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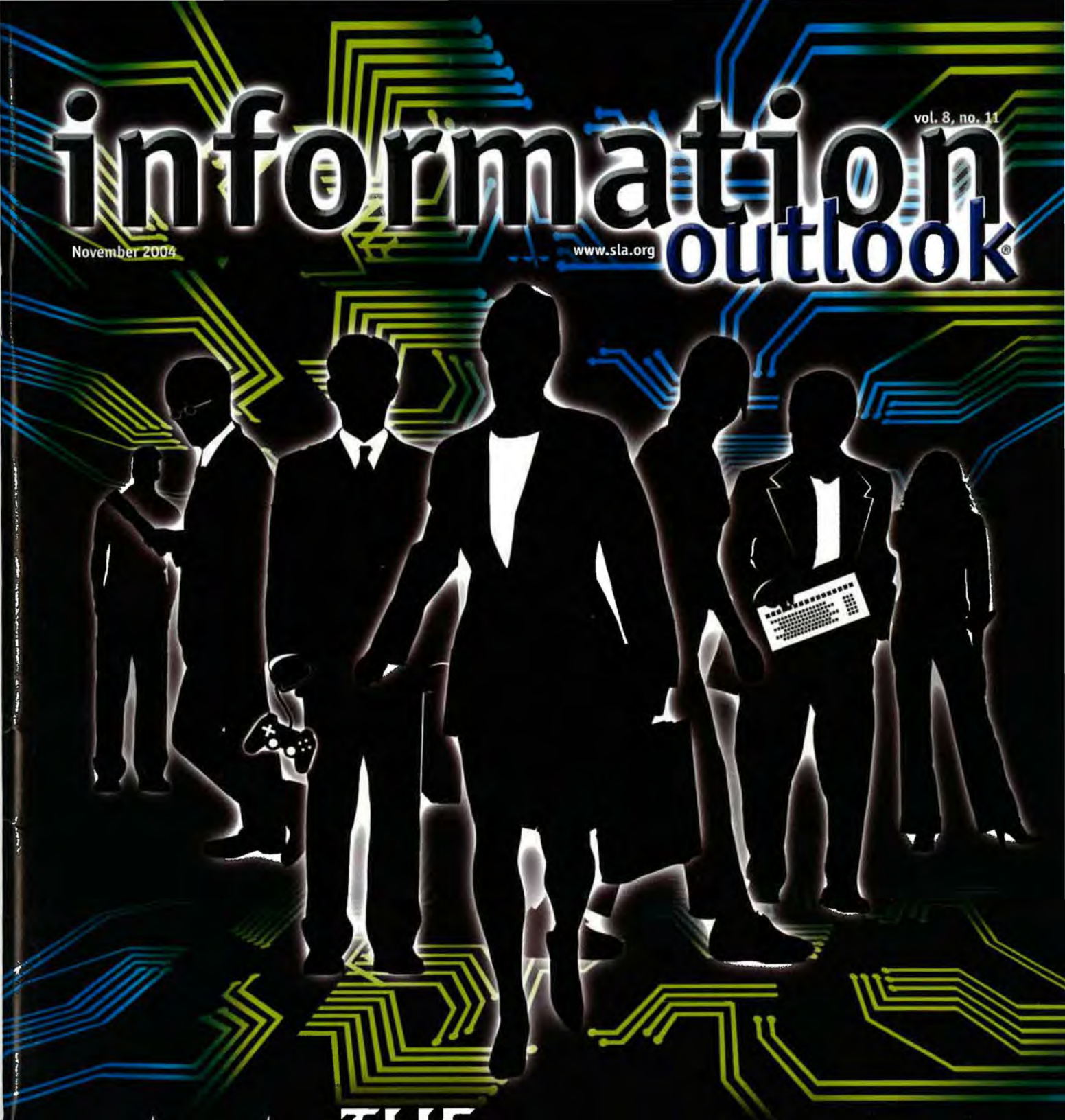

THE MILLENNIAL INVASION

Never underestimate the importance of a librarian.

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The Millennial Invasion

Who are these new college grads working in your organization? Why does it feel like you've turned them off? They're the Millennial Generation - and you need a new approach to get them interested. John J. DiGilio and Gayle Lynn-Nelson tell you why.

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How One Company Keeps Track of Permissions

Permissions can be a nightmare if you don't organize them for easy filing and retrieval. Here's how Marcy Dunning, the co-founder and president of Access/Information, Inc., does it.

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Copyright Term and the Public Domain in the United States

Do you want to know (almost) everything about copyright terms? Peter B. Hirtle, the intellectual property officer and director for instruction and learning instruction, research, and information services, Cornell University Library, has some answers. Tear out these pages and save them reference.

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U.K. Copyright Law Leaves Much Open to Interpretation

Much of the copyright law in the U.K. seems like common sense. But some of the provisions can be taken in a variety of ways. Paul Pedley, head of research at the Economist Intelligence Unit, offers a few suggestions.

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What Is Professional Development?

Hello colleagues,

My last column dealt with thinking outside the box and imagining a new type of information association. This month, let us look at an entirely new way of developing our expertise, expanding our knowledge base, networking with colleagues, and learning something new. How do we improve our professional development experiences in SLA? Here are my thoughts.

Access without borders: I attended the IFLA (International Federation of Library Associations) congress in Buenos Aires, Argentina, in my capacity as President of SLA. Professional Development was one of the topics discussed since so many of our colleagues around the world do not have the resources available to them for developing their expertise in their disciplines or even the opportunity to network with their colleagues. So many of IFLA's members are in situations where technology is not available to enhance their learning experiences nor can they afford to bring in that technology. We as SLA members have so many services available to us that allow for "access without borders."

- We have virtual seminars.
- We have Communities of Practice.
- We have unit discussion lists.
- Our information colleagues at SLA, John Latham and Carolyn Sosnowski, have enhanced and added to the electronic services available for our use, through the SLA website.
- We have access to online presentations, both from our strategic partners and from our conferences.
- We have the "Competencies for Information Professionals in the 21st Century," which are in English, Spanish, and French.

Our colleagues around the world who are not members of SLA are envious of all we have available to us. IFLA is working on its professional development offerings and is using SLA's as a model.

Networking: I remember my first SLA meeting here in Boston. I had just moved to the area from Southern California. The September Kick-Off meeting was being held in our Cafeteria at Arthur D. Little, Inc., so it was easy enough for me to get to the meeting. I am a native New Yorker, as many of you know, so walking into a room with 100 strangers is usually not too difficult for me, but I was intimidated by who was in the room and the fact that I knew no one. I did notice that the person behind the registration desk was speaking with everyone so I went over and asked if I could help. The person was so relieved since she needed to excuse herself but no one had come up offering the relief she needed. Well, I stayed behind that desk for the next hour and got to meet just about everyone who was somebody. My network of colleagues and friends was born that day and is now so numerous and everyone is always willing to help me. Our chapter meetings, unit discussion lists, unit Communities of Practice, our conference programs, and our membership directory are some of the best tools out there for networking opportunities. No other information association has so many eclectic networking opportunities as SLA has. I mean, who else has a Baseball Caucus and a Retired Members Caucus where no one has really retired!

The SLA Annual Campaign for Professional Development: In June 2004, at the SLA Conference in Nashville, Tennessee, SLA unveiled the SLA Annual Campaign for Professional Development as a result of my desire to improve and enhance the professional development offerings from the association to my colleagues. One of the greatest barriers to a successful evolution in the SLA Professional Development Center is access. SLA members and other information professionals experience barriers to access in many ways: technological, geographical, financial and time limitations are the primary factors for most information professionals. The SLA Annual Campaign for Professional Development has been organized to provide funding for capital projects that will help to lower the barriers to access for information professionals, and aid the Association in making the quantum leap to becoming a premier provider of continuing professional education services. The targeted areas of support include:

- Development of the online SLA LearnCenter
- Acquisition of three distinct course libraries
- Translation of many of our courses
- Self-paced online courses
- Enhancement of our Virtual Learning and Career Development Series
- Purchase of an Internet-based video and audio delivery system
- Contract with internationally recognized field learning experts
- Construction of an Internet studio at SLA's Global Headquarters

The Campaign will support the transformation of SLA's Professional Development Center by the year 2007. Your contribution is a perfect way to ensure that SLA meets the profession's continuing education needs without raising dues or placing undue burdens on corporate partners and learning participants. Visit the SLA website, www.sla.org, click on the Professional Development button, and then the Annual Campaign link to read the complete story of how you can help make these offerings possible.

Enjoy your end-of-year holiday celebrations and I will speak with you next in January 2005!

Ethel M. Salonen

Ethel H. Salonen

Make it so!

web sites worth a click

By Jennifer Witt

Daily Candy

www.dailycandy.com

Per their own web site: DailyCandy is the ultimate source for the latest need-to-know information about fashion, food and fun. It's like getting an e-mail from your clever, unpredictable and totally in-the-know best friend who always has the scoop on everything. Subscribe to the free daily e-mail service, and you'll soon be the insider telling everyone who's designing the jeans of the moment and where to score the Pumas that aren't officially for sale in the U.S. yet. DailyCandy will let you in on everything from secret beauty treatments and cool tech toys to must-read novels and must-have accessories for you and your dog. My take: DC is great for keeping you au courant, and it offers regional editions for LA, NYC, and Chicago. There's also a version especially for kids.

Statistical Abstract of the United States

www.census.gov/statab/www/

If I could have only one book in my library, this would be it. The online version is wonderful, too.

New York Times

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Books Update (Wednesdays). Book reviews, news and features, plus links to exclusive author interviews, first chapters and expanded best-seller lists.

Style.com

The online home of *Vogue* magazine. This is a good resource for those of us in the fashion industry. Sign up for the free weekly newsletter in the upper-right-hand side of the page.

Television Without Pity

www.televisionwithoutpity.com

This is a guilty pleasure web site. It features full recaps of the most popular television shows. TWOP is great for keeping up your popular culture knowledge, plus finding out what "The Sopranos" is all about despite not having HBO.

Jennifer Witt is senior corporate librarian at Target Corp.

sla news

SLA Partnership Wins Grant to Study Future of Info Pros

A partnership of organizations led by the University of North Carolina and including Syracuse University and the Special Libraries Association has been awarded $994,369 by the U.S. Institute of Museum and Library Services to conduct a research study on the future of librarians in the workforce. The two-year effort will:

- Identify the nature of anticipated labor shortages in the library and information science field over the next decade.
- Assess the number and types of library and information science jobs that will become available either through retirement or new job creation.
- Determine the required skills to fill such vacancies.
- Recommend effective approaches to recruiting and retaining workers to fill the vacancy.

The resulting project reports will focus on the current LIS workforce, the outlook for the workforce through 2016, the outlook and opportunities for LIS education, the importance and value of libraries and information professionals.

"The moment I heard about the availability of the grant, I knew it was a great opportunity for SLA. To be able to partner with two great institutions like the University of North Carolina and Syracuse University just makes this an even better situation for us and for the global community of information professionals," said SLA Executive Director Janice R. Lachance

The research partnership also includes the Association of Research Libraries and the American Society for Information Science and Technology.

SLA will be involved in the data collection activities of the various surveys planned for this two-ear project; analysis and development of the skill/competency requirements; and will be heavily involved in the dissemination of the study's findings. This will include progress and summary reports through the most effective means, such as annual conferences, articles, publications, virtual seminars, and the SLA Web site.

SLA Members To Direct Study

SLA members Lorri Zipperer and Linda Walton were recently awarded funding to direct a project to increase consumer awareness of patient safety.

The project, titled "Partnering for Patient Em-powerment Through Community Awareness," will partner five northern Illinois public libraries with local health care organizations.

The project is being coordinated by the Galter Health Sciences Library, Northwestern University Feinberg School of Medicine, Consumers Ad-vancing Patient Safety, and Zipperer Project Management to develop a model for fostering community partnerships to inform and educate consumers and librarians on patient safety awareness.

This project has been funded in whole or in part with federal funds from the National Library of Medicine, National Institutes of Health through a subcontract from the National Network of Libraries of Medicine Midwest Region.

SLA Endorses Geneva Declaration

Four major U.S. library organizations - including the Special Libraries Association - have endorsed the Geneva Declaration on the Future of the World Intellectual Property Organization. Together, SLA, the American Association of Law Libraries, the American Library Association, and the Association of Research Libraries represent the views of more than 90,000 librarians and millions of library users throughout the United States and abroad.

The Geneva Declaration calls for the development of a new agenda for the World Intellectual Property Organization that recognizes the importance of intellectual property for the future of humanity while stressing the importance of balance in the laws and policies governing such intellectual property. It says WIPO must move beyond its original agenda of simply protecting intellectual property to develop a new agenda that promotes both international development and establishes new approaches to supporting innovation and creativity.

In recent years library organizations have been concerned about a number of trends that have combined to limit access to knowledge. These include:

- The lengthening of the copyright term, which substantially delays works from entering the public domain.
- The development of legal protections for technological protection devices without consideration of whether the circumvention of such a measure would be done for a lawful purpose.
- The efforts to develop new protections for databases containing facts and other public domain material.

The library group urged WIPO to affirmatively seek to balance the rights of creators with the rights of users. This may call for the rollback of recent expanded protections or the development of new user rights to counterbalance them. The group also asked WIPO to deal creatively with the issues raised by digital technology to provide appropriate levels of protection while also supporting the rights of users to use the new technologies.

Open Access Seminar

"Open Access: Implications and Cost Models" is the topic of December 1 SLA Learning Series presentation.

Scheduled from 2 to 3:30 p.m. ET December 1, the online seminar will be led by David Stern of Yale University.

The interactive session will address author charges, institutional subscriptions, and other forms of support for the peer review and distribution process. The cost is $99 for SLA members; $149 for non SLA members. For details and registration information see: http://www.sla.org/content/learn/learnmore/distance/virtsem2004/dec1virtsem.cfm

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Do You Know SLA Members with Board Potential?

The SLA Nominating Committee is looking for the next leaders of SLA. The committee will meet January 26-29, at the SLA Leadership Summit (formerly Winter Meeting) in Tampa to recommend a slate of nominees to the board for the 2006-2007 association year.

