

Logo

Licensing

December 10, 1997

MEMORANDUM

TO Bobbie
FROM Noa
RE Product licensing for the Atlanta Olympics

- Bob Hollander served as the vice-president at Atlanta Centennial Olympic Properties, the marketing arm of the Olympics, and is now President of CART Licensed Products LP.
- The designated licensing companies were permitted to use the various Atlanta Olympics logos and markings on their products, and they could promote themselves as official event licensees.
- Corporations interested in being sponsors for the 1996 Olympic Summer Games paid \$40 million. Smaller businesses, however, put the Olympic rings and logos on products ranging from T-shirts to hot sauce, from warm-up suits to diamond brooches for a fee ranging from 10% to 15% of sales. 120 companies paid for rights to sell 1,000 Olympic-licensed products. Champion Products, Hanes, and Anheuser-Busch were among the bigger companies. Most of the 120 licensed companies were smaller, with sales \$5 million to \$10 million.
- The Atlanta Committee for the Olympic Games (ACOG) set rigid standards for those companies applying for licensing. All companies had to meet demanding sales targets, product quality standards, and pay minimum royalty payments. Said Bob Hollander "We have been very selective in who we've picked. We looked for companies with high-quality products, experience in licensing products, (which) are currently distributing the products through broad distribution channels and have a strong financial base." The process of getting the license included filling out an extensive application, and financial and credit checks by the organizing committee.
- Typically, licensees agree to pay 5% to 12% of wholesale revenues to the licensor over the period of the agreement; the specific percentage depends on the industry and how hot the property is. Royalty agreements almost always include a guaranteed minimum return to the licensor and advance payment of typically 20% to 50% of that guarantee.
- ACOG set a targeted \$100 million in royalty payments from licensees. The pressure of meeting these minimum royalty payments at 15% forced many of the companies to boost their prices, dampening sales.
- In May 1996 the U.S. Olympic Committee threatened to sue the Postal Service over a licensing dispute involving reproduction of the commemorative Olympic stamp on souvenir items. The dispute centered on the fact that United Parcel Service - not the

Postal Service - was an official worldwide Olympic sponsor of the Atlanta Summer Games. Ultimately the U.S. Olympic Committee and the United States Postal Service reached an agreement that allowed the Postal Service to put its Olympic postage stamps on T-shirts and other souvenir items. The Atlanta Centennial Olympic Properties, a marketing venture between the U.S. Olympic Committee and the Atlanta Committee for the Olympic Games, was granted exclusive licensing rights for the postage-stamp artwork.

- Product licensing has taken off for U.S. manufacturers in the past few years. Driven largely by small firms, the field expanded by 5% last year to a record \$70 billion worth of business in the United States and Canada, following a 7% gain in 1993 over the previous year.

December 12, 1997

MEMORANDUM

TO **Bobbie**
FROM **Noa**
RE **Inaugural product licensing**

- Based on a conversation I had with Ken Stern, who was one of the Clinton-Gore/Inaugural lawyers I learned the following information:
- The Presidential Inaugural Committee set up a license agreement to produce and sell a discreet number of products with the Inaugural logo.
- The company with whom they dealt was Financial Innovations in Rhode Island which is owned by Mark Weiner.
- Mark Weiner sub-licensed some Inaugural products to Steve Schwat.
- They marketed some of the Inaugural products on QVC aka "The Home-Shopping-Network."
- Two people with additional information would be Debbie Wilhite or Debra Ashford 637-8646.

Ruby Shamir
12/09/97 06:03:54 PM

Record Type: Record

To: All Staff, All OPD Users, All WHO Users

cc:

Subject: Millennium Logo Competition

**THE WHITE HOUSE AND THE NATIONAL ENDOWMENT FOR THE ARTS
ANNOUNCE A MILLENNIUM LOGO COMPETITION**

NOTE CHANGE IN DEADLINE DATE

The White House Millennium Council and the National Endowment for the Arts announced a competition for a Millennium logo on November 26. The winning graphic design will be used by the White House and the Executive Branch of the government as a symbol and logo for official millennium projects across the United States. The contest is open to all American citizens or permanent residents of the United States. Entries may come directly from individuals or from graphic design firms.

The White House Millennium Council is a multi-year initiative to mark the end of the 20th century and the beginning of the new millennium. The Program will celebrate American achievement, recognize and initiate projects, and engage every sector of society in conveying our rich heritage to future generations. The White House Millennium Council prepares for the new century by "honoring the past and imagining the future." It will highlight projects that recognize the creativity and inventiveness of the American people, and that focus on culture, scholarship and scientific exploration.

The President and First Lady have invited all Americans to take part in the program by "giving gifts to the future -- gifts that will help rekindle our spirit of democracy, renew our commitment to citizenship, and unleash the full creative and intellectual potential of the American people as we chart our common future." The winning graphics design package should reflect and embody this spirit. The winning design will be unveiled in the White House in early 1998.

The year 2000 also coincides with some of the federal government's most important milestones -- the 200th anniversary of presidents occupying the White House, the 200th anniversary of the first meeting of Congress in the Capitol, and the 200th anniversary of the Library of Congress. The logo may be used for the White House celebration and should allow for specific language and design to be

added to the base package to specifically commemorate this anniversary.

The National Endowment for the Arts will manage the initial phase of the design competition with the final selection to be made by a panel of professional designers. The artist of the winning logo will receive a professional fee to create the final design.

Entries should be sent to :

MILLENNIUM LOGO, NATIONAL ENDOWMENT FOR THE ARTS, ROOM 523
1100 PENNSYLVANIA AVENUE NW, WASHINGTON DC 20506-0001

Before making a submission, please obtain entry specifications from the National Endowment for the Arts website at <http://arts.endow.gov> or call (202)682-5013

Entries must be postmarked by January 15, 1998. The winning design will be chosen and awarded in January, 1998. Entries will not be returned.

Questions about the contest should be addressed through e-mail to millennium@arts.endow.gov

Additional information about the White House Millennium Program may be found on the World

Wide Web at <http://www.whitehouse.gov/Initiatives/Millennium/index.html>

Beth Newberger
Lisa Hertzner
Noa
Sanjay

Licensing + Trademarks

GSA atty - ~~John~~ ^{Tammy} Cornell

- No problem in getting a trademark --
quick search to avoid dup. -- fees (usually
waived for exec. branch but fees remain.)

- Can license the logo and collect
\$ for it. Prob. arises w where
the \$ goes. Treasury would get
the \$.

