insane robot beats. Once in a while a vocal expostulation that might have originated in Jamaica rears its soulful head, but it's soon flung to the floor and processed into submission. Other than that, the world outside my headphones might not exist.

Guitarist Justin Adams is just as eclectic, but the deft blend of African and Middle Eastern sounds with delta blues in *Desert Road* shows that he knows his roots. While he's played with Sinead O'Connor, Peter Gabriel, reggae mainstay Jah Wobble, and other headliners, this is his first solo CD. There may be a few loops and high-tech tidbits in the mix, but you just can't capture this kind of wistful, spacious mood without putting your fingers on the fretboard. The fact that Adams spent years in North Africa probably didn't hurt either. When he cuts loose with a blues solo on electric guitar over a ricky-ticky rhythm pattern on African hand drums and rattles, you can tell he means it.

In the right hands, world music can be as rich and satisfying as Beethoven or

Dixieland. It can help American listeners learn to be more appreciative of other cultures, while making a statement about the cultural collisions, fragmentation, and alienation of the new century. But there's a dark side: It's not always clear that the musicians in faraway places are being paid properly for their work. The performances on many world music sampling CDs are uncredited, so it's hard to avoid the suspicion that in some cases local contractors may have paid only a few

dollars for recording sessions that in the U.S. would have cost a hundred times as much. Imperialist exploitation hasn't ended; it's only wearing new clothes.



In a roundabout way, though, it may not matter. Most of the musicians who are buying and using sample CDs aren't making a living from their music either. If technology lets two artists on opposite sides of the world collaborate on a new piece that neither of them could have created alone, maybe it's okay that the one blowing into the long wooden tube and wiggling his fingers is doing it for the same reason his ancestors did — because it feels good. That's why computer musicians do it too. ■

Jim Aikin (editor@musicwords.net) writes about music technology for a variety of publications. His reviews of new music software appear regularly in Keyboard magazine.

Software's Quest for Quality

Part II: Are We There Yet?



By Jim Sherburne

The software industry has been mired down by its seeming inability to deliver products that actually do what they were designed to do in a consistent and reliable fashion. In the last issue, I suggested that other mature industries like manufacturing found their answer in the works of W. Edwards Deming, first published back in the 1930s. Deming, a statistician by training, was responsible for a revolution of quality management in production processes — first in Japan, and later throughout the Western world. Programs like Six Sigma owe much to Deming's seminal works in this field.

Art vs. Science

The admittedly high levels of creativity that go into the development of truly innovative software have all too often made software developers reluctant to accept the kinds of rigorous discipline associated with their contemporaries in more mature traditional industries. They feel they are more artists than engineers. In fact, many of the truly gifted software professionals that I have worked with over the years are artists of one type or another — often musicians.

Creating music without the discipline of having learned an instrument is typically not a terribly productive exercise. Just as with music, creativity in programming without some discipline attached can only get you so far. I believe that the industry has lost years of productivity because of the belief that software could not be produced in the same way that other durable goods were produced.

Introducing Quality Control

With the formalization of various software development processes, like the waterfall and iterative methods, our industry has seen deployment of such quality-control methods as ISO 9001 and SEI CMM certification. This has provided at least a ray of hope that one could indeed produce software using a controlled process. The success of such efforts, however, has been limited. Why?

Quality control methods create large amounts of documentation to certify that a company follows a written procedure for designing software. They require significant human labor to verify and maintain, often mandating the existence of an independent bureaucracy whose sole mission is to sustain the process.

In other words, they add cost and perhaps more importantly they erode the existing pools of resources necessary to complete a project. Has anything been gained as a result of these additional costs? Yes: Despite their cumbersome bureaucratic shell, certification processes like ISO 9001 and SEI CMM do at least give us an indication of the right direction to take.

The International Standards Organization (ISO) is a global federation of standards bodies that addresses quality management in virtually every aspect of modern commerce. ISO 9001 is a requirement standard you use to assess your ability to meet customer and applicable regulatory requirements and as a result address customer satisfaction — not just for software, but virtually any industry.

Instead of relying only on the more generalized ISO 9001 standards, a software specific standards body emerged from Carnegie Mellon University — the Software Engineering Institute (SEI). It produced an objective way to measure software development through the use of a Comparability and Maturity Model (CMM).

CMM has become a de facto standard for assessing and improving software processes using a five-step classification process. The Level 1 phase is characterized as primarily chaotic, with success typically dependent on individual effort and heroics. The process ramps up incrementally to Level 5, called "optimizing" — meaning continuous process improvement. This is enabled by a reliable flow of quantitative feedback from the process itself. Predictability, effectiveness, and control are the watchwords here.