The nominating committee's charge is to:

- Seek recommendations for nominees from suitable sources in the association, especially from chapter and division officers.
- Select a balanced slate of nominees.
- Present the slate to the board of directors.

To provide broad representation on the association board, the committee invites SLA members to nominate themselves or recommend colleagues who might serve in the following positions: President-elect, treasurer, division cabinet chair-elect, Chapter cabinet chair-elect, plus two directors. Altogether, the committee is looking for 12 candidates, two to compete for each position.

Details about responsibilities for each of these positions are online at: www.sla.org/content/SLA/governance/bodsection/descriptions.cfm

To nominate themselves or others, members should provide the following information:

- Nominee's name, address, phone number
- The position recommended for each nominee
- Length of SLA membership
- Offices held in chapters, divisions, or at the association level
- Membership in association-level committees
- Other activities with SLA (on chapter and division committees, teaching CE courses, awards received, articles published, etc.)
- Other items information the committee may find useful: for example, what makes the nominee a good choice and other information that distinguishes the nominee from others.

Recommendations may be sent to any of the committee members by January 14: *Committee Chair Jan Sykes* (2003-2005), jansykes@ameritech.net; *Chair-elect Wilda Newman*, wildanewman@yahoo.com; *Carol Berger*, carolb@cberger.com; *Neil Infield*, n.infield@Hermes.co.uk; *Lyle Minter*, lmin@loc.gov; *Board Liaison Pam Rollo*, pcrollo@att.net; or *Linda Broussard*, the staff committee member, lbroussard@sla.org.

All information submitted will be handled confidentially.

Engineering Division Nominations Open

The SLA Engineering Division Awards Committee is accepting nominations for the 2004/05 Elsevier Engineering Information/SLA Engineering Librarian Award.

The award is offered annually to honor a member of the Engineering Division. Sponsored by Elsevier Engineering Information Inc. the award highlights the accomplishments and contributions of members of the Engineering Division to the profession.

Recognition comes in the form of a $1,000 stipend, a plaque and a presentation at the annual business meeting held during the annual SLA conference.

Based on criteria developed jointly with Elsevier Engineering Information, the year 2005 winner will be selected by members of the Engineering Division's Awards Committee. Prospective candidates are encouraged to nominate themselves, or an associate may nominate them.

Criteria for entry are:

- Membership in good standing for one year in the Engineering Division as of January 1, 2005.
- Distinguished achievement in the engineering library profession, through an exceptional contribution on the job, within the SLA Engineering Division, or within the industry at large. This accomplishment should have taken place within the calendar year immediately preceding the nomination; however, in selected cases, based solely on the committee's judgment, recognition may be given for an ongoing, long-term contribution.

All applications for the 2004/05 Elsevier Engineering Information/SLA Engineering Librarian Award must include: full name, address, telephone number and e-mail address for the nominator and nominee; a concise letter, maximum of two pages, highlighting the unique accomplishments and contributions of the nominee.

Nominations should be submitted by March 1 to: Committee Chair Janifer T. Holt Feldberg Library, Dartmouth College, Hanover, NH 03755; telephone, 603-646-3066; fax, (603) 646-2384; e-mail, janifer.t.holt@dartmouth.edu.

Diversity Award Applications Open

The SLA Diversity Leadership Development Program Committee invites nominations for the Diversity Leadership Development Program Award.

The deadline for applications is December 6.

Two of the committee's goals are to help accelerate the advancement and visibility of members who represent a diverse population of SLA by mentoring them for more leadership opportunities within SLA and to ensure that the association remains vital, relevant, and representative of its diverse membership.

This award provides $1,000 to attend the SLA Annual Conference in Toronto, complimentary conference registration, and an assigned SLA mentor to help candidates understand the roles and mechanics of SLA leadership.

Eligibility requirements include:

- Applicant must have been a member of SLA for at least 2 years.
- Applicant must be a member of a population group that is underrepresented in SLA.
- Applicant must have between three and 10 years of professional library information experience.
- Applicant cannot be a current SLA DLDP Committee member.

Up to 5 winners are chosen each year.

For more information and the application form, see: http://www.sla.org/content/SLA/awardsrecognition/awardsdescriptions/dlpnomform/index.cfm.

YOU'RE THE EXPERT SHARE WHAT YOU KNOW

Here Are *Information Outlook*'s Major Topics for 2005

We're always looking for new authors for *Information Outlook*. That's one way we get new ideas, learn new ways of doing things.

The editorial calendar below shows major topics we want to cover for each issue in 2005.

Please note: The editorial calendar is only a starting point. We need more articles on more topics than we've listed below.

If you want to write on a topic that isn't on the calendar, or on a topic that isn't listed for a particular issue, we want to hear from you. For example, articles on topics like marketing, searching, and technology will be welcome throughout the year. We want to hear all of your ideas for articles.

Also, our descriptions of the topics may not fit your approach. If you have a different idea for a topic, let us know.

February

Marketing library services. A recent reader survey found that internal marketing is the most important topic we cover. Here's a chance to share your success stories, case studies, and best practices.

E-publishing. How do you use your organization's intranet to help clients get the most out of the library?

March

Managing. Do you manage a library? Do you manage a staff? Here's a chance to let others know what has worked for you. Articles from solo librarians are especially welcome.

April

Competitive intelligence. How do librarians walk the line between providing important information about the competition and using unethical ways to get it?

Content technology. What is most important for an information management system? Ease of use? Indexing? Searching? What works best on a tight budget?

May

Career/professional development. Here's a chance for more senior librarians to write about the paths they took in their careers and advise others on how to get to the top of the profession.

June

E-publishing.

July

Searching.

SLA
Connecting People and Information

August

Global networking. How have you built your network of fellow professionals? How has it helped you succeed?

E-publishing.

September

Knowledge management. In an information-based economy, how is your organization getting the most out of all its intellectual capital?

October

Marketing library services.

November

Trends in library design. A library is more than a collection of books and periodicals. How can design make a difference for your clients? Or, with increasing digitization of information, are the days of physical libraries nearly through?

E-publishing.

December

Purchasing. How do you get the best deal for your company's information needs?

Deadlines

In general, we need to receive completed articles six weeks prior to the month of publication: for example, October 15 for the December issue.

However, we prefer that authors inquire before submitting a manuscript. If you are writing for a particular issue, your query should be early enough to allow for writing the article. For more information on writing for *Information Outlook*, see http://www.sla.org/content/Shop/Information/writingforio.cfm, or write jadams@sla.org.

How to Manage the RFP Process

By Debbie Schachter

During the past three years, I have been involved in three significant projects that required the services of consultants or outsourced expertise. At the time of the first project I was unfamiliar with the request for proposal (RFP) process and didn't have a true understanding of what role this document plays in obtaining outside expertise and managing project costs. This column combines my personal experiences with research from experts in a variety of fields, in the hope that the information will assist other special librarians through their RFP processes.

The RFP process has a reputation for being a cumbersome and perhaps mind-numbing process. But its usefulness is that it causes you to be very clear in your own mind as to what you require for the project, system, or service that you are outsourcing. By understanding the potential pitfalls and best practices, a well-crafted RFP and a well-managed RFP process may benefit your library in future projects.

The RFP is the focused statement to vendors regarding your project. The document provides information about what the project is and how it should be accomplished. It provides a significant framework for vendors to be able to realistically respond to you with appropriate proposals. Your RFP document should be well-structured and provide project background, specifications, budgetary constraints and other requirements. The response to this document will then provide you with comparable proposals from prospective vendors, allowing you to identify the best opportunity for building a relationship with a vendor.

Many organizations use the RFP for service or technology-related projects. For example, my recent RFP experiences include a web site redesign project, including the creation of several web-based databases; a survey project to gather information from our potential 10,000 users over a broad geographical area; and a performance management system for implementation in our head office. Each of these projects is well suited to the use of the RFP, to enable the library to manage costs and obtain the services and products we require, with few surprises.

The RFP is commonly composed of the following parts:

- Description of the project
- Clearly stated needs or requirements
- Budget
- Time frame (including proposal response)
- Who has "ownership" of the project?
- Potential risks.[1]

When writing the RFP, also keep in mind what information the vendor is seeking in the document:

1. Is there really funding?
2. What does the evaluation process entail?
3. Who really makes the decision?
4. What is the time frame?
5. Technical specifics.
6. The personal touch (and feel) - expect a visit.[2]

I began my first RFP by looking at a "standard" template for technology RFPs. It provided me with the general framework from which I developed an RFP to meet our needs. It's a good idea to do some research and to look at examples, but expect to create something quite unique to your organization and to your particular project. A typical RFP for a website project may include the following components:

- Introduction - a summary of the organization, including the mission statement.
- Project outline
- Goals and purpose
- Project scope
- Website requirements
- Database development requirements
- User requirements
- Design requirements
- Functional requirements
- Budget constraints – limited budget
- Time constraints – when we need the project completed by and when we require responses from vendors
- Criteria for selecting a vendor
- Submission of proposal and further information – contact information that encourages vendors to contact the organization for more information

The above list shows the many sections of a particular RFP - the document which our organization used for the web site redesign project. Through judicious editing, however, we managed to incorporate all of the information in only four pages. Being concise is important if you expect vendors to read and understand the document and be able to respond accurately to each point.

Some of the pitfalls in the RFP process involve relying too heavily on a standard RFP template. Problems also can arise when your plan for the

Debbie Schachter has a master's degree in library science and a master's degree in business administration. She is the Head of Strategic Planning and Development at the British Columbia Courthouse Library Society, where she is involved in planning and managing organization-wide projects, marketing and communications, web site management, and branch supervision. Schachter has more than 14 years of experience in management and supervision, technology planning and support, and reference service in special library settings. She can be contacted at dschachter@bccls.bc.ca.

process of handling the submissions and evaluation of the proposals has not been well thought out. Many of the problems can be minimized by making sure that you:

Don't copy. Create your own document. Don't use some other organization's template, assuming that one size fits all. You need to create your RFP to fit your organization and to fit the particular project.

Involve the right people. Include the appropriate experts in your organization in creating the documentation. You will probably need input from several individuals in order to craft the RFP properly. After you or your group has created the document, make sure that you have people outside your RFP group review the document for accuracy and clarity before you send it to the vendors. Seek out individuals not involved in the process who will be able to pick up details or ask questions about sections that are unclear to them and will be unclear to vendors.

Expect to do work. The RFP is only a tool. It will not necessarily provide a clear picture of which vendor to select. Expect to receive an onsite visit and presentation by the chosen few vendors. This will clarify information contained in vendor proposals and allow you to complete your evaluation of each proposal.

Selecting vendors to send the RFP to can pose another problem. You may be able to rely on referrals from other libraries or colleagues who have undergone similar processes. You may be limited to vendors in a geographic area or you may have few choices in the specialized service you are seeking.

In general, you will want to send the proposal to no more than five vendors to reduce unnecessary work for both you and for the vendors. Speak with each vendor before sending the RFP, to ensure that they are interested and able to do the work. Make sure you have the appropriate contact person and the time frame for when you will be sending out the RFP. Make sure the RFP is clear as to whom the vendor can contact for more information and the deadline for their response.

In my experience, vendors who make the effort to contact you to clarify points or to bounce ideas off of you before they create the proposal document are more likely to be able to meet your requirements. They tend to be more willing, responsive, and flexible toward meeting your needs than those who do not make the effort to clarify points in the RFP.

Evaluating Proposals

The literature on the RFP process suggests using a scoring method to help you to evaluate each of the proposals. Ranking each proposal by the criteria in your RFP and then tallying the results will give you an objective sense of how well each proposal matches your requirements. Begin the evaluation of what you've received from the vendors by doing a preliminary assessment of all proposals. First, weed out proposals that clearly do not meet your basic criteria or that contain significant errors. Next, move on to more detailed evaluation. Again, use the appropriate experts in your organization to help you assess the proposals, based on your particular project needs.

Bud Porter-Roth writes about the RFP for technology projects. He proposes that an RFP evaluation for a technology project may be based on the following eight criteria:

1. Technical requirements
2. Management requirements
3. Price
4. References
5. Qualifications/similar projects
6. Site visits/oral presentations
7. Product tests or demonstrations
8. Overall completeness of the proposal

You may choose to order your criteria in a different way, making sure to weight the ones that are most important. This way you can be sure to have a valid result, once you have assessed all the proposals.[3]

Selection of the appropriate vendor takes place some time after you have received the proposals. Don't expect that the RFP response alone will be sufficient to choose the best candidate. You will need to consider the non-tangibles, such as the vendor's culture and the individuals from the vendor organization assigned to the project.

Cultural fit is non-quantifiable, yet you must estimate how the vendor's culture will mesh with your organization, otherwise you will find a crisis in communication and resistance on both sides. As for the vendor's project staff, be sure you know who you will be getting. The vice president may do the presentation, but a junior employee may be assigned to take on the project itself. Other details may arise as you consider each individual proposal.

Too frequently, one authority says, "clients use the procedure to select a partner rather than to narrow the field to competitors they can interview. Final selections should never be made on the basis of information in the RFP alone, which sometimes occurs."[4]

The RFP process has its proponents and opponents, but there is no doubt that it is useful on many levels when seeking proposals for specific projects. It begins by forcing you to clearly identify your needs, the purpose of the project, and many of the details and specifications that this new program, service, or technology will fulfill. It helps to clarify details to prospective vendors, it forces the library and vendors to be realistic about budgets and project costs, and it provides a concrete look at how vendors operate, before you contract with them. It is well worth considering this process for all major library projects.

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[1] Adapted from Bruce Hartmetz "Writing your request for proposal right!" *Government Procurement*, page 32.

[2] Glogoff, Stuart "Reflections on dealing with vendors." *American Libraries*, page 315.

[3] Porter-Roth, Bud. Request for Proposal: *A Guide to Effective RFP Development*, page 211.

[4] Pell Crawford, Alan. "As inviting as tax forms: The challenge of writing RFPs", p. 12.