- Existing except --- to this
~~policy~~ statute --- would need
legis. to allow us to rec
proceed

* - also can set up a fund.
that would grant the
rights to own & design the
profits --- profits can
then receive profits.
(ala Nat'l Park fund. w
Easter eggs.)

- 3rd party
to admin!
-- people
w bus
sense who
will protect
the logo

Three
problem

- 1- SPRS --- use of logo. to ensure
it's only used appropriately
- 2- accountability for the money
need strict guidelines for \$ flow.

3. Many of these deals ^{could} ~~can~~ be
constructed as pol. deals for the list
- must be bi-partisan

< Ownership of logo could be held by
the gvt/millen. Council
or by a 3rd pty ~~admn~~ ^{entity (e.g. foundation)} (profit/non-profit)

would ~~fit in~~ keep controls while
reducing the chance for \$ misgmt/
embarrassment.

Must ~~decide~~ ^{decide} upfront what the
main objectives ^{is/are} -- to
grant the logo licenses &/or to
raise \$.

A Suggests a meeting w Larry Correll

< Options

- Statute
- Foundation
- Hybrid

< Other possible aff. orgs

- JFK Center Foundation
- YSA
- Dept. of E.P.

WITH THE COMPLIMENTS OF

ERIC J. SCHWARTZ

833-4198

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The International Guide to Trademarks: compiled with the assistance of trademark experts worldwide, this reference tool cites many trademark laws and administrative guidelines for more than 150 countries around the world.

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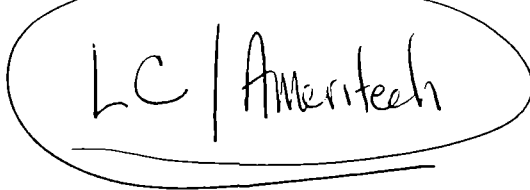


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APPLICATION DEADLINE

November 3, 1997 (postmark)

AWARD ANNOUNCEMENT

April 1998

CHECKLIST OF APPLICATION ELEMENTS

An application should contain the following elements arranged in this sequence:

- ☐ Application cover sheet
- ☐ Executive summary
- ☐ Table of contents
- ☐ Narrative
- ☐ Budget
- ☐ Appendices

Applicants should submit twelve copies of the completed application. One copy should have an original ink signature. All pages of the application should be printed single-sided, single-spaced, and numbered consecutively. Applications should be stapled or clipped, but not enclosed in binders. Please provide 10 extra copies of all printed or bound materials in appendices (e.g., published finding aids, vendor literature.) The narrative of the application should not exceed ten pages. No extensions to the deadline will be granted.

The Library of Congress
Washington DC 20540-1340
Telephone: (202) 707-1087
E-mail: lc_ameritech@loc.gov
<http://lcweb2.loc.gov/ammem/award/>

INTRODUCTION

With a gift from Ameritech, the Library of Congress is sponsoring a competition to enable public, research, and academic libraries, museums, historical societies and archival institutions (except federal institutions) to create digital collections of primary resources. These digital collections will complement and enhance the collections made available on the Internet by the National Digital Library Program at the Library of Congress. The National Digital Library is envisioned as a distributed collection of converted library materials and digital originals to which many American institutions will contribute. The Library of Congress's contribution to this World Wide Web-based virtual library is called *American Memory* and is created by the Library's National Digital Library Program.

The aim of the *American Memory* project is to provide a gateway to rich primary source materials relating to the history and cultural development of the United States. The ability to represent and store text and images in digital form and the existence of the Internet combine to permit access from libraries, classrooms, and homes across the country to resources that have previously been available only to those who visited the particular libraries and archives where the physical artifacts were housed. Because digital resources can be used remotely and repeatedly without damage or deterioration and can be presented in new ways as technology develops, the digital collections being assembled can be mined to fuel the educational process at all levels for generations to come.

One objective of this National Digital Library Program is to assemble resources that will be of immediate and long-term use to students in elementary and secondary schools, to college students and faculty, and that will also be of particular interest to the American public. These resources include the histories of political, social and cultural institutions, individuals and groups, the built and natural environments, and popular culture.

Applications will be evaluated by scholars, educators, administrators, and technical specialists external to the Library of Congress. Evaluators for the competition will be convened by the Division of Preservation and Access of the National Endowment for the Humanities and the Council on Library and Information Resources.

The primary criterion for evaluation of an application will be the significance of the collection for historical understanding and its utility to students and the general public. Once evaluators have assessed the significance and utility of the proposal, they will assess the technical and administrative viability of the project's plan of work. Applications from Association of Research Libraries (ARL) and non-ARL institutions will be evaluated separately. In the final selection among meritorious projects some consideration will be given to relevance to the subject emphases outlined below and to geographical location.

Our experience in the first competition cycle and the current priorities for *American Memory* have led us to the following focus for the 1997/98 competition. For this competition cycle, applications will be limited to collections of textual and graphic materials that illuminate United States history and culture during the period 1763-1920. In addition, we encourage the submission of proposals for collections with the following subject emphases, although others will be welcome:

History of Popular Culture — for example, personal accounts or contemporary histories of sports or games; popular literature and entertainment; travel and tourism; fashion, dress, and design; culinary arts and leisure activities of broad national interest that have affected people's daily lives and our contemporary customs.

History of Political, Social, and Cultural institutions — for example, records and commentaries recounting the development of political movements and parties; personal papers of figures who played a leading role in the development of governmental institutions, such as the incorporation of new territories and regions into the United States; the records of people and institutions that helped to shape regional cultural, academic or philanthropic values; the development of industries and trades or of financial institutions; and legislative and legal records relating to the rights of citizens to freedom, suffrage, and equality.

ELIGIBILITY

The Library of Congress/Ameritech National Digital Library competition staff will review each application and verify that the following objective criteria for eligibility have been met:

The application comes from a non-federal, tax-exempt, non-profit (501(c)3) cultural repository in the United States.

The application has been postmarked by the application deadline (November 3, 1997).

- A signed original and eleven copies of the application have been submitted.

All required information has been entered on the cover sheet and budget form.

- The application conforms to the subject, chronological, and format specifications announced for the 1997/98 competition (United States history and culture, 1763-1920, textual or graphic primary resources.)

The Library of Congress will acknowledge the receipt of each application no later than December 5, 1997.