The Challenges of CMM

It all sounds wonderful in the abstract, but how realistic is widespread adoption of something like CMM? Think about the situation in our industry, in which every single piece of software out there is unique. In my experience, even the most active proponents of CMM will not (privately at least) try to lay claim to compliance with anything higher than Level 3 on the CMM scale — which merely defines a process. Quality measures do not even become a part of the equation until Level 4.

My point here is not to laud or condemn CMM and other

similar efforts. The intent of CMM is admirable. Its implementation, however, is resource-intensive at best, clumsy and overly bureaucratic at worst. When was the last time you heard an IT manager at any level say, "Resources are not an issue, we've got plenty of people we can throw at the problem"? This is just not reality. All too often the result is to unfocus an IT organization from its primary responsibilities, which means getting a functioning piece of software deployed on schedule.

Even if nirvana is achieved and an IT organization can legitimately lay claim to being CMM Level 5, is it the process itself that is assuring you a quality product? No! It's the human interactions with the process that insure quality. Quality is hard under the best of circumstances, and making quality software is even harder.

Because of all this, the state of quality management in software development today is still stuck. I would submit that it remains roughly comparable to that of manufacturing when Deming's findings were first published — in about 1930! A number of national studies have documented that the typical commercial software development group spends between 50 and 75 percent of their time just chasing bugs, with an attendant cost in the United States alone in excess of \$59.5 billion *annually*. This represents an enormous drain on resources and productivity for businesses.

What's Needed Now?

We are not talking about a quick fix here. This is not simply a matter of needing to make minor adjustments to a process. Information technology is central to modern business.

What we are talking about is a need for fundamental changes in how software is written that will allow organizations to survive as a business. The weak link in all the efforts to date has been the need for human intervention into an inherently complex and ever-changing process.

An ideal solution would be to have an array of intelligent, automated tools or processes that remove, or at least minimize, human intervention. Another possibility would be software that corrects itself, again without human intervention. Such things simply have not existed for software. That's why quality management has historically never been a fundamental part of the software creation process. It is only in the last three or four years that we have seen a glimmer of hope that change is possible. ■

Jim Sherburne is an industry veteran who has developed and executed global marketing, product marketing, and business development strategies for an array of high-tech companies specializing in developer environments. jsherburne@att.net

Media Quiz

Fun and Games in Advertising

(Answers on page 13)

1. What characteristic of the Roman god Janus suggests that this may be a good time of year to discuss deception and hypocrisy?
2. According to the Associated Press, which company's TV ads caused nationwide "panic and damage" when a cockroach crawled unexpectedly across the screen?
3. Why did state agencies in both Ohio and Michigan declare the labels of Bad Frog beer to be "obscene"?
4. The Vince and Larry duo got work in a number of television PSAs, but were eventually banned by the networks. What had this well-known pair done to warrant rejection?
5. To which industry's advertising was the Surgeon General referring when he said, "The public must adopt a healthy skepticism"?
6. Which well-known bureau was founded in 1916 to promote truth and accuracy in advertising?
7. In France in 1996, cookie manufacturers claimed to have been defamed by which industry's advertising?
8. Speaking of France, what kind of language was forbidden in advertising by a bill passed by the lower house of Parliament in 1994?
9. Can you name one of the several companies that withdrew advertising from the episode of "Ellen" in which the lead character declared her homosexuality?
10. A retailer who recovers the cost of a "buy one, get one free" promotion by raising the price of the purchased item is violating which federal agency's guidelines?
11. This author inspired the famous TV ads that introduced Apple's Mac. He also said, "Advertising is the rattling of a stick inside a swill bucket." His name?
12. In *Web of Deception*, which organization claims that online advertisers are engaging in unfair and deceptive practices to capture the spending and loyalty of the "lucrative cybertot category"?

Peter Hutchinson

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Buzzzzz continued from page 10

Just In: Windows Developer Magazine Subscriber Study Results

Windows Developer Magazine retained Wilson Research Group, an independent research organization, to conduct a comprehensive survey of subscribers to determine overall demographics, tool usage, plans for purchasing, and readership profile.

Subscriber Snapshot:

- Has 16 years of programming experience, on the average.
- Supervises an average of 12 people.
- 76 percent manage people and/or projects.
- 92 percent are involved in purchasing application development tools.
- 79 percent are involved in purchasing Web Services technologies.
- 92 percent keep copies of *Windows Developer Magazine* for future reference.

Customized data designed for your specific market or product segment are available. For more detailed information in any of these areas, please contact David Timmons, Sales Director, dtimmons@cmp.com, 785-838-7573.