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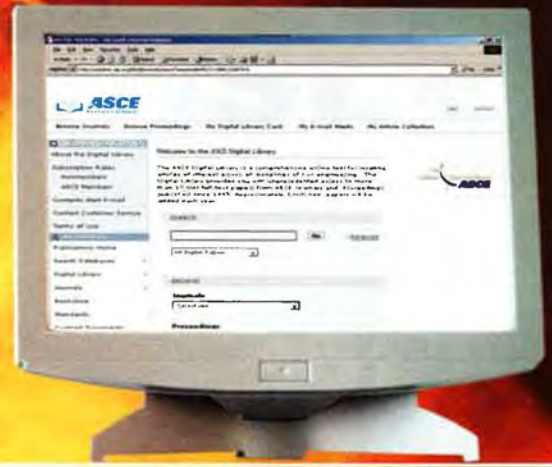

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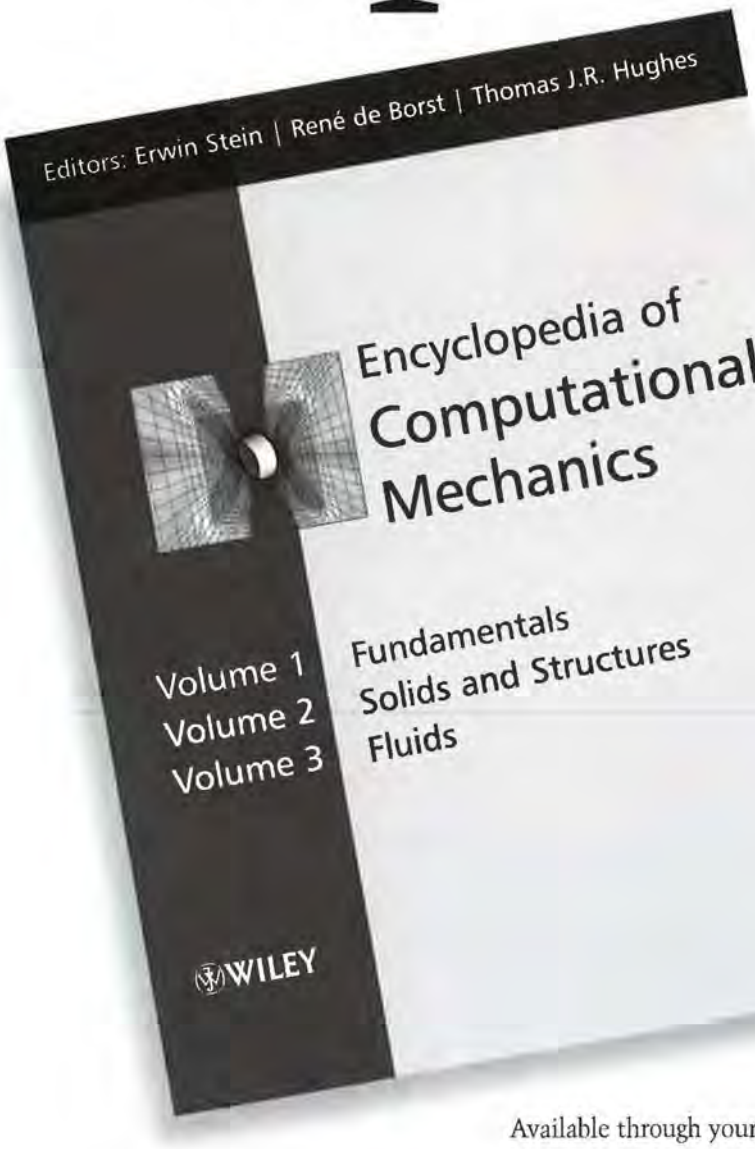

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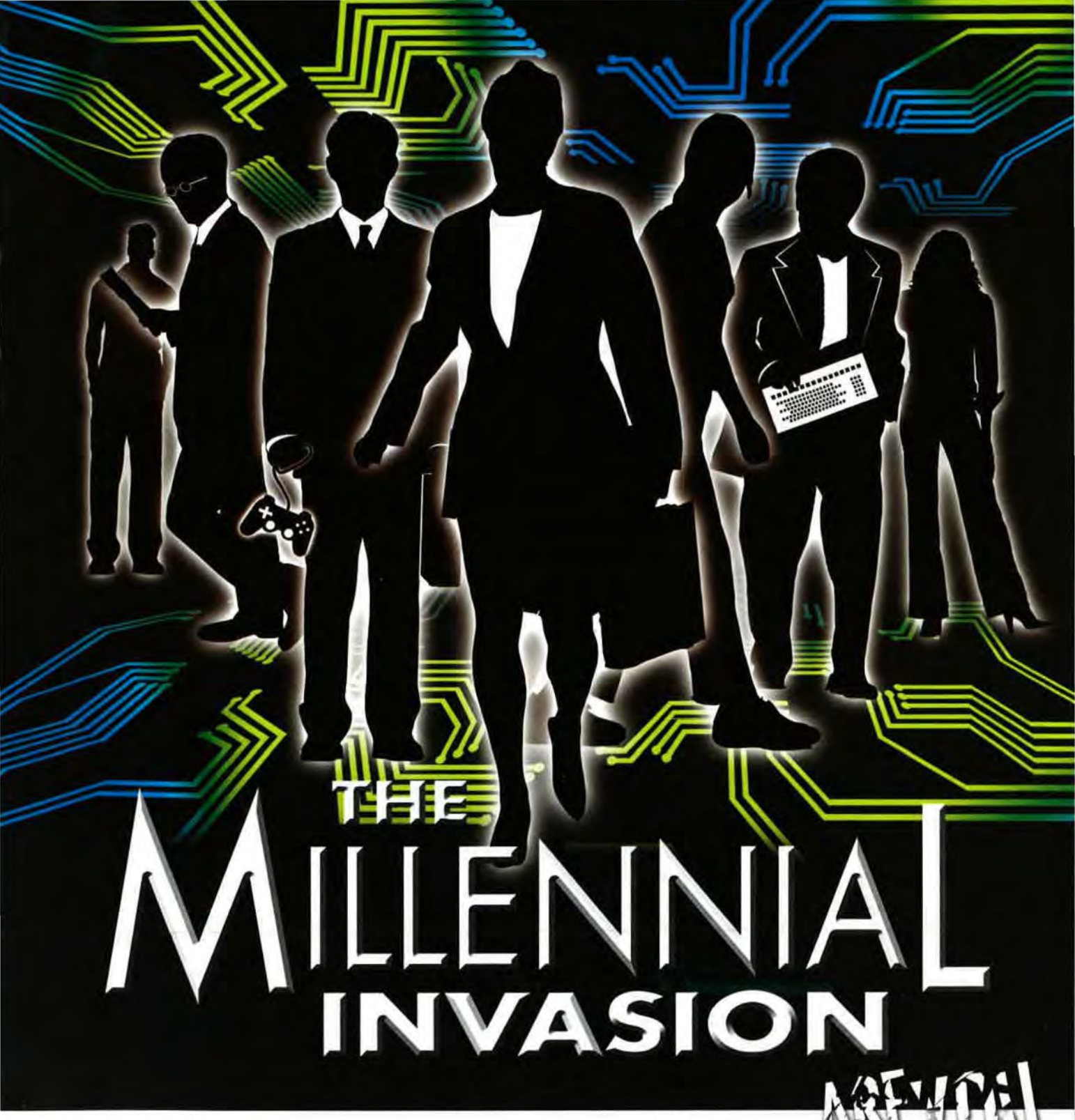

By John J. DiGilio and Gayle Lynn-Nelson

They have been called Generation Y and Generation Next. Some have referred to them as the Digital Generation and others, the Echo Boomers. However, none of these names quite found the fancy of today's young folks.

The moniker of choice to the next generation of consumers is none other than the "Millennials" – a name that befits both their current place in history and their overall optimistic outlook for the future. They are a generation that is about to explode on the world scene. The Millennials will soon be invading our libraries, our firms, and our companies en masse. Let there be no illusions, this generation is going to change the way we do our jobs. However, with a little bit of understanding and some creativity, we can be ready to address their unique needs.

The Millennials are shaping up to be a generation

unlike any other. Some experts are already predicting that this new group could very well be the next "great generation." With births beginning as early as 1980 and extending well into the new century, the Millennial generation stands to be immense. Initial estimates put their potential numbers at well over 80 million. The first of their numbers began entering college in 2000. That means that many are only now entering the professional workforce, with millions more to come over the next two decades.

What is it that makes this generation so special and what does it mean for those of us who will be helping to educate them and meet their information needs? A look at the characteristics of the Millennial generation is very telling. Before we can even begin to address their needs, we need to understand exactly who these kids are and what they will bring to the workplace.

On the whole, the Millennial generation tends to be highly educated and technologically savvy. They have been plugged into computers and the Internet almost since birth. They have grown up over-protected and over-scheduled, yet close to their parents and families as a result of this rigid structure. Millennials tend to be very optimistic, overtly confident, and intensely competitive. Generally, they are politically conservative and yet more socially tolerant than the generations before them.

Interestingly enough, however, for all of the nurturing, scheduling, and education that this group has received, the Millennials also appear to the most stressed-out generation in history. Importantly, they seem to require constant stimulation to thrive - a fact that they are not too shy to make known. Just ask any parent of a Millennial child!

Millennials in the Workplace

There can be no doubt that the Millennials are going to flood corporate America, just as the Boomers and the Xers did before them. As such, these kids will be very important to our economy and society. This is a smart, practical generation that has already amassed an amazing amount of work experience.

They are not the "green" hires of generations past. This group has already filled in the so-called "worker shortage" created by the retiring Baby Boomers and often-anti-corporate Generation X. Thus, this generation is fortunate in that it never had to search very hard to find jobs.

Current events aside, the economy has been relatively strong as these young people have come of age. Millennials have actually had the luxury of working when they needed to and not working when they didn't. As a result, organizations are looking at a highly capable generation that needs to be educated not just about the job and the company, but about how to work and what's expected of them. When you hire this group it will not be enough to present them with a one-page job description drafted by the HR department.

This is a generation that questions everything. Again, just ask the parents! There is no need to worry, though. Millennials are a pragmatic generation with a highly developed ability to sort through information. All their lives, they have had data spewed at them from every direction and at warp speed. They can handle it.

When it comes to business, the expectation is that this generation, raised on group sports and family activities, will bring its team orientation to the workplace. The same is true of their proficiency with computers and technology. The cutting-edge skills they have been developing since grade school will certainly come to the office with them. As new hires, Millennials are more than likely to be technologically ahead of their older colleagues and supervisors. The flip side of this, of course, is that they may be hard-pressed to perform without the latest technology. Theirs is a learning curve that will almost function in reverse!

The motivations they exhibit in the workplace should also set the Millennials apart from other generations. Surveys conducted among their members consistently show that these kids have abandoned the materialism of the

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past, preferring such employment perks as good salaries, good opportunities, and good jobs. However, when it comes to the workplace, we need to be mindful of that need for constant stimulation. It may very well factor into what a Millennial defines as a "good" job. Some researchers also caution that many Millennials seem to expect instant gratification for their efforts. In the absence of stimulation and rewards, job performance could very well suffer.

So what exactly does all of this generational stuff mean for us as information professionals? After all, each of us has his or her own quirks based upon the generation in which we grew up and were socialized. As they say, we all have our own "baggage" to carry. The bottom line, however, is that our workplaces and our clients already span many generations. What we do, as keepers, providers, and filterers of information, evolves with the groups we serve. If we are doing our jobs well, then we already know how to rise to the generational challenge. Who better is suited to address these changing times than we? Not only are these Millennials soon to be our co-workers, they are rapidly becoming our clients, customers, and the consumers of our services. We will be providing for their information needs as well as training them to use the resources we mastered.

Preparing for the Millennial Invasion

Given what we already know about this new generation, however, the task before us will certainly present some challenges. What was good for the Baby Boomers, Generation X, and those others that have gone before is probably not going to work for the Millennials. As information professionals, we already know the routine. Naturally, we have to tailor what we do and how we do it to meet the needs of our changing clientele. If different generations develop different learning styles and habits, then it is our challenge to make the most of what we already know about the learning styles of this emerging generation and provide the choices and options Millennials need to learn and succeed.

Let's begin to strategize with what we know. We know that Millennials, as younger learners, need more interaction and customized learning. Our challenge, thus, is to make learning practical and fun for them. These younger learners like to learn at their own pace and show a desire to constantly keep updating their skills. An effective approach to making the most of these characteristics might simply be giving these folks a lot to do and some freedom regarding how the work gets done. Of course, we will be there to guide them, give feedback, and even provide rewards as needed.

Another approach would be to offer a variety of activities that move at a fairly rapid pace. We can combine those tasks with the use of interactive learning and technology. Remember, Millennials appreciate real opportunities to apply what they are learning. They derive satisfaction from seeing their education at work. Why not provide them with chances to demonstrate what they know? After all,

The Millenn

The following list was posted on Tomorrov Professor Mailing List, an Internet faculty developme project sponsored by the American Association Higher Education, the National Teaching and Learni Forum, and the Stanford Center for Innovations a Learning. Because it was posted online in 1998, t entering college freshmen it describes likely are in t work force today. The list is located at http://ctl.sta ford.edu/Tomprof/ postings/62.html.

This September, a whole new batch of freshmen w walk onto college campuses in all parts of the count Did you know . . .