CONSORTIAL PROJECTS

A consortium should be composed of a lead institution that may be a member of the Association of Research Libraries (ARL) and one or more non-ARL institutions with emerging digitization programs. All members of a consortium must be non-federal, tax-exempt, non-profit cultural repositories in the United States. The lead institution will take full responsibility for the plan of work and the administration of the award. The staff at the lead institution will be the primary contact for the technical advisor at the Library of Congress who will facilitate integration of the consortium's digitized collection with the *American Memory* collections. It is intended that the staff of the lead institution serve as mentors for the staff at non-ARL institutions in the consortium. Applications from consortial projects will be judged by the same evaluation criteria as applications from single institutions. In addition, the collections proposed as a group for digitization by a consortium must be intellectually coherent and constitute a more significant body of materials than would be the case if the collections were presented separately.

AMOUNT OF AWARD

- Up to \$75,000 for a single institution.
- Up to \$150,000 for an eligible consortium.

EVALUATION PROCESS

Each application will be evaluated by experts external to the Library of Congress. These will include scholars, educators, librarians, archivists, administrators, and technical specialists. Evaluators for the competition will be convened by the Division of Preservation and Access of the National Endowment for the Humanities and by the Council on Library and Information Resources.

EVALUATION CRITERIA

Principal criteria for evaluation will be:

- Significance of the collection's content for understanding United States history and culture, as well as its breadth of interest and utility to students and the general public.
- Availability and usability of aids to intellectual access that can be integrated into the *American Memory* resource.
- Technical and administrative viability of the project's plan of work in relation to the scope of the project.

Applications from ARL institutions and those from non-ARL institutions will be evaluated separately. Consortial projects will be evaluated with the non-ARL group. In the final selection among meritorious projects some consideration will be given to relevance to the subjects outlined in the introduction and to geographical location.

PREPARING AN APPLICATION

The elements of the application should be assembled in the order specified on the verso of the front cover.

1. Application Cover Sheet

Use the form supplied in these instructions. If the cover sheet is prepared using word-processing software, replicate the layout of the form. Do not omit any category of information. The "Brief description of project" should not exceed the space provided (or ten lines, if word-processed.) It may be best to complete the cover sheet last, after all other parts of the application have been prepared.

2. Executive Summary

A one-page précis of the project.

3. Table of Contents

List and supply continuous page numbers for the various parts of the application, including any appendices.

4. Narrative

The narrative should be concise and written in such a way that it is comprehensible to a general reader and addresses the criteria for evaluation specified on page 2. Discussion of technical issues should reflect the understanding of the applicant, and not merely incorporate the language of vendor or service bureau literature. If an element is lacking in the application, its absence should be explained. The narrative should not exceed ten pages, and should address the following points:

a. The Collection

Description

- Describe the collection **that is to be digitized in the course of the project**. How many items does it encompass (or linear feet or other commonly accepted measure)? If the collection consists of items in more than one format, describe the formats and how many items of each format exist in the collection. You may summarize this in chart form. **Provide at least one example of each genre, format, or type of material in the collection.**

Significance

- **The significance of the collection is a primary criterion for evaluation.** Discuss the ways the collection can be used for both education and research in the history and culture of the United States of the period 1763-1920.

Describe the major regional or national issues which could be addressed on the basis of this collection. **Provide examples that refer to specific items or aspects of the collection.**

Describe any formal or informal consultations with scholars and educators about the potential widespread usefulness of the collection.

If only a portion of a collection is to be digitized, describe the selection criteria and explain who will make the selection.

Audience and Users

- Describe the users of the collection in its current format, whether original or a surrogate (e.g., microfilm, transcription).
- Describe any current or planned efforts to increase access to the collection for the elementary, secondary, or college-level education community.
- Explain how conversion into electronic format will enhance use of the collection. Will the audience change? How will the intellectual use of the collection change?

Relationship to American Memory, Other Digitized Collections, and Subject Emphases for the Competition

- Explain the ways in which the collection complements or augments current and planned *American Memory* collections, and specifically how the proposed collection relates to the categories of current and planned collections shown on page 9.
- Describe the ways in which the proposed project relates to the subjects outlined in the introduction to the guidelines.
- Describe any other collections already mounted on the Internet that are related to the proposed project.

Preparation and Preservation of Collection

- Describe the condition of the material and the impact of the process of digitization on the originals.
- Explain any physical treatment that will be necessary to prepare the material for digitization.
- Explain the provisions for care of the collection (and for any photographic intermediates created in the course of the project) following digitization.

- Identify any privacy or other intellectual or physical property rights restrictions attached to the collection and indicate how they have been or will be resolved.

(Note: Collections that are digitized with awards from this competition must be distributable on the Internet. See sections G and H of the Sample Cooperative Agreement, pages 17-18.)

b. Intellectual Access

Digital files cannot be used without appropriate aids to access. Access to documents or images can be facilitated through catalog records or a finding aid, while textual materials also may be converted to a form that allows searching for words within the text. An essential aspect of the application is an explanation of the linkage between intellectual access aids and digital images or texts. An institution may choose to mount the digital collection itself or have the Library of Congress mount the collection, but in either case, a copy of all access aids must be delivered to the Library of Congress to allow searching across all *American Memory* collections.

All applications should include a discussion of the following issues, which have been derived by the Library of Congress from its experience in digitizing its own collections and in collaboration with other institutions.

Structure of Intellectual Access

- Explain how intellectual access to the content of the digital collection will be provided. How is the collection organized? Describe the format to be used for catalog records or a finding aid (archival register). If some other approach or format is to be employed, explain. **Provide examples.**

(Note: The competition will provide funds for modifying records as necessary to link to digital reproductions, but it will not pay for processing unprocessed collections.)

- For bibliographic descriptions that are not based on MARC or Dublin Core data elements, discuss how they could be mapped or converted to one of these formats.

- If intellectual access for components of the collection will be provided through differing forms of aids to descriptive access, describe how you will also provide coherent access to the collection.
- Explain the method and level of subject access.
Does the access aid employ commonly accepted subject thesauri such as *LCSH* (*Library of Congress Subject Headings*), *AAT* (*Art and Architecture Thesaurus*), or *TGM* (*Thesaurus for Graphic Materials*)? If some other method of providing subject access is to be used, describe and explain the method.
- Explain the level of description to be employed.
Description should operate at a level corresponding to links to the digital reproductions. Each link from an access aid should point to a single digital resource, addressable by a single Uniform Resource Locator (URL) for the World Wide Web. The digital resource may represent a multipart item (such as a manuscript folder or a map reproduced in segments), or a grouping of closely related objects treated as an item (such as a set of photographs of the same subject). If some other approach is to be employed, explain.