About Our Regular Contributors

Peter Hutchinson is a communications consultant and a veteran of technical publishing. hutchinp@pacbell.net

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Mike Popalardo and Thea Selby have more than 25 years of experience in developing paid and controlled circulation for magazines. They are the principals of MKTG | SF, using their expertise in customer acquisition and retention as marketing consultants to the high-tech industry. www.mktgsf.com. Contact Mike or Thea at info@mktgsf.com.

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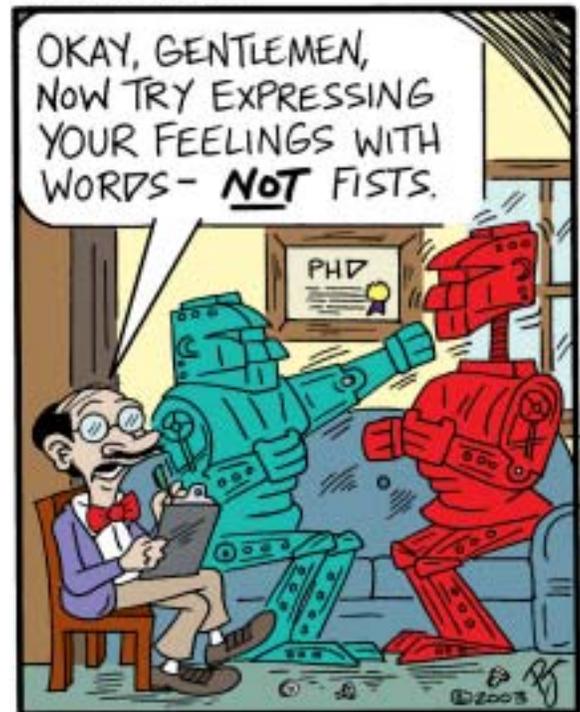
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THE ROCK 'EM SOCK 'EM ROBOTS GO TO THERAPY.

Quiz Answers

1. Janus (for whom the month of January is named) is two-faced.
2. Orkin Pest Control. The AP tells us that one woman tried to kill the roach by throwing a motorcycle helmet at it, but only "succeeded in killing her TV."
3. The eponymous Bad Frog ("mean, green, and obscene") has a middle finger upraised in the label illustration.
4. After the Crash Test Dummies, Vince and Larry, were licensed for a line of action toys, the networks were concerned that public service announcements in which they starred could no longer be considered noncommercial.
5. Weight loss products, a \$35 billion industry in 2000.
6. The Better Business Bureau.
7. The tobacco industry, which ran ads suggesting that eating cookies and drinking milk was more dangerous than secondhand smoke.
8. Any language other than *la langue français*.
9. Wendy's, Chrysler, and JC Penney all qualify.
10. The Federal Trade Commission.
11. George Orwell. How did his publisher promote his books?
12. Washington's Center for Media Education.

Calendar

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PRINT

C/C++ Users Journal
www.cuj.com

Dr. Dobb's Journal
www.ddj.com

MSDN Magazine
msdn.microsoft.com/msdnmag/

New Architect
www.newarchitectmag.com

Software Development
www.sdmagazine.com

Sys Admin
www.sysadminmag.com

Windows Developer Magazine
www.windevnet.com/wdm/

ONLINE

Byte.com

The Perl Journal
www.tpj.com

UnixReview.com

EVENTS

*Software Development
Conference and Exhibition*
Web Services World
SD Management Summit



CMP

United Business Media

Publication	Space Close	Materials Close	Editorial Focus
<i>C/C++ Users Journal</i>	1/22/03	1/29/03	Linux
<i>Dr. Dobb's Journal</i>	1/27/03	2/4/03	Web Services
<i>MSDN Magazine</i>	1/31/03	2/6/03	Information from Microsoft
<i>New Architect</i>	1/27/03	2/3/03	Think Globally
<i>Software Development</i>	1/29/03	2/5/03	Modeling 2.0
<i>Sys Admin</i>	1/30/03	2/6/03	Backup and Recovery
<i>Windows Developer Magazine</i>	1/21/03	1/27/03	XML at Work

All close dates above are for the April 2003 issue of each magazine.

Software Development Conference & Expo

West
Santa Clara, California

Conference: March 24-28, 2003
Expo: March 25-27, 2003

East
Boston, Massachusetts

Conference: September 15-19, 2003
Expo: TBA

E-Newsletter Schedule (Approximate mail date of each month)

www.byte.com

Byte Update: Weekly

www.cuj.com

CUJ News: 3rd week of each month

www.ddj.com

DDJ Update: 1st and 3rd Friday
Linux Digest: 4th Wednesday
Math Power: 2nd Friday
Compression: 3rd Wednesday
Active Scripting: 4th Friday
Software Tools: 2nd Tuesday
C Programming: TBA
AI Expert: TBA

www.sdmagazine.com

DevTalk: 25th of the month
SD Online Update: 12th of the month
Agile Modeling: 21st of the month

www.sysadminmag.com

SysAdmin News: 1st Friday

www.unixreview.com

UnixReview.com EXTRA! Every Wednesday

www.windevnet.com/newsletters/

.NET Newsletter: 1st and 15th of the month
Windows Q&A: 7th and 21st of the month
Chris Sells on .NET: 3rd and 17th of the month
ASP.NET2theMax: 9th and 23rd of the month