- Most were born in 1980.
- There has only been one Pope. They can only reall remember one president.
- They were 11 when the Soviet Union broke apart, a do not remember the Cold War.
- They have never feared a nuclear war. "The Day After" is a pill to them, not a movie.
- They are either too young to remember the space shuttle blowing up ...or it is their first collective television memory. Tiananmen Square means nothing to them.
- They do not know who Moammar Qadafi is.
- They never had a polio shot, and likely, do not kn what it is.
- Bottle caps have not only always been screw off, b have always been plastic.
- They have no idea what a pull top can looks like.
- They have never owned a record player.
- They have likely never played Pac Man, and have never heard of Pong.
- Star Wars looks fake and the special effects are pathet
- There have always been red M&M's, and blue ones a not new. What do you mean there used to be beige ones?
- They have always had an answering machine.
- They have always had cable.
- The Tonight Show has always been with Jay Leno.
- They have no idea when or why Jordache jeans were cool.
- Popcorn has always been cooked in a microwave.
- They have never seen and remember a game that included the St. Louis football Cardinals, the Baltimore Colts, the Minnesota North Stars, the Kansas City Kings, the New Orleans Jazz, the Minnesota Lakers, the Atlanta Flames or the Denve Rockies (NHL hockey, that is).
- They do not consider the Colorado Rockies, the

al Generation

Folks:
In March of this year I posted a message describing some the ways today's freshmen look at the world and how different it is from the world of us "older" folks. Here is an updated list ... provided by Sherry Nelson Reichert, Community and High School Outreach, South Seattle Community College.
Regards,
Rick Reis

Florida Marlins, the Florida Panthers, the Ottawa Senators, the San Jose Sharks, or the Tampa Bay Lightning expansion teams.

- They have never seen Larry Bird play, and Kareem Abdul-Jabbar is a football player.
- They never took a swim and thought about Jaws.
- The Vietnam War is as ancient history to them as WWI, WWII or even the Civil War.
- They have no idea that Americans were ever held hostage in Iran.
- They can't imagine what hard contact lenses are.
- They don't know who Mork was or where he was from.
- They never heard the terms "Where's the beef?" or "de plane, de plane!."
- They do not care who shot J.R. and have no idea who J.R. is.
- The Cosby Show, The Facts of Life, Silver Spoons, The Love Boat, Miami Vice, WKRP in Cincinnati, and Taxi are shows they have never seen.
- They cannot remember the Cardinals ever winning a World Series or even being in one. [As this issue of *Information Outlook* goes to press, the St. Louis Cardinals are in the playoffs leading up to the World Series. That makes it possible that Millennials will have a new memory of the Cardinals winning a World Series. - Editor]
- Kansas, Chicago, Boston, America, and Alabama are places, not musical groups.
- McDonald's food never came in Styrofoam containers.
- The Titanic was found? They thought we always knew where it was.

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Richard M. Reis is the executive director of the Alliance for Innovative Manufacturing at Stanford University and co-executive director of the Stanford Research Communication Program. From 1987 to 1989 he also served as the associate dean for professional development in the Stanford School of Engineering.

that is why we hire them and continue to educate them once they've come to the workplace. Again, no Millennials scenario is complete without the feedback and rewards. Research shows that they thrive on this exchange.

When providing educational opportunities to Millennials, experts suggest that the best learning sessions will include such gimmicks as video games, prizes, interaction with all the people involved, and, of all things, candy. Now many of us probably already incorporate prizes, rewards, and even candy into the training sessions we offer. Time and time again we hear our colleagues tout the success of food or dessert in increasing class attendance. There is no indication that our Millennials audiences will be any different in that regard.

However, the technology may present a bit of a problem. Not many of us can incorporate video games, for example, into our teaching. Rightly, we need to fear distracting our audience from our message. It is OK. With the Millennials at least, the key is really interaction more than bells and whistles. Interaction is something we can bring to a training class with greater ease and far less concern for our message being lost.

There are, however, other challenges in training Millennials. Relevancy is perhaps one of the biggest of those other learning land mines. It is imperative when instructing these newer learners that we make the material relevant to them and their situations.

We need to try to find out what kind of work our students are involved in, and use scenarios that fit what they are doing. For instance, in many law firms these days there is a new move away from general training sessions open to all attorneys toward classes that are specific to particular practice or interest groups. This is a technique that will likely need to be applied to non legal settings as well.

Basically, we should strive to give our audience members just the information they need and spare them the extraneous stuff. Getting to the point is not always easy, especially for those of us with a great deal of experience or who have been charged with the task of having to impart a lot of information. Yet it is a skill well learned as we deal more and more with Millennial learners.

Authority and the Millennial Mindset

Some final concerns and considerations involving the rise of the Millennials in our libraries and places of work involve the ways in which they relate to people in positions of authority. This includes supervisors, management, and trainers. It is important for us to know that because they have been such active participants in the running of their own households, Millennials tend to respect authority without being awed by it. Thus, it is tough to tell a Millennial not to approach a senior vice president directly with a question when he or she has had the ability to e-mail the president of the United States since first grade. This generation tends to see leadership as a participative process and will learn best from managers who engage them in the learning process rather than just lecturing.

It has been noted that this group is usually not satisfied with the old command-and-control motif. For this reason, it should be no surprise that Millennials are also likely to question long-established rules and procedures. Facilitators should be prepared to handle objections easily and comfortably without sounding too officious. Remember that Millennials tend to respect authority. We have been told, all too often, that respect should be a two-way street. Nowhere is this more the case than with this new generation.

John J. DiGilio, is legal and business research librarian, Kirkpatrick & Lockhart, LLP.

Gayle Lynn-Nelson is with the LexisNexis Librarian Relations Group.

To Sum It Up - The Time Is Now!

So, yes, the Millennials are coming. Yes, they are bringing new challenges to our workplaces and to the jobs we perform. Luckily, we are armed with a great deal of knowledge that has already been amassed on this generation. Never before has a group of young people been so heavily studied and scrutinized. Whether this is a testament to the degree of hope and care that has been invested this generation or a simple reflex response to the sheer size of this group that is only now coming into its own, it provides us with an excellent point from which we can begin preparing to meet their needs. What have we learned?

We know that different generations develop different learning styles and habits. The learning styles and habits of the emerging generation have been strongly affected by the unprecedented proliferation of technology that has marked the last two decades. As younger learners, Millennials have a fantastic comfort with the electronic - especially computers and the Internet. This electronic upbringing and their early, intense playing of video games have produced a generation that responds better to training given at a quicker pace, containing a high level of interaction, and providing choices and options. We have but to provide that training.

In classes or workplaces where there is a mix of generations, a variety of techniques and approaches will be necessary to reach everyone. This is our challenge! As information professionals, we will need to foster within ourselves a creative flexibility and a willingness to adapt the design and delivery of our services when needed. These skills are not new to our profession. However, they will be at a premium in the not-so-distant future.

When it comes to our clients and colleagues, we will need to learn as much as we can about each and work to respond to their specific preferences. It will no doubt take some creative thought and equally creative programming. The key will be to think "options, options, options." We will also need to ask ourselves about the various dynamics we can create. For example, putting the generations into multigenerational, layered small groups will produce tension. However, even tension may be creatively used. Putting them into homogenous groups will tend to reinforce generational stereotypical thinking. This too is not necessarily a bad thing. It very well may assist one in meeting each participant's learning needs. Based upon our own experiences, only we can judge which is best for a given situation.

It may be helpful for us all to take some time to brush up on the sociology of all of the generations that are common to today's workplace. It may sound like a bit of work. But there are benefits. That little bit of enrichment on our end helps us acknowledge and employ the icons, language, and values that appeal to these groups. Remember, that as knowledge and service providers, our jobs often hinge on our appeal to those with whom we work and serve. Understanding the subtle nuances of what makes each generation tick can make a tremendous difference in the success of training programs and the experiences of the learners.

Finally, a though generations may come and go and each one is different, there is no reason for us to do anything less than assume the best about people. Successful leaders and trainers know the value of treating all people as if they have great things to offer. This is how we motivate our colleagues and hires to do their very best. We can use the strengths of every generation to design the very methods that will overcome the weaknesses. If we start now, we will be ready not only for the Millennials, but the generations that will follow them. Time is truly of the essence and is certainly on our side!

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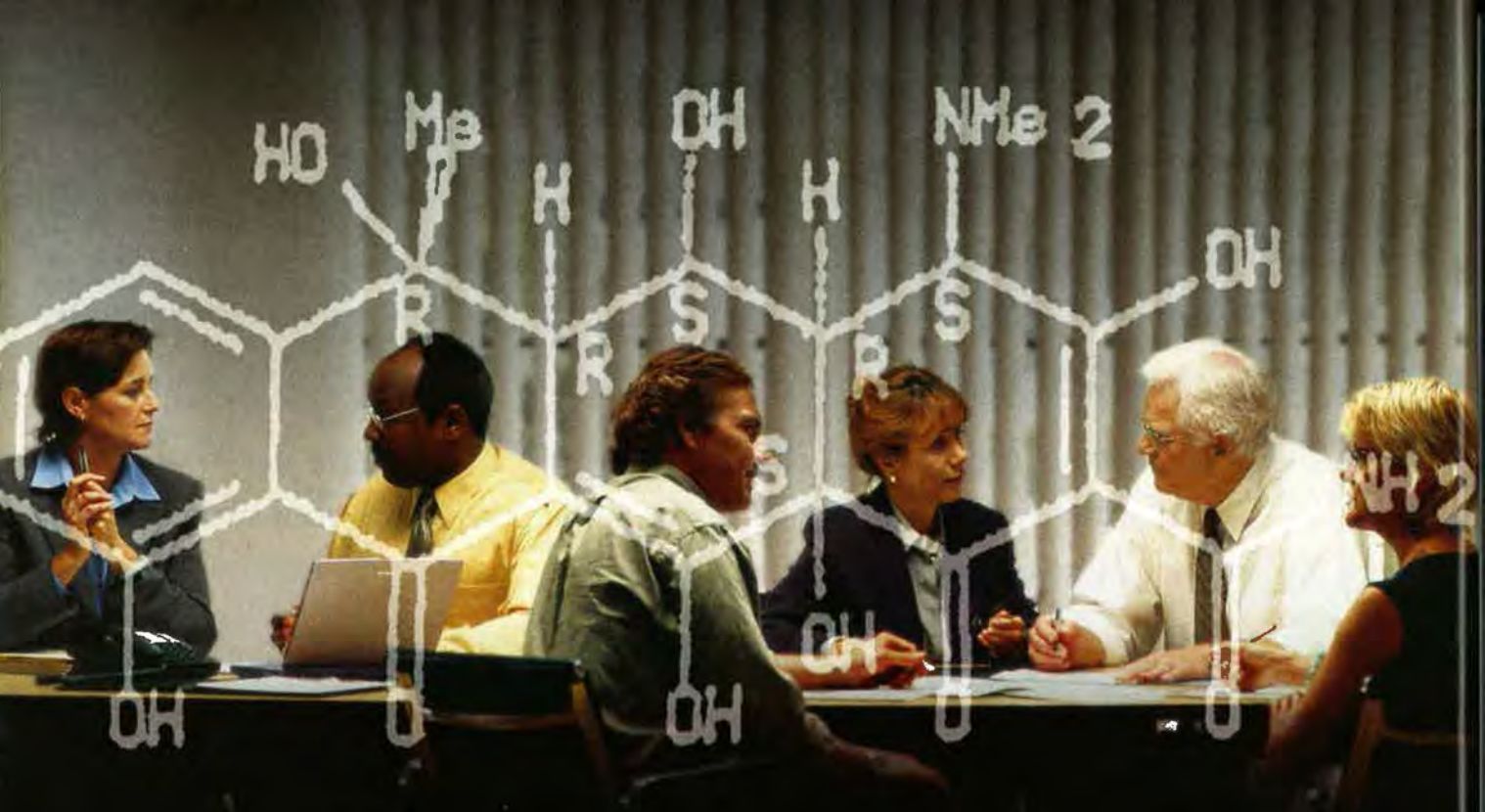

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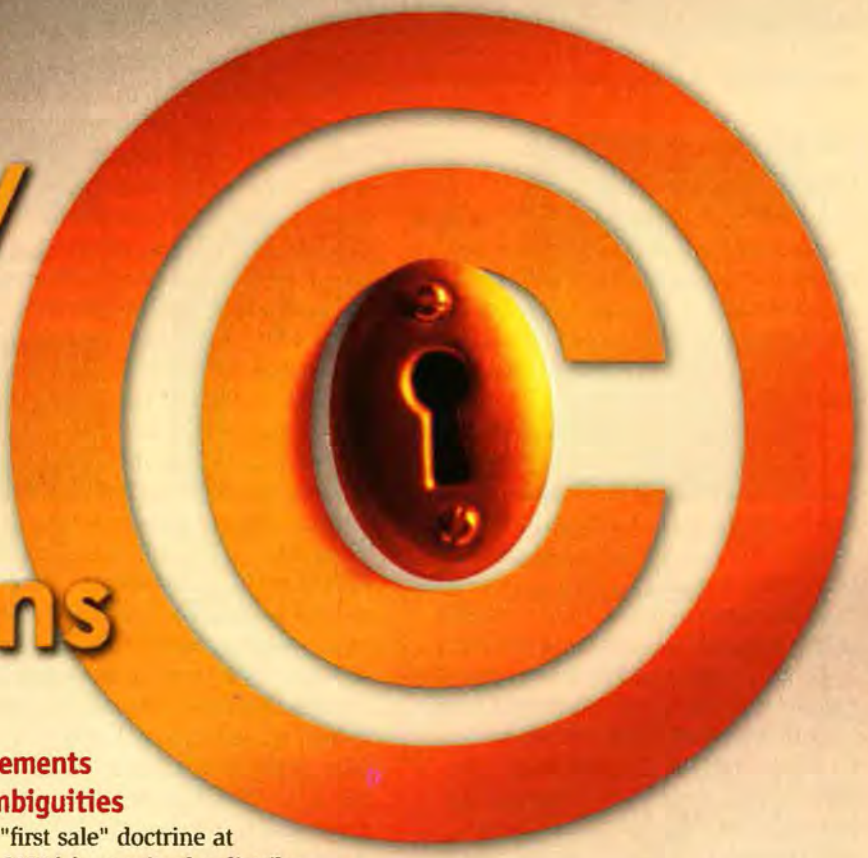

By Marcy Dunning

Complying with copyright requirements can be time consuming and frustrating. Over the past several years technology has leaped ahead of U.S. copyright law. The majority of the U.S. copyright law in effect today was written in 1976 and became effective on January 1, 1978.

Although the law has been amended in recent years, very little case law is available to interpret the act in light of the latest technology, particularly in the area of digital delivery. While the spotlight is on compliance in the areas of music and movies, journal publishers are increasingly enforcing copyright law as it applies to article, paper, and book chapter copying.