Links from Access Aids to Digital Reproductions

- Explain the identifier system that will be used to link the catalog records or finding aid to the digital reproductions. To allow use of copies of these access aids in systems at the Library of Congress and at the applicant institution (or in other shared catalogs or systems as desired by the applicant institution), links should be specified in a form that supports access across the World Wide Web (typically a URL).
- Describe the elements in the catalog records or finding aid that will support the links to the digital reproductions.

Intellectual Context

- Describe the summary or introductory materials (such as a scope or content note, a bibliography, chronological or biographical information, or a presentation on a particular aspect of the collection) that will be prepared in Hypertext Markup Language (HTML) to provide context for the collection.

Access through Bibliographic Utility

- Describe how one or more bibliographic records supporting access to the digital collection will be made available through a national bibliographic utility.

Staff

- Describe the experience of staff in providing intellectual access to comparable materials. If project staff are to be hired to modify cataloging or provide historical context for the collection, describe the required qualifications and indicate the experience of existing staff in supervising such work.

Further discussion of many of these topics may be found in the Technical Notes (page 13).

c. **Digital Conversion Methodology**

Production Process

- Describe the overall process, **including the method for carrying out quality review.** Production approaches may include the direct capture of original items by means of a scanner or camera, or capture from photographic intermediates, including microfilm.

Format

- Specify the format or formats for digital reproductions, including level of resolution, and compression and, where relevant, markup schemes for searchable text. Select formats that are in common use and that can be deployed over the World Wide Web. For further discussion of digital formats in use at the Library of Congress and some factors that may influence the choice of format, see the Technical Notes on Formats for Digital Reproduction (page 10).
- Produce a chart for each image type (thumbnail, reference, archival) that indicates tonal depth, format, compression, and spatial resolution.
Example:

Thumbnail: A small image presented with the bibliographic record, to allow users to judge whether they wish to take the time to retrieve a higher quality image.

<i>Tonal depth:</i>	<i>8 bits per pixel</i>
<i>Format:</i>	<i>GIF</i>
<i>Compression:</i>	<i>Native to GIF</i>
<i>Spatial resolution:</i>	<i>Circa 200x200 pixels</i>

Consultants and Outside Vendors

- If a consultant is to be employed using award funds (non-ARL institution only), discuss the criteria used to select the consultant. If a consultant has been selected, include the name and résumé.
- If a vendor or service bureau is to be used to perform the digital conversion, explain the criteria that will be used to select a vendor, and the capacity of staff to monitor the vendor's performance.

In-house Production

- If digital conversion is to be performed in-house, describe the hardware and software to be used (or the criteria to be used in their selection) and discuss the prior experience of staff in their use for materials similar to those proposed for digitization.

d. **Provision for Delivery and Network Access**

- Ongoing World Wide Web access for the general public to the digital reproductions may be provided by the applicant or by the Library of Congress. If the applicant provides access, the collection must be structured so as to permit the Library to integrate copies of the catalog records or finding aid into *American Memory* in a way that will appear seamless to the user.

For Collections to Be Mounted by the Institution

- If the institution plans to assemble and mount the collection on its own system, explain how it will provide individual addresses for the reproductions that can be resolved via the World Wide Web, using the names imbedded in the catalog records or finding aid. Describe the format and medium for delivery of the catalog records or finding aid and introductory materials to the Library of Congress. Describe the current or proposed facilities of the applicant for supporting World Wide Web access and the prior experience of staff in such projects.
- If the applicant has mounted materials or information on the Internet, provide a Uniform Resource Locator (URL) or instructions for access to the material.

- If the Library of Congress is to assemble and mount the collection, describe the format and medium for delivery of the catalog records or finding aid, introductory material, and the reproductions. Estimate the disk space required to store the digitized materials.

Preservation and Maintenance of Files

Explain how the information will be maintained and made accessible into the future. Describe the institution's current capabilities to carry out these activities.

e. Plan of Work

Provide a plan of work in tabular and/or narrative form that describes the goals or benchmarks of the project in six-month segments. All project activities must take place within an 18-month period.

Include all elements of the plan of work necessary to the implementation of the project, not just those to be supported by Library of Congress/Ameritech competition funds.

Make clear which project staff will be involved in each task. Describe the staff's experience in managing or performing comparable types of work.

Discuss how any costs of the project that would not be supported by a Library of Congress/Ameritech award would be met.

5. Budget

Awards will not exceed \$75,000 for a single institution and \$150,000 for a consortium. Only costs directly associated with digital conversion may be included in the request (e.g., scanning, modification of cataloging records or finding aids to link to digital reproductions, quality control of digital images). Equipment may not be purchased with award funds. Institutions may use award funds for a vendor or service bureau to supply scanning services. The institution will be expected to bear costs of administrative overhead, preparation of original materials for digitizing, provision of intellectual access to or preservation of the original materials, and future maintenance of digital materials. Institutions that are not members of ARL may include the costs of a consultant who will assist in the process of digital conversion.

All of the items listed in the budget, whether supported by award funds or cost-sharing contributions, must be reasonable, necessary to accomplish project objectives, auditable, and incurred during the award period. A complete itemization of the projected costs of any third-party contractor should be attached.

Use the budget form supplied in the appendix of these instructions. If the budget is generated by word-processing or spreadsheet software, follow the layout of the form as closely as possible.

If the applicant is considering using the LC/Ameritech award to match federal funds from another agency, consult the appropriate official of that agency to determine whether such a match will be permitted.

6. Appendices

Appendices should be attached that contain clearly explained relevant material, such as examples from the proposed collection, samples of previous work or planned access aids, brief (two-page) résumés describing related experience and qualifications of project staff, job descriptions for project hires, or requests for proposals from vendors. Indicate the nature of a consultant's responsibilities, if one is used; attach a brief résumé.

Please provide 10 extra copies of all printed or bound materials in appendices (e.g., published finding aids, vendor literature.)

PROJECT ADMINISTRATION

Catalog records and finding aids for new collections must contain certain elements in common with *American Memory* catalog records and finding aids being created at the Library of Congress. Since these practices may continue to evolve, the Library will work closely with awardees to determine specific details. (See Technical Notes, page 13.)