Print

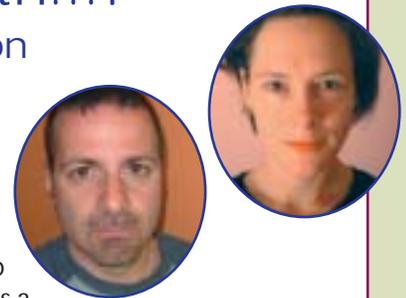
Events

Online

**CIRC
SENSE**

Do You Swear to Tell the Truth...? Affirming the Value of Audited Circulation

By Mike Popalardo and Thea Selby



Does the question make you nervous? Well, no worries — we're not putting you on the stand. In the world of magazines, it's the circulation professional who swears to tell the whole truth and nothing but the truth. It's the circulator's job to stay abreast of the rules and regulations that the circulation audit bureaus — BPA International or ABC (Audit Bureau of Circulations) — require their members to follow. Let's take a closer look at the importance of the audit bureaus and the value of audited circulation.

A Little History

Fierce competition between and among magazines and newspapers in the 19th century created the need for an independent, nonprofit third party to verify paid circulation claims. In 1914, ABC was born. BPA International came along in 1931 to serve the need of the business community for the verification of non-paid circulation. The creation of these independent auditing agencies gave advertisers the tools to evaluate member publications on an equal footing and helped to cement the legitimacy of print media.

Both audit bureaus are constructed similarly and have the same basic member requirement. Each has a board that is governed by advertisers, agencies, and publishers; and each requires its members to publish circulation figures every six months (in the Publisher's Statement) and to submit to an annual audit of those figures.

The Important Things to Remember

The two critical facts about BPA and ABC are these:

- Advertisers have the most say. The boards are weighted in favor of the advertising community.
- While any part of the membership can request that current auditing procedures or reader acquisition methods be evaluated, only magazine publisher members must follow the mandates of the Board — whether they agree with those rulings or not. Advertisers and agencies can always overrule the desires of publishers.

Next time you look at a Publisher's Statement, keep in mind that what you see and how it's presented are functions of what the Boards have approved — not what the publisher would like you to see.

The Impact on Circulators

Without a doubt, membership in BPA International or ABC has a significant impact on the circulator's job. While it adds complexity to their lives, magazine publishers willingly undergo the bureaus' scrutiny, because by agreeing to open their books to the auditor, they assure advertisers of the quality as well as the quantity of their readership. ■

Got a question you've been itching to ask BPA International? Pete Black would like to hear it. You can reach him at 203-447-2802 or via e-mail at pblack@bpai.com. Want to know more about ABC? Contact Marsha Enrici at 847-879-8406 or via e-mail at enricimL@accessbabc.com.

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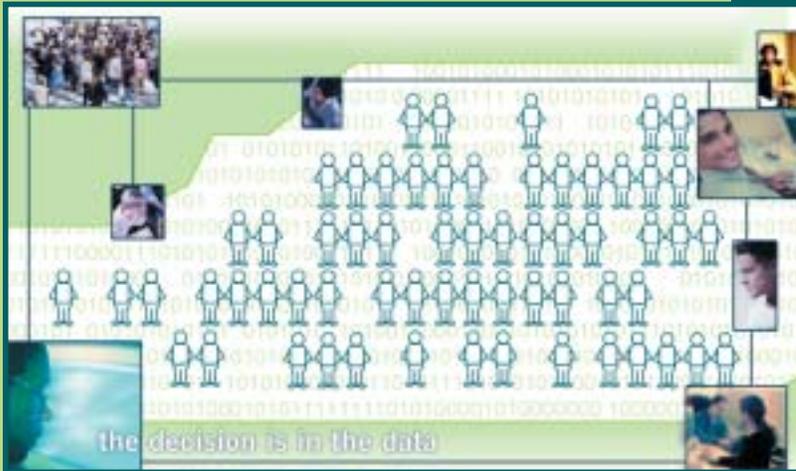
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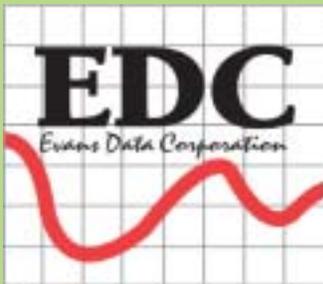


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