This article describe the guidelines and procedures we have developed at Access/Information, Inc., over the past several years. These include the Copyright Clearance Center reporting process and the procedures we follow when contacting a rights holder not affiliated with the center. It also discusses the process we've developed to track article-by-article inquiries and responses from rights holders.

Requirements and Ambiguities

The "first sale" doctrine at 17 USC §109(a) permits the distribution and sale of a lawfully made copy of a copyrighted work. Applying the first sale doctrine to a printed publication is simple. If you have a lawful copy, you may resell or otherwise distribute this one and only copy to a third party. It is more difficult to apply the first sale doctrine to articles distributed electronically by publishers that must be saved on a hard drive or printed out because in many cases the electronic link disappears within a certain time frame. Is saving the copy on your hard drive and then printing the copy still permissible under the first sale doctrine? Or are you now making two copies?

To guide us and ensure that we are in compliance, our intellectual property attorney has prepared a memo covering our obligations as document suppliers. Libraries that provide fee-based document delivery services as well as librarians in for-profit organizations need to establish their own written guidelines and procedures.

Why We Developed Our Procedures

Access/Information offers research and document delivery to clients internationally. We routinely obtain articles, conference papers, and reports as part of our document delivery service. In complying with copyright law and regulations, we make every effort to contact rights holders for permission to make a copy of any documents not in the public domain.

As a fee-based document delivery service that provides documents for many for-profit clients, A/I's copying of documents is not likely to fall under the "fair use" doctrine of the U.S. Copyright Act. The "first sale" doctrine, however, does apply to us. We've developed our procedures to ensure that we are in compliance with all

Marcy Dunning co-founded Access/Information, Inc., in 1981 and serves as its president. A/I provides research and document delivery services to clients worldwide.

applicable parts of the act and to create a record of the steps we take in our compliance efforts.

The Role of the Copyright Clearance Center

In business since 1978, the Copyright Clearance Center defines itself as "the largest licenser of text reproduction rights in the world." CCC manages rights by representing publishers and rights holders and licensing users of the copyrighted material.

A/I has been a transactional member of CCC since the early 1980s. Before we transmit a document to a requestor, we first check the CCC database to see whether the rights holder has granted permission through CCC for paper copies or digital distribution. If digital permission is granted, we may send the document via e-mail. If only paper copying is granted, we deliver or courier the hard copy to the client. Each document is stamped with the following copyright notice: "This material is subject to the United States Copyright Law: further reproduction in violation of that law is prohibited."

Once the order is complete, we report the transaction electronically to CCC, indicating how many copies we made and distributed to our client. Generally we make only one copy, but occasionally a client requests two copies of an item. CCC then invoices us for the appropriate number of copies and we in turn bill our client. CCC gives each transaction a number, which we record on our client's order form. A typical "quick price" record is shown below.

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When the Copyright Clearance Center Is Not Enough

If the publication is not listed as a member of CCC, we attempt to find and contact the correct organization or individual. The rights holder might be a small publisher or professional association anywhere in the world, or the rights may have been retained by the author rather than the publishing entity.

In some cases, CCC may show that permission is denied or that special permission is required for copying an item. If our client wants us to pursue the request quickly, we then attempt to contact the rights holder directly. The author assignments are the most difficult to find, particularly if the article is more than a couple of years old. We use the Internet as well as phone and print resources and do our best to track down the individual or individuals owning the rights.

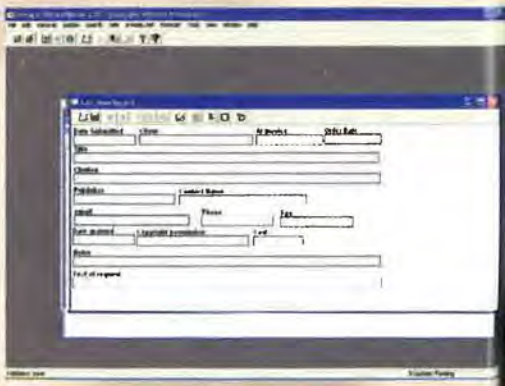
Once we have contacted the rights holder, we describe A/I, what we want to copy, and the fact that we are a fee-based company providing the document to a client that is also fee-based. We have a standard e-mail message that explains who we are and why we are seeking copyright permission and listing the item for which we are seeking permission:

> Access/Information is a document retrieval and research company located in Denver, Colorado. A client has asked us to retrieve a single copy of the following article for research purposes only:
>
> We are a transactional member of the Copyright Clearance Center (CCC). [Select which of the following text applies based on circumstances.] (We were unable to find the above referenced item listed with the CCC.) or (CCC has denied permission, and we find that this frequently means that CCC does not have an agreement with the rights holder.) or (CCC indicates that the rights holder must be contacted directly.)
>
> We are requesting your permission to make one copy of this document for our client. We do not need a physical copy of the article since it is available locally, just permission to copy. Proper notice of copyright will be stamped on this copy. Additionally, we will be happy to pay any copyright/document fee to the rights holder for this privilege.
>
> Thank you for your assistance in this matter.

Closing the Loop

One of the most important components of our guidelines is our copyright request record keeping. A/I has developed a database that includes all copyrighted items not covered by the Copyright Clearance Center. We use it to track our attempts to contact the rights holder and the responses we receive. If we have made reasonable efforts to locate the rights holder but have been unable to or have contacted the rights holder but have not received a response, we note that in the record.

The database includes fields for the date the copyright request was submitted, our client information, our invoice number, and the date our client ordered the document. It also tracks the title of the document, the citation, publisher and contact information, how the request was resolved, the date permission was granted, and the cost of the copyright. We use a notes field for additional information and paste our email message and any replies in a "text of request" field.



Finally, we print the database record and store it with the original request for five years. By using these steps we are able to track our copyright compliance procedures from the start of a request through the end of our standard retention period for client files.

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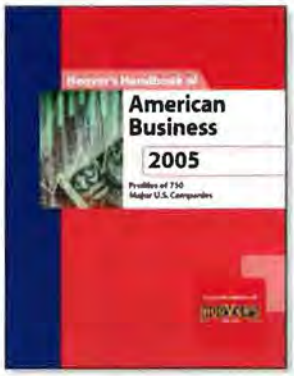

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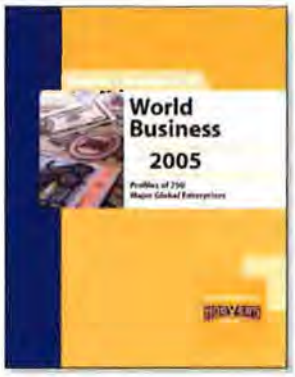

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Copyright Term and the Public Domain in the United States

By Peter B. Hirtle

The Constitution stipulates that copyright can only last "for limited times," but how long is limited?

To answer that question, it is first necessary to address a few other questions. For example, who is the author (for copyright purposes) of the work? If it is an individual, the copyright term for a work created today is the life of the author plus an additional 70 years. If it is a work of corporate authorship, the term is 95 years from publication or 120 years from creation.

For works created before March 1, 1989, the story is much more complicated. The copyright term of the work will vary depending on the following:

- Is the work published or unpublished?
- If published, was it ever published in the United States or only abroad?
- If published, was it published with a copyright notice?
- Was the work ever registered with the Copyright Office?
- Was a registered copyright ever renewed?

In order to help guide archivists and librarians who needed to determine whether a work was still protected by copyright, I developed the accompanying chart. It is divided into three sections: unpublished works, works published in the United States, and works published abroad. Within each section, the chart is further divided by date of publication or creation and the relevant factors that determine the copyright term.

A few caveats about its use are in order. First, the chart only discusses copyright term in the United States. There are many cases where a work that is in the public domain in its home country may still be protected by copyright in the U.S. Conversely, there are other works that, while in the public domain in the U.S., are still protected by copyright in their country of publication. It is conceivable that US publications or web sites that incorporate works that are in the public domain in the U.S. may be found to be infringing by a court in a foreign country if the works are made available in that country.

Peter B. Hirtle is the intellectual property officer and director for instruction and learning instruction, research, and information services, Cornell University Library.

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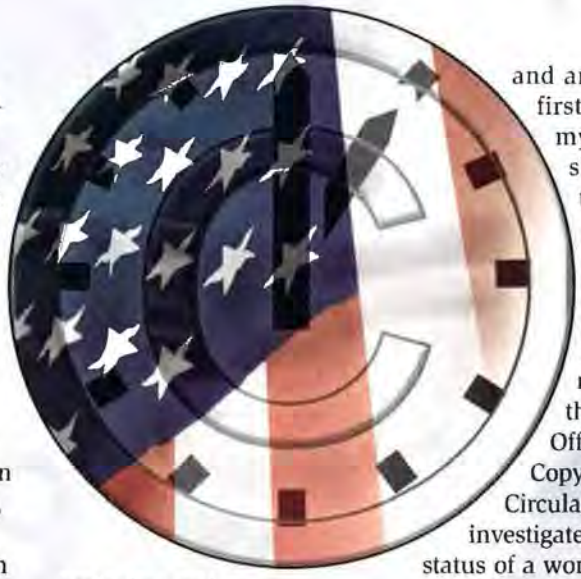

In addition, no effort is made to define what constitutes publication. In many cases this is clear, but there are often situations when it is not. For example, courts have ruled differently on whether Martin Luther King's "I have a dream" speech, which was delivered to several hundred thousand people in Washington, broadcast on television, and distributed in advance to the news media, has been published. With works of art, it is often even harder to tell whether publication has occurred.

Lastly, not all published works are eligible for federal copyright protection and hence are not covered by the chart. Sound recordings, for example, only received federal copyright protection in 1972, so the chart would not apply to any recordings made before that date. Buildings only received copyright protection in 1990, and works of the federal government have never been given copyright protection. The chart should apply to most textual, graphic, and sculptural items, however.

Regardless of the complexities in determining authorship and publication, a copyright term chart is the necessary first step in determining the copyright status of a work. This chart is in many ways just an expanded version of Laura N. Gasaway's rightly praised chart "When Works Pass Into the Public Domain" at www.unc.edu/~unclng/ public-d.htm. Other charts are available and are listed in the first footnote to my chart. You should find one that meets your need.

How can you tell if a work has been registered or renewed with the Copyright Office? The Copyright Office's Circular 22, "How to investigate the copyright status of a work," (at www-copyright.gov/circs/circ22.pdf), is a good starting point.

Registrations and renewals recorded at the Copyright Office since 1978 are available in an online database. Registrations and renewals prior to 1978 were published in the Catalog of Copyright Entries (CCE). The Online Books Page (at http://onlinebooks.library.upenn.edu/cce) has scanned many of the volumes of the CCE, and recently Michael Lesk oversaw the construction of a searchable database of the entries (see www.scils.rutgers.edu/~lesk/copyrenew.html). Since these last two resources are unofficial, they should be used with care. If you find a title in one of these resources, it is probably still protected by copyright. Not finding a title, however, is no assurance that the title is in the public domain.

For questions that cannot be answered by the chart, the new Copyright Advisory Network (at www.librarycopyright.net) is a potentially useful resource. One should also consult Stephen Fishman's *The Public Domain: How to Find Copyright-free Writings, Music, Art & More*, the single best resource on the public domain.

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Copyright Term and the Public Domain in the United States

7 July 2004

UNPUBLISHED WORKS

Type of Work	*Copyright Term*	*What was in the public domain in the U.S. as of 1 January 2004*[2]
Unpublished works	Life of the author + 70 years	Works from authors who died before 1934
Unpublished anonymous and pseudonymous works, and works made for hire (corporate authorship)	120 years from date of creation	Works created before 1884
Unpublished works created before 1978 that were published before 1 January 2003	Life of the author + 70 years or 31 December 2047, whichever is greater	Nothing. The soonest the works can enter the public domain is 1 January 2048
Unpublished works created before 1978 that were published after 31 December 2002	Life of the author + 70 years	Works of authors who died before 1934
Unpublished works when the death date of the author is not known[3]	120 years from date of creation[4]	Works created before 1884[4]