If funding is awarded, the applicant organization must enter into a cooperative agreement with the Library of Congress (see the generic agreement on page 17). The applicant organization will be responsible for ensuring that the award is administered in accord with the following provisions:

Project activities must commence within the Library's fiscal year in which the award is made (i.e., before October 1, 1998.) Over the period of award activity, an awardee will provide status reports at six month intervals that describe the accomplishments to date and indicate how successful the awardee has been in measuring up to the goals described in the project's plan of work. The final cumulative report on the project will be due within three months after the end of the award period.

The award will be made in two payments: 90% of the award will be given at the outset and 10% when the final report is accepted.

Significant changes in the scope, focus, and objectives of the project require prior approval by the Library of Congress. The replacement of the project director or other key staff members who are specifically named in the proposal also requires prior approval by the Library of Congress.

Adequate documentation of the time spent on award activities by all project personnel must be maintained by the awardee.

When project work is subcontracted with a third-party vendor, the awardee must develop a contract with the vendor that confirms the costs of the subcontracted activity over the period of the award. The contract should also contain production benchmarks and quality control review procedures.

All procurement transactions should be conducted in a manner that provides, to the maximum extent practical, open and free competition.

Awardees should acknowledge the Library of Congress's and Ameritech's support in all materials resulting from or publicizing award activities. The Library of Congress will publicize the contributions of awardees to the National Digital Library.

To comply with federal regulations for auditability, the awardee must have a financial management system that records separately and accurately within its general accounting system the receipt and disbursement of award funds and cost-sharing contributions and that monitors all transactions related to the expenditure of these funds against the approved budget. The Library of Congress and its duly authorized representatives will have the right during the awardee's normal business hours to audit and examine books of account and records with respect to the subject matter and terms of the award. The awardee will keep all books, accounts, and records available for at least three years after the completion of the work funded by the award.

ADVICE FROM EVALUATORS

During and after the first round of the competition, the staff asked the evaluators for their thoughts about how the individual proposals might better address various elements of an application. The following is compiled from their comments.

General Advice

Make sure the proposal is cohesive and coherent. Place your documents or images in historical context, tell the story they relate, and convey a sense of what users will take away from them.

Description of Collection

Describe the content of the collection in enough detail so that someone not familiar with it can make a sensible determination about its value for education and research.

Demonstrate how the materials are integrated into a unit; how the parts reflect a coherent whole; and how the parts relate to other parts of the whole.

Representative examples are very useful in presenting the contents of a collection. Provide at least one example of each genre, format, or type of material in the collection. Give the reason for your choices.

Significance of the Collection

Justify the choices that will be made in selecting portions of a collection for digitization.

The advice of a scholar or specialist in the subject of the collection could enhance the ability of the applicant to make an argument for the significance of the collection.

Audience and Users

Work closely with teachers and scholars to reach out to new audiences.

Describe potential audiences in specific terms (such as Advanced Placement history students or doctoral candidates or Civil War buffs) and describe how each is to find its way through the collection.

As time is a real constraint for K-12 teachers, explain how a teacher can help a class find the materials, learn from them, and exit without spending an inordinate amount of time. This need not be the only use of the materials, but it should be accessible in this way to this audience. Provide an interpretive paragraph or two about the significance of the material that will serve as a guide for the teacher and students. These paragraphs should be focused specifically on the material, rather than vaguely referring to the historical context.

Intellectual Access

Samples of catalog records and finding aids demonstrate the level and nature of intellectual access to a collection.

Technical Matters

Collections with great diversity of materials are appealing to all audiences. Diverse formats and genres also present a number of technical difficulties. However, explain how users will search across different materials and how you propose to integrate distinctive types of material into the *American Memory* collections.

Provide evidence of any technical experience you have in digitization projects. Demonstrate how that experience and the lessons learned from it relate to the project being proposed.

For institutions without experience in digitization projects, it is a good idea to seek the advice and help of a consultant before formulating a plan for digitizing the collection.

Appendices

Limit résumés to two pages; include only those elements that are relevant to the project for which the application is being made.

Selected American Memory Collections

Current and Planned Collections by Period ^{1 2}	The American Revolution: 1763-1783	The New Nation: 1780-1815	Expansion and Reform: 1801-1861	Civil War & Reconstruction: 1850-1877	Development of the Industrial U.S.: 1876-1915	Emergence of Modern America: 1890-1930
A Century of Lawmaking for a New Nation: U.S. Congressional Documents and Debates, 1774- 1873 ³	X	X	X	X		
The African-American Experience in Ohio, 1850-1920 (Ohio Historical Society) ^{3 4}				X	X	X
African-American Perspectives: Pamphlets from the Daniel A. P. Murray Collection, 1818-1907			X	X	X	X
African-American Sheet Music Digitizing Project (Brown University) ^{3 4}				X	X	X
America's First Look into the Camera: Daguerreotype Portraits and Views, 1842-1862			X	X		
America's Leaders Speak: Recordings from World War I and the 1920 Election						X
American Environmental Photographs, 1897-1931 (University of Chicago) ^{3 4}						X
American Landscape and Architectural Design, 1850-1920: A Study Collection from the Harvard School of Design (Harvard University) ^{3 4}				X	X	X
American Life Histories: Manuscripts from the Federal Writers' Project, 1936-1940				X	X	X
The American Variety Stage: Vaudeville and Popular Entertainment, 1870-1920				X	X	X
Around the World in the 1890s: Photographs from the World's Transportation Commission, 1894- 1896					X	
Baseball Cards, 1887-1914 ³					X	X
Built in America: Historic American Buildings Survey /Historic American Engineering Record, 1933-Present	X	X	X	X	X	X
"California as I Saw It": First-Person Narratives of California's Early Years, 1849-1900 ^{1 3}			X	X	X	
California Gold: Northern California Folk Music from the Thirties	X	X	X	X	X	X
The Coolidge Era and the Consumer Economy, 1921-1929						X
Documents from the Continental Congress and the Constitutional Convention, 1774-1789	X	X				
Early Motion Pictures, 1897-1916					X	X
The Evolution of the Conservation Movement, 1850-1920				X	X	X
First-Person Narratives of the American South, 1860-1920 (University of North Carolina, Chapel Hill) ^{3 4}				X	X	X
The George Washington Papers at the Library of Congress ³	X	X				
Historic American Sheet Music Project (Duke University) ^{3 4}				X	X	X
History of the American West, 1860-1920: Photographs from the Denver Public Library ^{3 4}						
The Information Age Starts Here: Broadside from 1527 to the Present ³	X	X	X	X	X	X
Inventing Entertainment: Turn of the Century Motion Pictures and Sound Recordings from the Thomas A. Edison Companies ³					X	X
The Thomas Jefferson Papers at the Library of Congress ³	X	X	X			
Let Us Dance: Ballroom Instructors, 18th and 19th Century ³	X	X	X	X	X	
Lincoln and the Civil War in Song: Sheet Music from the Stern Collection ³				X	X	X
Michigan, Minnesota, and Wisconsin: First-Person Narratives and Local History Reference Sources from the Upper Midwest ³					X	X
The Northern Great Plains, 1880-1920: Photographs from the Fred Hultstrand and F.A. Pazandak Photograph Collections (North Dakota State University, Fargo) ^{3 4}					X	X
Notebooks from the Walt Whitman Collection				X		
Panoramic Maps, 1847-1909 ³			X	X	X	
Panoramic Photographs, ca. 1851-1991 ³			X	X	X	X
By Popular Demand: Portraits of the Presidents and First Ladies, 1789-Present		X	X	X	X	X
By Popular Demand: 'Votes for Women' Suffrage Pictures, 1850-1920 ³			X	X	X	X
Puerto Rican Portrait ³	X	X	X	X	X	X
Selected Civil War Photographs from the Library of Congress, 1861-1865				X		
The South Texas Border, 1900-1920: Photographs from the Robert Runyon Collection (University of Texas). ^{3 4}					X	X
Small Town America: Stereoscopic Views from the Dennis Collection, 1850-1910 (New York Public Library) ^{3 4}				X	X	X
Spanish-American War Motion Pictures and Sound Recordings, 1898-1900 ³					X	X
Taking the Long View: Panoramic Photographs, ca. 1851-1991 ³			X	X	X	X
Touring Turn-of-the-Century America: Photographs from the Detroit Publishing Company, 1880-1920					X	X
Tunes for the Nation: American Sheet Music, 1870-1885 ³				X	X	X
Votes for Women: Selections from the National American Woman Suffrage Association Collection, 1848-1921			X	X	X	X
Washington as It Was: Photographs by Theodor Horydczak, 1923-1959						X
Words and Deeds in American History: Selected Documents from the Manuscript Division ³	X	X	X	X	X	X