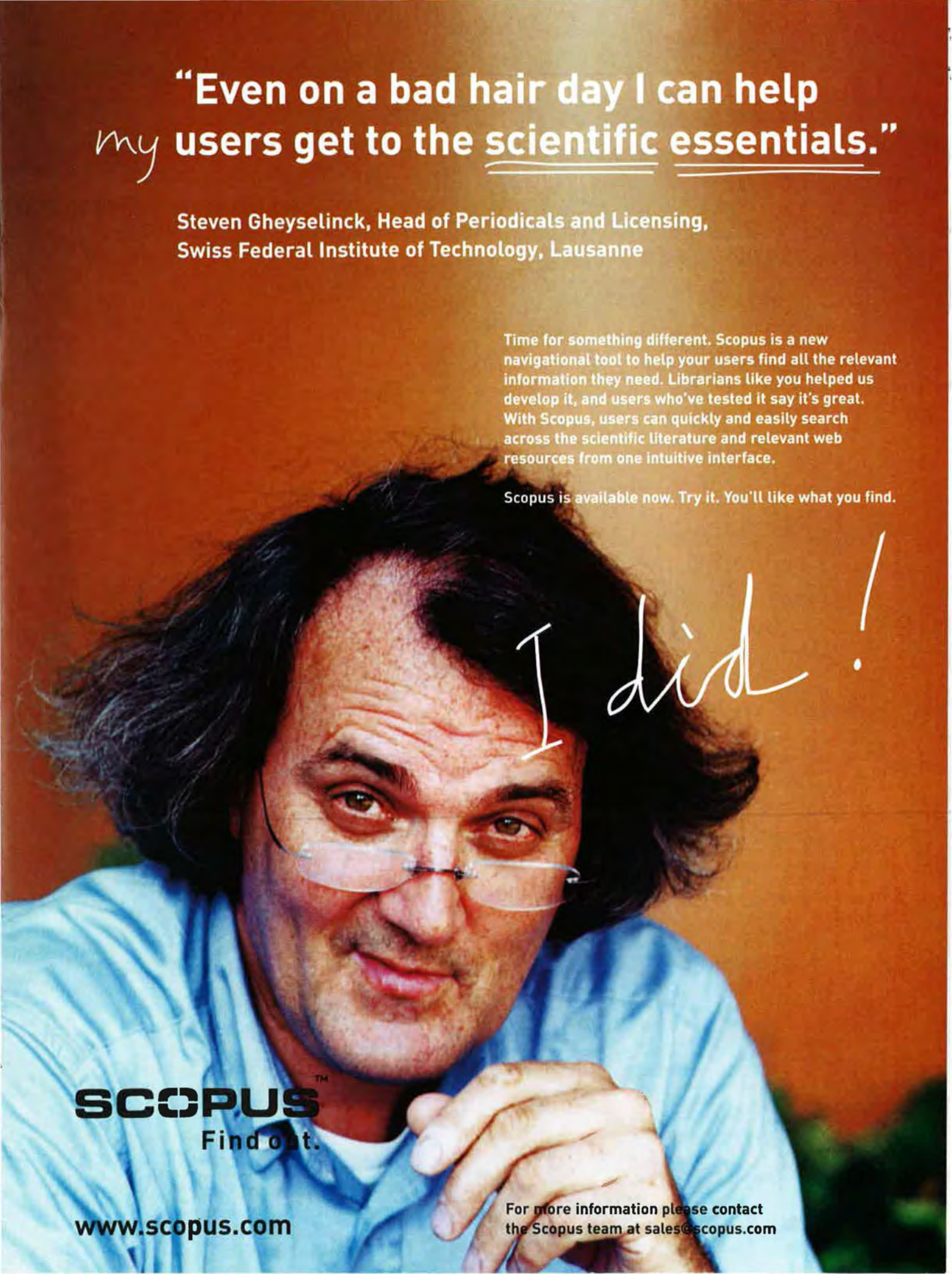
WORKS PUBLISHED IN THE US

Date of Publication[5]	*Conditions*[6]	*Copyright Term*[2]
Before 1923	None	In the public domain
1923 through 1977	Published without a copyright notice	In the public domain
1978 to 1 March 1989	Published without notice, and without subsequent registration	In the public domain
1978 to 1 March 1989	Published without notice, but with subsequent registration	70 years after the death of author, or if work of corporate authorship, the shorter of 95 years from publication, or 120 years from creation[2]
1923 through 1963	Published with notice but copyright was not renewed[7]	In the public domain
1923 through 1963	Published with notice and the copyright was renewed[7]	95 years after publication date[2]
1964 through 1977	Published with notice	95 years after publication date[2]
1978 to 1 March 1989	Published with notice	70 years after death of author, or if work of corporate authorship, the shorter of 95 years from publication, or 120 years from creation[2]
After 1 March 1989	None	70 years after death of author, or if work of corporate authorship, the shorter of 95 years from publication, or 120 years from creation[2]

Copyright Term and the Public Domain in the United States

7 July 2004

WORKS PUBLISHED OUTSIDE THE US[9]		
Date of Publication	*Conditions*	*Copyright Term in the United States*
Before 1 July 1909	None	In the public domain
Works Published Abroad Before 1978 in Compliance with US Formalities[8]		
1 July 1909 through 1922	Published in compliance with US formalities	In the public domain
1923 through 1977	Published with notice, and still in copyright in its home country as of 1 January 1996	95 years after publication date[9]
Works Published Abroad Before 1978 in Compliance with US Formalities[8]		
1 July 1909 through 1922	Published in a language other than English and without subsequent republication with a copyright notice the public domain in its home country as of January 1996	In the 9th Judicial Circuit, the same as for an unpublished work; in the rest of the US, likely to be in the public domain[11]
1923 through 1977	In the public domain in its home country as of 1 January 1996	In the public domain
1923 through 1977	Published in a language other than English, without subsequent republication with a copyright notice, and not in the public domain its home country as of 1 January 1996	In the 9th Judicial Circuit, the same as for an unpublished work; in the rest of the US, likely to be 95 years after publication date[11]
1923 through 1977	Published in English, without subsequent republication with a copyright notice, and not the public domain in its home country as of January 1996	95 years after publication date[9]
Works Published Abroad After 1 January 1978		
After 1 January 1978	Copyright in the work in its home country has not expired by 1 January 1996	70 years after death of author, or if work of corporate authorship, the shorter of 95 years from publication, or 120 years from creation
Special Cases		
After 1 July 1909	Created by a resident of Afghanistan, Bhutan, Ethiopia, Iran, Iraq, Nepal, San Marino, and possibly Yemen, and published in one of these countries[12]	Not protected by US copyright law because they are not party to international copyright agreements
After 1 July 1909	Works whose copyright was once owned or administered by the Alien Property Custodian, and whose copyright, if restored, would as of January 1, 1996, be owned by a government[13]	Not protected by US copyright law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Copyright Term and the Public Domain in the United States

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[1] This chart was first published in published in Peter B. Hirtle, "Recent Changes To The Copyright Law: Copyright Term Extension," Archival Outlook, January/February 1999. This version is current as of 6 July 2004. The most recent version is found at http://www.copyright.cornell.edu/training/Hirtle_Public_Domain.htm.
The chart is based in part on Laura N. Gasaway's chart, "When Works Pass Into the Public Domain," at <http://www.unc.edu/~unclng/public-d.htm>, and similar charts found in Marie C. Malaro, A Legal Primer On Managing Museum Collections (Washington, D.C.: Smithsonian Institution Press, 1998): 155-156. A useful copyright duration chart by Mary Minow, organized by year, is found at <http://www.librarylaw.com/DigitizationTable.htm>. A "flow chart" for copyright duration is found at <http://www.bromsun.com/practice/copyrights/copyright_durations.html>. See also Library of Congress Copyright Office. Circular 15a, Duration of Copyright: Provisions of the Law Dealing with the Length of Copyright Protection (Washington, D.C.: Library of Congress, 2004) <http://www.copyright.gov/circs/circ15a.pdf>.

[2] All terms of copyright run through the end of the calendar year in which they would otherwise expire, so a work enters the public domain on the first of the year following the expiration of its copyright term. For example, a book published on 15 March 1923 will enter the public domain on 1 January 2019, not 16 March 2018 (1923 + 95 = 2018).

[3] Unpublished works when the death date of the author is not known may still be copyrighted, but certification from the Copyright Office that it has no record to indicate whether the person is living or died less than 70 years before is a complete defense to any action for infringement. See 17 U.S.C. § 302(e).

[4] Presumption as to the author's death requires a certified report from the Copyright Office that its records disclose nothing to indicate that the author of the work is living or died less than seventy years before.

[5] "Publication" was not explicitly defined in the Copyright Law before 1976, but the 1909 Act indirectly indicated that publication was when copies of the first authorized edition were placed on sale, sold, or publicly distributed by the proprietor of the copyright or under his authority."

[6] Not all published works are copyrighted. Works prepared by an officer or employee of the United States Government as part of that person's official duties receive no copyright protection in the US. For much of the twentieth century, certain formalities had to followed to secure copyright protection. For example, some books had to be printed in the United States to receive copyright protection, and failure to deposit copies of works with the Register of Copyright could result in the loss of copyright. The requirements that copies include a formal notice of copyright and that the copyright be renewed after twenty eight years were the most common conditions, and are specified in the chart.

[7] A 1961 Copyright Office study found that fewer than 15% of all registered copyrights were renewed. For books, the figure was even lower: 7%. See Barbara Ringer, "Study No. 31: Renewal of Copyright" (1960), reprinted in Library of Congress Copyright Office. Copyright law revision: Studies prepared for the Subcommittee on Patents, Trademarks, and Copyrights of the Committee on the Judiciary, United States Senate, Eighty-sixth Congress, first [-second] session. (Washington: U. S. Govt. Print. Off, 1961), p. 220. A good guide to investigating the copyright and renewal status of published work is Samuel Demas and Jennie L. Brogdon, "Determining Copyright Status for Preservation and Access: Defining Reasonable Effort," Library Resources and Technical Services 41:4 (October, 1997): 323-334. See also Library of Congress Copyright Office, How to investigate the copyright status of a work. Circular 22. [Washington, D.C.: Library of Congress, Copyright Office, 2004]. The Online Books Page FAQ, especially "How Can I Tell Whether a Book Can Go Online?" and "How Can I Tell Whether a Copyright Was Renewed?", is also very helpful.

[8] The following section on foreign publications draws extensively on Stephen Fishman, The Public Domain: How to Find Copyright-free Writings, Music, Art & More. (Berkeley: Nolo.com, 2004). It applies to works first published abroad and not subsequently published in the US within 30 days of the original foreign publication. Works that were simultaneously published abroad and in the US are treated as if they are American publications.

[9] Foreign works published after 1923 are likely to be still under copyright in the US because of the Uruguay Round Agreements Act (URAA) modifying the General Agreement on Tariffs and Trade (GATT). The URAA restored copyright in foreign works that as of 1 January 1996 had fallen into the public domain in the US because of a failure to comply with US formalities. One of the authors of the work had to be a non-US citizen or resident, the work could not have been published in the US within 30 days after its publication abroad, and the work needed to still be in copyright in the country of publication. Such works have a copyright term equivalent to that of an American work that had followed all of the formalities. For more information, see Library of Congress Copyright Office, Highlights of Copyright Amendments Contained in the Uruguay Round Agreements Act (URAA). Circular 38b. [Washington, D.C.: Library of Congress, Copyright Office, 2004].

[10] US formalities include the requirement that a formal notice of copyright be included in the work; registration, renewal, and deposit of copies in the Copyright Office; and the manufacture of the work in the US.

[11] The differing dates is a product of the question of controversial Twin Books v. Walt Disney Co. decision by the 9th Circuit Court of Appeals in 1996. The question at issue is the copyright status of a work only published in a foreign language outside of the United States and without a copyright notice. It had long been assumed that failure to comply with US formalities placed these works in the public domain in the US and, as such, were subject to copyright restoration under URAA (see note 9). The court in Twin Books, however, concluded "publication without a copyright notice in a foreign country did not put the work in the public domain in the United States." According to the court, these foreign publications were in effect "unpublished" in the US, and hence have the same copyright term as unpublished works. The decision has been harshly criticized in Nimmer on Copyright, the leading treatise on copyright, as being incompatible with previous decisions and the intent of Congress when it restored foreign copyrights. The Copyright Office as well ignores the Twin Books decision in its circular on restored copyrights. Nevertheless, the decision is currently applicable in all of the 9th Judicial Circuit (Alaska, Arizona, California, Hawaii, Idaho, Montana, Nevada, Oregon, Washington, and Guam and the Northern Mariana Islands), and it may apply in the rest of the country.

[12] See Library of Congress Copyright Office, International Copyright Relations of the United States. Circular 38a. [Washington, D.C.: Library of Congress, Copyright Office, 2004].

[13] See 63 Fed. Reg.19,287 (1998), Library of Congress Copyright Office, Copyright Restoration of Works in Accordance With the Uruguay Round Agreements Act; List Identifying Copyrights Restored Under the Uruguay Round Agreements Act for Which Notices of Intent To Enforce Restored Copyrights Were Filed in the Copyright Office.

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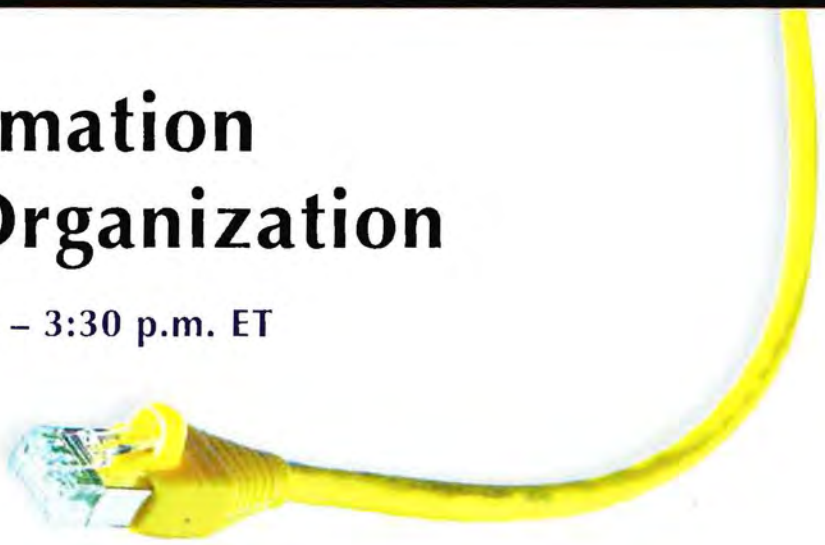

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U.K. Copyright Law Leaves Much Open To Interpretation

By Paul Pedley

Most people are not interested in copyright for its own sake or as an academic subject. They simply want to be able to copy material with the confidence that they are doing so lawfully.

The problem is that copyright law is extremely complex and doesn't provide the certainty that everyone wants. There are two key reasons why this is so.

First, there are a number of key words and phrases in the [U.K.] Copyright Designs and Patents Act 1988 that are left undefined. They include: original, substantial, reasonable, fair dealing, and copying for a commercial purpose.

Second, in the legal system of England and Wales, case law plays an important part. Legal cases present specific problems out of which a point of law is extracted. The point of law is known as a precedent, and it is binding on other courts at the same or a lower level in the hierarchy. So when one wishes to understand copyright law, it is necessary to take into account both statute law and any relevant case law.

Authorization is needed for any copying of material that is protected by copyright or database right. That authorization could be in the form of statute (by one of the permitted acts or copyright exceptions) or getting the direct permission of the rights holder by entering into a contract or license.

It is not always necessary to get the direct permission of the rights holder. For example, if you are sure that your copying falls within one of the permitted acts (or copyright exceptions), then this is, by definition, a lawful use of a work, even though it has not been authorized by the publisher. The problem is being able to have that certainty that the copying really does fit within a copyright exception and that a court would take the same view.