Notes: ¹ Current collections and additional information about future collections, including format type, are available online at <http://lcweb2.loc.gov/ammem>

² Additional collections whose primary focus is later than 1920 have been excluded from this list

³ Planned collection

⁴ LC/Ameritech Award Winner

TECHNICAL NOTES ON FORMATS FOR DIGITAL REPRODUCTIONS

Introduction

Formats in Use at the Library of Congress for Historical Collections

- 1. Pictorial Materials
- 2. Textual Materials Reproduced as Searchable Text and Images
- 3. Textual Materials Reproduced as Images Only
 - a. Tonal Images of Manuscripts and Printed Documents
 - b. Bitonal Images of Manuscripts and Printed Documents
 - c. The Special Problem of Illustrations in the Form of Printed Halftones
 - d. Paging Through a Multi-image Set Representing a Single Document
- 4. Maps

Where to Find More Information

Introduction

Catalog records or *finding aids* must be delivered to the Library of Congress for indexing and mounting in order to ensure interoperability with other National Digital Library collections. Digital *reproductions*, however, may be mounted either at the Library of Congress or on the institution's own system.

The National Digital Library Program supports a variety of formats for digital reproductions. Technological options are continually developing and the selection of formats for capture, archiving, and online access depends upon the nature of the collection and the overall purposes of the digitization project. In some cases, the Library has chosen capture and archiving formats that offer very high quality while placing moderate quality derivative reproductions online to afford end-users efficient access. In other cases, the Library has created only access-quality reproductions, either because circumstances prevented higher quality production, or because the items in a collection had already been conserved or microfilmed.

The Library selects digital formats and levels of quality for various reasons, including the desire to archive very high quality copies, convenient accessibility for the general public over the World Wide Web, likely longevity of format (using standard formats where possible and proprietary formats only where widely deployed), and production cost. Other institutions may weigh the factors differently, and choose other formats. They are encouraged to do so, with the goal of providing effective wide-spread access to the digital reproductions over the World Wide Web. Applicants who use formats other than those in use at the Library of Congress should be capable of providing access through their own facilities or guiding implementation at the Library.

Formats in Use at the Library of Congress for Historical Collections

1. Pictorial Materials

For pictorial collections, the Library produces three image types:

Thumbnail	A small GIF image presented with the bibliographic record, to allow users to judge whether they wish to take the time to retrieve a higher quality image.
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Reference	A "fetchable" higher quality JPEG image, typically at screen resolution, i.e., in the range of 640x480 to 1024x768 pixels. In current projects, only one reference image is provided; future collections may offer a second reference image at higher resolution.
Archival	An uncompressed TIFF image provided for artifact-free reproduction or for future reprocessing as compression standards change. For some collections, this larger file is offered to researchers in addition to the reference image.

Both the thumbnail (GIF) and reference (JPEG) images shall be freely available online in any project that is awarded funding in the LC/Ameritech competition. Archival images (TIFF) files need not be maintained online, and may be part of an institution's fee-based cost-recovery program. Awardees who choose to have the digital reproductions mounted at the Library of Congress need furnish only those versions of the images that are to be offered via the Internet.

Several other organizations have used the Kodak PhotoCD (Image Pac) format for imaging projects. The Library has not had extensive experience with PhotoCD. Applicants wishing to use the PhotoCD technology should either determine how direct access to those images may be provided from their site to WWW clients or plan to reprocess the images to produce GIF and JPEG images for mounting at the Library of Congress.

2. Textual Materials Reproduced as Searchable Text and Images

Transcribed text is a tremendous aid to a user seeking to analyze text at the level of particular words or phrases. Transcribed text also facilitates the researcher's navigation of a long document, especially when it is encoded with a markup language. The cost of providing perfect or near-perfect transcriptions is very high, however, and for many researchers proper understanding of a document may depend upon seeing a reproduction of the original. For these reasons, the Library has experimented with the presentation of manuscript and printed matter items as combined page-images and searchable text.