When you contact the rights holder directly for permission to copy, you should provide them with as much information as possible about what it is you want to copy and what it will be used for. The request should contain details of:

- Author and title of the extract you wish to reproduce.
- Author and title of the publication in which the extract appears.
- Page range.
- Date of publication and, in the case of journals, the volume and issue numbers.
- The number of copies to be made.

If you are going to be requesting copyright clearance from rights holders on a regular basis you should consider developing a standard form for this purpose. There is an example of a standard form on page 73 of Sandy Norman's book "Practical copyright for information professionals: the CILIP handbook" which is published by Facet Publishing.

Even if you have a contract to copy content, you have to think about whether this covers what you want to do in terms of:

- How many people you are sending the material to.
- The status of those people. (Are they in-house employees? Are they freelance? Are they clients?)
- The location of the people. (Are they in your head office or are some in satellite offices? Are they all in the same country?)
- The purpose for which the copying is done. (For example, if there is an article in a newspaper or magazine which is quite complimentary about your company, are you allowed under the contract to copy the material for use by the sales force as a sales aid?)

Copyright is not infringed unless the whole or a substantial part of a work is copied (s16 of the CDPA 1988). The problem is determining what is a "substantial part," because that is one of the undefined terms in the act. What is clear, though, is that this could be qualitative or quantitative.

One question people ask is whether they would still be breaching copyright if they were to copy out a text by hand

or by typing it into a word processor. The answer is yes, that to copy the content as a sequence of words would be an infringement. What it would avoid, though, is copyright infringement in the typographical arrangement of the work.

The Copyright and Related Rights Regulations 2003 introduced a number of new offenses. They include:

- Circumvention of technological measures.
- Communicating a work to the public where this affects prejudicially the owner of the copyright.
- Removal or alteration of electronic rights management information.

Because of the lack of legal certainty, copyright is really a question of managing risk. If I had to prioritize a number of activities in terms of the level of risk, then they would be:

Low risk

- Copying for users under the "Library Regulations."
- Single copying.
- One article or a reasonable amount.
- Copying where a declaration form is used.

Medium risk

- Fair dealing.

High risk

- Copying whole works.
- Making multiple copies of the same item.
- Systematic single copying.
- Any commercial exploitation.

With the implementation of the Copyright and Related Rights Regulations 2003, fair dealing only covers copying for a noncommercial purpose. There is also a requirement to stay within the agreed safe copying limits, which are:

- One article from any one issue of a journal or periodical.
- One chapter or 5 percent of extracts from a book.

The fair dealing exception, which allows limited copying for noncommercial purposes or private study, would not allow you to place digital copies on a network and, unless it is impracticable to do so, you must acknowledge all copies.

Each organization will have its own requirements for copying content and will need to develop a policy that reflects those needs. In order to demonstrate that they are taking copyright seriously, there are a number of steps that can be taken:

- Place copyright posters prominently next to photocopiers, scanners, and computer terminals.
- Set out your organization's copyright policy in places such as the staff handbook.
- Publish a statement on responsible use of the intranet.
- Circulate a guide to copyright written by the in-house lawyer.
- Create a set of frequently asked questions that deals with the typical uses your organization makes of copyright-protected material.
- Organize internal training on copyright that is tailored to the needs of your organization.

The corporate sector has been particularly affected by the changes brought about by the Copyright and Related Rights Regulations 2003. It is very likely that they will need to take out licenses with organizations such as the Copyright Licensing Agency(CLA) or the Newspaper Licensing Agency in order to enable them to continue doing lawfully what they may in the past have felt able to do under the fair dealing exception. Through its Copywatch initiative and website, CLA is offering rewards of up to GBP 20,000 for reliable information about illegal photocopying or scanning leading to a successful licensing outcome or to a legal action in the corporate sector.

For information professionals, copyright is an ethical issue just as much as it is a legal one. The Chartered Institute of Library and Information Professionals' new ethical principles and code of professional practice says:

"The conduct of members should be characterized by ... respect for, and understanding of, the integrity of information items and for the intellectual effort of those who created them."

It goes on to say that "Members should ... defend the legitimate needs and interests of information users, while upholding the moral and legal rights of the creators and distributors of intellectual property."

Paul Pedley is head of research at the Economist Intelligence Unit in the United Kingdom and has previously worked in the information departments of a law firm, property developer, and in a number of government departments. He is a fellow of the Chartered Institute of Library and Information Professionals; represents Aslib, the association for information management, on the Libraries and Archives Copyright Alliance; and is on the steering group of the Joint Information Systems Committee Legal Information Service. He also is editor of KeepingLegal, http://www.KeepingLegal.com. The service covers legal issues affecting the information profession such as data protection, copyright, and freedom of information. He regularly runs training courses on copyright, data protection, and freedom of information, as well as on Internet topics such as the invisible Web. He is not a lawyer and is not able to give legal advice. The contents of this article do not constitute legal advice and should not be relied upon in that way.

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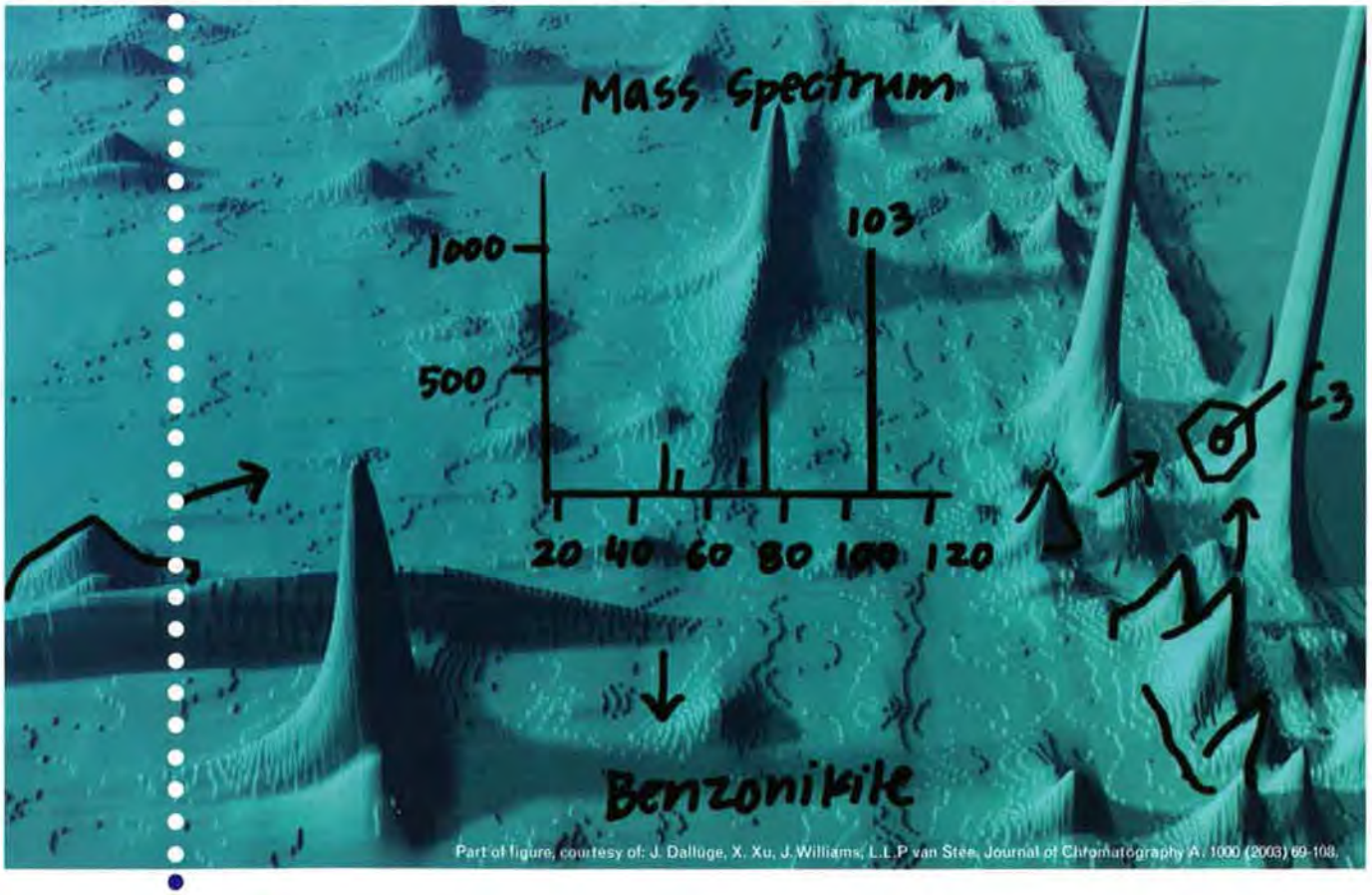

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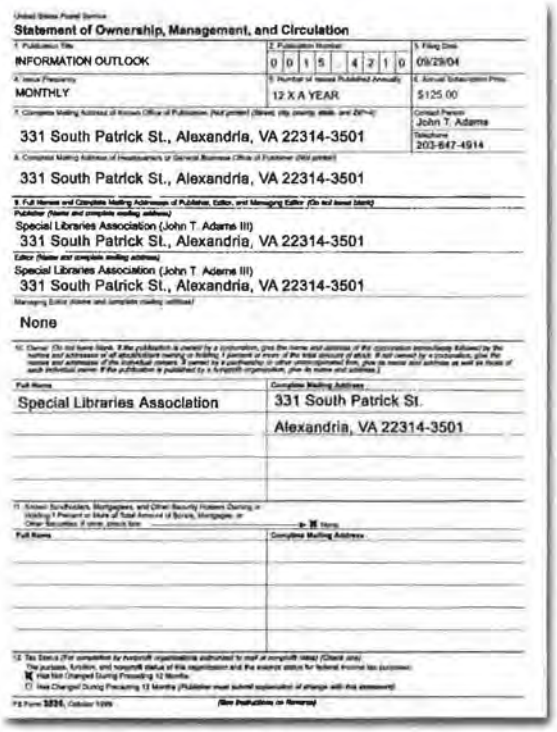

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Copyright in Translations

By Laura Gasaway

The Copyright Act provides that copyright subsists in any original work of authorship that is fixed in a tangible medium of expression. Originality means that the work was not copied from someone else and possesses at least a small amount of creativity.

Does the work of translators and indexers meet the requirements for copyright? The matter has been debated among indexers and translators for years, and the answer may not be the same for translations as for indexes and may differ for various types of either. The Copyright Act actually mentions both translations and indexes. This column focuses on translations; next month's will address the copyrightability of indexes.

A translation is a derivative work, and only the copyright owner can authorize a translation that will be distributed. This envisions a work that is translated into another language and distributed in parts of the world where that language is spoken. Derivative works are infringing if they are not created with the permission of the copyright holder. Thus, a work of fiction or a best-selling biography cannot be translated into French and distributed without the original author's or copyright holder's permission. If the author authorizes a French translation, the author owns the copyright in the translation since it is a work for hire. According to the statute, for a work for hire, the employing party is the author. In fact, the translator's name may not even be revealed in the work.

In 1976 UNESCO recommended that member states ensure through legislative action that translators be given copyright protection because of the importance of translations in culture and development, including translations of scientific and technical literature. It defined translations broadly, whether the initial work or the translation is intended to be published.[1]

The United States has not generally followed this recommendation.

There are translations that definitely would meet the originality requirement – for example, a new translation of an ancient Greek play or epic poem. The underlying work is in the public domain; thus, the translator may claim copyright if she is working from the original or an early version. Although it is a derivative of a public domain work, there is likely enough originality to make the translation eligible for copyright since these original works often exist only in fragments and different versions.

There is a second type of work for hire where there is no formal employment situation but when the translation nevertheless may be considered a work for hire. According to section 101 of the Act, a work specially ordered or commissioned for use as a contribution to a collective work is also a work for hire. The statute then includes a list of the nine types of works to which this may apply, and one of these is a translation; but the parties must agree in writing that the work will be a work for hire if it falls into one of these categories in which case the employer is the author and owns the copyright. Thus, there are three requirements to make the non-employment situation work a work for hire:

1. The work must be specially ordered or commissioned.
2. The work must fall into one of the nine listed categories (which translations do).
3. There must be a writing specifying that the work is a work for hire.

Other Translations

A more common situation faced by libraries, especially those in the for-profit sector, is when the library engages the services of a translator or translation service to translate a scientific or technical article for use within that company. This activity does not usually generate copyright concerns, but it certainly could. An article is translated and a single copy is delivered to the translator's customer (a company). Traditionally, that copy is passed around to the researchers who need to see it. The translator is paid for his services, but in no way claims copyright in the translations he produces; the copyright is in the underlying article. What happens when a company decides that it wants to digitize these works and make them available over the Internet? Over the corporate intranet?

The answer is clear for distribution over the Internet: the company has caused an unauthorized derivative work to be created and has infringed the copyright in the original article by distributing the translation. Posting something on the Internet is the equivalent of publishing the work. Absent permission from the owner of the copyright in the article, posting is infringement.

The answer is less clear for internal use of the translation. Few copyright holders have complained when a translation service produces a translation for a single corporate client. Whether it has been considered fair use or not by copyright holders is not known. Even when applying the four fair use factors, it is not clear whether this type of translation is a fair use.

Purpose and character of the use is for research, scholarship, etc., but the *Texaco*[2] decision held that companies in the for-profit sector are less likely than nonprofit users to be able to claim fair use under this factor.

Nature of the copyrighted work might favor such a translation since the underlying work is a scientific or technical article, factual in nature.

The amount and substantiality factor does not favor a finding of fair use in this situation since the entire work is reproduced by the translation.

Market effect is more difficult to calculate. The article is not available in English; thus, in order to use the information in the article, it must be translated. The company has paid for one copy of the article in its original language, either through a subscription or because it has acquired the copy from an authorized document delivery service. Further, only a single copy of

the translation is produced to permit its use within the company.

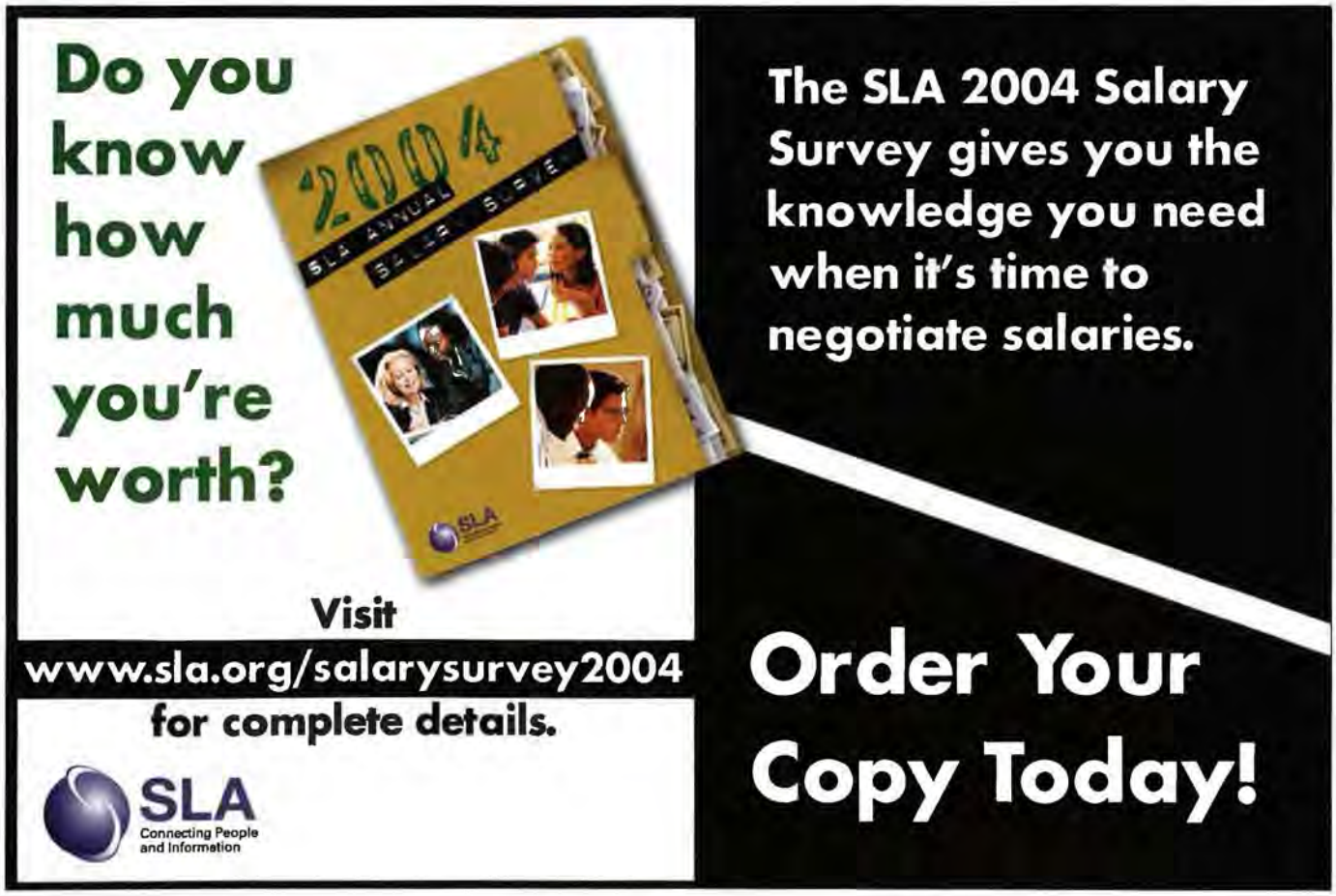
Most translations of scientific and technical literature are works for hire in a sense, but not in the copyright sense. Typically, in copyright law, a work for hire relates to the underlying copyrighted work. Here, the company hires a translator, but the company has no ownership rights in the copyright of the underlying article. Thus, it is not a work for hire under the copyright law.

Corporate and government agency libraries have routinely retained copies of these translations produced for their staff. Recently, these libraries have considered scanning the translations and putting them on an intranet so that they are accessible by all of the employees of that organization. Clearly, this amounts to mass reproduction and distribution of the translation; further, the translation is an unauthorized derivative work. While having the article translated and one copy maintained in the library may be fair use, wide distribution via an intranet is unlikely to be fair use. It is possible that the publisher would grant permission for posting the translation on the intranet, but permission should be requested before undertaking such distribution.

So some translations may qualify for copyright protection by possessing sufficient originality, but generally they are works for hire. Whether an unauthorized translation of an article produced for a particular company is a fair use is not clear. Distribution of these unauthorized translations, whether internally on an intranet or on the Internet, likely is infringement. Moreover, in this situation, the company is the infringer, not the translator who produced a single copy for use within the company.

[1] United Nations Educational, Scientific and Cultural Organization, Recommendation on the Legal Protection of Translators and Translations and the Practical Means to improve the Status of Translators, at http://portal.unesco.org/en/ev.php-URL_ID =13089&URL_DO=DO_TOPIC&URL_SECTION=201.html.

[2] American Geophysical Union v. Texaco, Inc, 60 F.3d 913, 930-31 (2d Cir. 1994).



Lessons from the Past Require Preservation

By Stephen Abram

So there I was in Buenos Aires at IFLA and I picked up the local English language newspaper and, to my surprise, found two great cautionary tales about library preservation projects!

Cautionary Tale #1

During the Qing Dynasty in China (1644-1911 CE), there was a powerful emperor, Qianlong. He was very interesting – a real Renaissance guy. He reigned for almost 60 years, from 1736 to 1795, ruled 300 million people, and achieved a number of great intellectual and cultural achievements. In addition to being a musician and calligrapher, he wrote over 44,000 poems and thousands of essays.

He was also intimately interested in the workings of government and documenting decisions and culture. He sponsored, hundreds of years ago, a massive project to have all surviving Chinese written works from time immemorial acquired, copied, and preserved. Reportedly, it took 300 scholars and 3,600 scribes about 10 years to finish the project. In the end, the resulting archive contained 4.2 million pages. Although this doesn't seem large through the filter of Internet-weary eyes, it was quite an accomplishment in its time.

Then again, it might have been even more powerful if Qianlong hadn't personally reviewed all of China's literary history and either edited it or destroyed the thousands of items he determined were "anti-imperialist." Hmmm ... (Source: *Buenos Aires Herald*, p. 12, August 29, 2004)

Cautionary Tale #2

The Conquistadores' influence on the history of South America is probably unparalleled in human history. From the genocide of millions of native people (possibly the largest in world history) to the destruction of cultures vibrant and diverse, it is clearly unimaginable what was lost.

When the conquerors arrived, there was a vibrant continental mosaic of cultures – advanced and literate. Within decades, the destruction was ordered of all of their books and libraries. Since the conquerors could not read the native books, they deemed them heresy. They were diligent in their haste and accuracy to destroy all of the written word of these cultures. Today, it is reported that only four books remain from the libraries of the indigenous South American cultures. Hmmm... (Source: Buenos Aires Herald, p. 13, August 29, 2004)

Today we are immersed in a debate about cultural properties, sustainability, and virtual access to historical records, along with standards for long-term access. The two tales above highlight one of the great contradictions of librarianship. We must select the best content, sometimes discard "irrelevant" materials, and organize access. Then again, we strive for comprehensiveness and completeness in the context of nonpartisan and unbiased collections.

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Questions We Need To Ask

Neil Beagrie, JISC and British Library Partnership Manager, says that as the volumes, heterogeneity, and complexity of digital information grow, the issue of digital preservation becomes urgent, because a serious and widening gap has developed between our ability to create digital information and our infrastructure and capacity to manage and preserve it over time.

The future, at worst, could become a "digital dark ages," unless that dismal prospect is averted by attention to organizational issues such as data policies and implementation, collaboration within and between organizations, and the development of greater international collaboration and greater political will in addressing the problem." ("Digital Information will never survive by accident, Aug 11, 2004 - http://www.jisc.ac.uk/index.cfm?name=news_digital) Mr. Beagrie is a wise man. So we need to ask ourselves a few questions:

1. How can we avoid bias in selection of materials for preservation? Are we biased toward our own culture and our own Western philosophies? If so, on a global scale does this risk the intellectual and cultural diversity needed for future generations?

2. Is it time to throw out our selection and collection development ideas, principles, and procedures and think again? Has technology reached the point where we should consider bulk-loading massive archives of historical items to protect them from destruction and war? It seems that most wars result in the destruction of that civilization's libraries – the record of its culture. War doesn't seem to be going away. Let's learn from history and the sad destruction of libraries in Cleopatra's Alexandria, 1812's Toronto and Washington, D.C., Kosovo in the 1990s, and today's Iraq and Afghanistan.

3. Is it time to really prefer post-coordinate indexing and display over pre-coordinate indexing. If the choice is between human-created metadata and converting more content – shouldn't we prefer to convert more? We can always index later. Some tools, like Convera and Northern Light, offer elegant solutions to search and discovery that are quickly implemented. There is a conflict between doing it right and getting more done. Let's not take our eye off the big prize: more content available to more people and preserved forever.

4. We often talk about "enduring value" as one of our great filters to make choices about collection development and preservation. We use this filter to select indexable items, books for collections, and articles for databases. Who are we to decide? How many of us have noticed the simple leaps from newspaper articles that were indexed selectively, to full text databases that only removed syndicated content and ads and were free text-searchable, to full-image databases that covered everything but used shallow indexing. Frankly, I have found the archival databases to be a godsend with the removal of editorial choices of the indexer.

I have no clear answers to these questions and I'll bet that there are many answers to each situation. There are many experts out there who can argue both sides.

I do, however, remember hearing Rich Wiggins of the University of Michigan speak on several occasions where, if memory serves, he calculated the cost of converting the entire Library of Congress to electronic format to be less than $10 billion and the ability to achieve this in under a decade. This included scanning, OCR and storage, and more.

That's about the cost of about six weeks of Iraqi conflict. Money seems to have been found easily for that - perhaps it's time to fight a war on forgetfulness and ignorance of our history and other cultures. If we want to ensure the preservation of the widest ranges of cultures, perspectives, and thought, we'd better get thinking and acting on it.

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New: The 2004 SLA Salary Calculator

By John R. Latham

The new 2004 SLA Salary Calculator is part of the 2004 SLA Annual Salary Survey.

The calculator is an online interactive tool to analyze salaries based on multiple characteristics, rather than the two-dimensional functionality of the print versions. It has the great advantage of enabling you to drill down to a specific set of characteristics to compare your salary to that of other information professionals who are just like you. You can get instant feedback as you investigate how salaries vary based on characteristics such as:

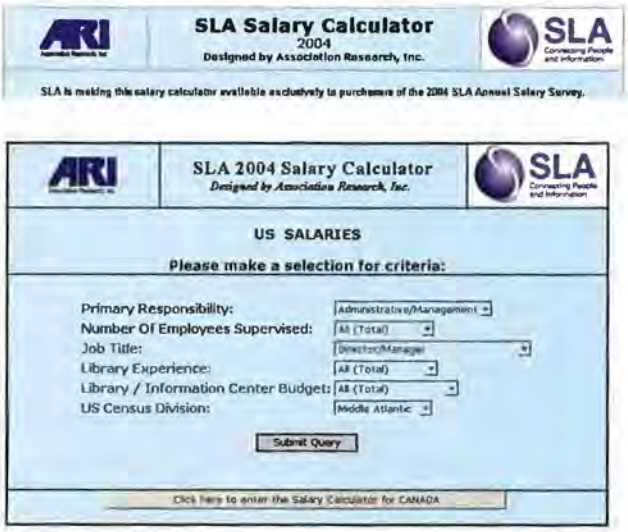
- Primary responsibility
- Job title
- Library/information center budget
- Library experience
- Number of employees supervised
- Location (US Census District or Canadian Region)

The Salary Calculator incorporates predetermined ranges or brackets, such as "Budget under $100,000," "$100,000 to $999,999," and "$1,000,000 or more." After you select the desired combination of criteria, the Salary Calculator computes the average (mean) salary as of April 2004 for all survey respondents in the database who meet all of the criteria you selected.

Not only can you match your current situation, you can run some "what if" scenarios, such as "How much salary might I earn if I moved to a different region, changed responsibilities, and worked in a larger information center?" To avoid mixing US, and Canadian, denominated salaries, you first select a country and then access the other selection criteria.

The more selections you make, the smaller the number of individuals that meet all of the criteria will be, and the return may be "Insufficient Data for Criteria." If this happens, hit the back key and reduce your selections. The Salary Calculator will not answer every question, but it will put your worth as an information professional in a new light.

To gain access to the Salary Calculator, buy the Salary Survey at www.sla.org/salarysurvey.



Changing Roles of Content Management Functions - 2004

The first two parts of Outsell's 2004 benchmarking series "Changing Roles of Content Management Functions," have now been published. Executive summaries of the full reports, available to SLA members at www.sla.org/changingroles, show some contrasting comparisons between the corporate and government sectors. In the first briefing, which covers viewing the corporate sector, key findings were:

- Information professionals dominate content management functions.
- Budgets are significantly higher for content management functions across the enterprise.
- Content management functions have moved higher up the chain of influence.
- Virtualization is a silent marketing tool.
- The fear of outsourcing is fading.

In the second briefing, on the government sector, the key findings were:

- The majority of government content managers are information professionals.
- Budgets are significantly lower for content management functions.
- Staffing levels have declined for the second year in a row.
- The move toward digitization has slowed.
- Government content managers appear to be focusing on internal groups of users.

It is disappointing to see that budgets are significantly lower and staffing levels have declined in the government sector, but it is encouraging that budget levels are projected to remain constant for 2005. Content management functions in the corporate sector appear to be more highly valued than in the government sector in that budget levels increased by 11 percent in 2004 over 2003 and are projected to increase by another 11 percent in 2005.

Benchmarking studies such as these are useful management tools, and the examples above show that our colleagues in the government sector are fighting an uphill battle. Even in the corporate sector, however, we cannot be complacent and must be prepared to justify our value by providing the resources our customers or users need in a timely and cost-effective way.

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