The Library encodes its documents using Standard Generalized Markup Language (SGML), using a document type definition (DTD) based on the guidelines of the Text Encoding Initiative (TEI). Applicants are strongly encouraged to use a TEI-conformant DTD and

may choose to use the Library's *American Memory* DTD. Full-function SGML viewers for the WWW are not yet available free or at low cost. For this reason, the Library derives an HTML version of the text from the SGML version and places both online. Both versions have active links to page images. The page images included in the searchable presentations employ the formats for tonal and bitonal images described in the next section.

3. Textual Materials Reproduced as Images Only

Original items with a mixture of light and dark markings are often more successfully reproduced in a tonal (i.e., color, grayscale) rather than a bitonal image. Typography or line art, however, is often successfully reproduced in a bitonal image. Bitonal images may provide better printed output. Thus, some collections may warrant the production of both types of images.

3.a. Tonal Images of Manuscripts and Printed Documents

At this writing, the Library's only online example of tonal document reproduction is the small collection of Walt Whitman's notebooks. Just as for pictorial materials, the Library produces tonal JPEG images for reference and uncompressed TIFF images as archival versions. A demonstration project to refine a tonal-image approach to manuscripts is under way with a portion of the Federal Theater Project collection, in which the so-called archival version of the image is tonal and the reference image is bitonal.

3.b. Bitonal Images of Manuscripts and Printed Documents

Use of lossless ITT (CCITT) T.6 Group 4 compression for bitonal images stored in TIFF format may mean that one image will serve both reference and archiving needs. For some items, however, higher resolution may be desired for the archival version.

3.c. The Special Problem of Illustrations in the Form of Printed Halftones

Printed halftones present special problems in reproduction because of interference between the spatial frequency of the halftone dot pattern and the spatial frequency applied by scanning and/or output devices. The interference "waves" caused by the intersection of the two frequencies manifest themselves as aliasing (or moiré pattern) that degrades the image.

There are a number of treatments that can mitigate or correct this degradation but not all are practical in a production-line environment. Possible treatments include the following: descreening and rescreening; capture at high enough resolution to reproduce the halftone dots; grayscale reproduction; or "diffuse dithering", a randomization of the dot pattern created by the scanner.

3.d. Paging Through a Multi-image Set Representing a Single Document

A number of devices may be employed to present to users the many page images that may be linked to a single reference. The simplest, albeit least elegant, is to create a table of contents or menu. Here, an HTML file lists the pages by number and links each one to its reproduction image. A proprietary option that may be appropriate for short documents is to incorporate several images into one file in Adobe's PDF format.

Another approach, followed by the Library of Congress and other institutions, is the use of "page-turning" scripts that can display a sequence of page-images on the World Wide Web in a way that allows the user to move forwards or backwards or jump to a particular page in the sequence. These displays are usually generated on the fly from a database. For an example, see the Walt Whitman notebooks at the *American Memory* site. The Library of Congress uses a very simple data-structure to generate its displays; a file with one line per page-image is created for each document. Applicants asking the library to mount collections of documents consisting only of page-images should be prepared to create such files for multi-image documents. More details about this mechanism are available from the WWW site for the LC/Ameritech Competition.

4. Maps

The Library's Geography and Map Division is developing its approach for digitizing map collections with the advice of the division's Center for Geographic Information. For the historical maps selected for digitization, the preliminary finding is that good legibility will be afforded for most through tonal images captured at 300 dpi. Archival copies at this level of resolution will be stored without compression or with lossless compression.

For Internet access, the Library has made a special arrangement to use a proprietary technology that uses wavelet compression to make a derivative copy of the archival image. The technology not only compresses the map image very effectively but also permits the presentations of map segments on the fly at the user's request. Applicants who wish to participate in the Library's experimental use of this new technology should contact the Competition program staff (202-707-1087, lc_ameritech@loc.gov).

Where To Find More Information

Applicants may wish to consult the WWW site for the Library of Congress/Ameritech National Digital Library Competition (<http://lcweb2.loc.gov/ammem/award/>) for illustrative examples and to gain a better understanding of the issues relating to the creation of and access to digital reproductions. The WWW site has papers summarizing the Library's experience and current practices as well as references to related materials elsewhere.

TECHNICAL NOTES ON INTEROPERABILITY AND ACCESS AIDS

Introduction

Identifiers for Digital Reproductions

Suggested Formats for Access Aids

1. Bibliographic Records that Adhere to the MARC (Machine Readable Cataloging) Format
2. Bibliographic Records, Following the Emergent "Dublin Core" Approach
3. Structured Headers for Searchable Text Reproductions
4. Finding Aid Using the Emerging Standard for Encoded Archival Description

Where To Find More Information

Introduction

One aim of the LC/Ameritech Competition is to integrate materials digitized by other institutions into the *American Memory* resource, allowing users to search across all *American Memory* collections with a single query. To achieve this while allowing institutions full flexibility to incorporate materials into their own catalog systems and online services, the Library of Congress requires that awardees deliver to the Library copies of catalog records or other aids to intellectual access. Awardees and the Library will work together so that records in the *American Memory* "union catalog" or at an awardee institution can link directly to the digital reproductions, whether they are mounted by the institution or the Library. This is one step towards the fuller interoperability that will support the long-term vision for the National Digital Library. Practice within digital libraries is evolving continuously; applicants are expected to propose technical approaches consistent with those in use in July 1997. Alternatively, approaches consistent with standards in advanced stages of development within a national library, archival, or Internet association or community may be proposed by institutions prepared to adapt as those standards take their final form. Elements required for interoperability have been held to a minimum and the suggestions described below (with examples on the competition's WWW site at <http://lcweb2.loc.gov/ammem/award/>) offer many options.

Each collection must be supported by a coherent aid or set of aids to intellectual access, usually through catalog records or a finding aid (archival register). The provision of searchable reproductions of textual materials is encouraged as an additional aid to access. In the networked, distributed environment envisaged for the National Digital Library, each digital reproduction must be identified in a way that permits retrieval across the World Wide Web. This identifier serves the role played by a "call number" in a traditional library. The identifier supports an active link between access aids and the digital reproductions they describe. The exact linking mechanism will depend on the form of the access aid.

Applicants must be prepared to use forms of access aid and linking mechanisms that are compatible with those used by the Library of Congress, usually through consistent use of certain fields or tags. Applicants may, but need not, choose to follow current Library of Congress practices exactly. In the weeks following the announcement of awards, awardees will be expected to work closely with the Library of Congress to ensure that the details of their technical approach allow their materials to be integrated effectively with the other collections.

Some suggestions for alternative approaches to identifying items and forms of access aid follow.

Identifiers for Digital Reproductions

The Uniform Resource Locators (URLs) used currently to identify resources on the Internet are unsatisfactory as long term identifiers, since they usually identify a particular file on a particular computer. When the file must be moved, perhaps when the computer is replaced, the URL will usually change. If URLs are imbedded directly in bibliographic records or finding aids, those access aids must be modified (and the links tested) when the files are moved. Applicants should consider mechanisms that minimize the need for manual editing in the future.

There are currently several proposed schemes for long-term identifiers known as Uniform Resource Names (URNs), which will be resolved into physical locators, such as URLs, at link time. The Library of Congress offers to help awardees establish URNs for items in their collections using the "handle" service proposed as a URN scheme by the Corporation for National Research Initiatives. Applicants from institutions planning to make use of OCLC's PURL (Persistent URL) system, might consider using PURLs as identifiers. For more information on URLs, URNs, PURLs, and handles, see the competition's WWW site at <http://lcweb2.loc.gov/ammem/award/>.

Some institutions have taken a local approach to establishing persistent URLs that might be feasible for applicants from institutions already using appropriate software. URLs for individual reproductions are actually database queries retrieving a single known item using a unique identifier. The databases being queried might be specialized archives used to manage the digital content or tables mapping identifiers or "logical" names to the URLs representing their "physical" location.

The Library of Congress has installed a handle-server to allow experimentation with URNs. However, *American Memory's* current practice for long-term identification of items is based on following rigid rules for naming files and storing them in a directory tree in a way that allows automatic derivation of names for different digital versions of the same bibliographic item. In effect, field 856 contains a "logical" name in fields \$d and \$f from which "physical" file locators can be derived. If files are moved from one server to another or to a different level in the file hierarchy, the derivation procedure must be changed, but not the individual catalog records. Applicants wishing to follow Library practices and use this approach will be expected to work with the Library directly, after receiving an award, to establish a naming and storage scheme. General information about the storage/naming approach is available on the WWW site, but all details must be worked out after awards are made.

Suggested Formats for Access Aids

1. Bibliographic Records that Adhere to the MARC (Machine Readable Cataloging) Format

All bibliographic records for current *American Memory* collections are in MARC format. Applicants choosing to prepare catalog records in USMARC format need not create full-level records. In addition to the leader and required fixed fields, the MARC fields listed below must be present. No other fields are mandatory for integration with *American Memory*, although the use of author, subject and note fields is strongly recommended to facilitate access.

245 Title Statement

856 Electronic Access

There is not yet consensus on how best to apply field 856 when several versions of an item are available (such as page-images and searchable text for a document or different qualities of reproduction for an image). See the competition's WWW site at <http://lcweb2.loc.gov/ammem/award/> for examples of recommended approaches. Details will be worked out with awardees after awards are made.

985

This LC local field is needed to keep track of the institution supplying the records, a unique code to identify the digital collection, and other administrative details. This field will normally be identical for all records provided by an awardee for a single collection.

659

This LC local field will hold a broad categorization of original material type in a consistent form.

At this time, the Library is unable technically to support the new 774 (Constituent Item) field linked to 856 fields as described in MARBI Proposal 96-4 and integrated into the March 1996 update to the USMARC Bibliographic Format.

For more details, see the competition's WWW site at <http://lcweb2.loc.gov/ammem/award/>.

2. Bibliographic Records, Following the Dublin Core Approach

In March 1995, at a "metadata" workshop organized by OCLC and the National Center for Supercomputing Applications and held in Dublin, Ohio, participants representing librarians, archivists, publishers, computer and information scientists, and members of Internet Engineering Task Force working groups approached the task of developing a short list of data elements that could be used by information providers to describe their own resources. This group proposed a set of thirteen elements that is known as the Dublin Core. Further working meetings have been held around the world, with strong participation from Europe and Australia. The set of core elements to support access and retrieval has been extended to fifteen: Title, Author or Creator, Subject or Keywords, Description, Publisher, Other Contributor, Date, Resource Type, Digital Format, Resource Identifier, Source, Language, Relation, Coverage, Rights Management. For more detailed information about the Dublin Core proposal, see http://www.oclc.org:5046/research/dublin_core/

This approach provides an alternative for cataloging that requires less specialized software than the MARC format. However, the Dublin Core concept is still under development and there is not yet an agreed communications format for Dublin Core data. Applicants proposing to create non-MARC bibliographic records should consider how their data elements can be mapped either to MARC or to the Dublin Core element set and be prepared to work with the Library to deliver copies of the database records in a straightforward non-proprietary format.

Requirements for interoperability will be similar to those for MARC bibliographic records, with the following fields being mandatory. Details will be worked out in consultation with the Library after awards are made.

Title	must be present
Resource Identifier	required, with details depending on approach proposed for identifying digital reproductions.
Resource Type	required to indicate a broad categorization of original material type
Relation	required to support a link to the parent digital collection
Other Contributor	required to identify the institution providing the record

3. Structured Headers for Searchable Text Reproductions

The Library recognizes that some applicant institutions may have elected to incorporate the bibliographic information usually found in a catalog record into structured headers within the digital texts and not to create independent bibliographic records. Applicants taking this approach should be prepared to extract header information into bibliographic records using one of the approaches described above. The Library of Congress has chosen to prepare and manage bibliographic records separately from its searchable text reproductions.

Applicants are strongly encouraged to use Standard Generalized Markup Language (SGML) document type definitions (DTDs) that conform to the guidelines of the Text Encoding Initiative (TEI) when preparing searchable reproductions of textual materials. The TEI approach allows full bibliographic information to be incorporated into the document header. For more information on the TEI guidelines, which have been widely adopted for reproductions of historical texts, see the WWW site at <http://www.uic.edu/orgs/tei/>.

A format has been proposed for holding the Dublin Core descriptive elements (see the previous section) in the header section of Hypertext Markup Language (HTML) documents. The proposal (described at <http://www.oclc.org:5046/~weibel/html-meta.html>) may be adopted as a standard, but not necessarily in exactly the form currently proposed.

4. Finding Aid Using the Emerging Standard for Encoded Archival Description

This format for structured finding aids marked up in SGML is currently being used at the Library of Congress and at many other institutions. The standard is maintained at the Library of Congress and details are available on the WWW pages of the Encoded Archival Description (EAD) maintenance agency at <http://www.loc.gov/loc/standards/ead/>. Development of the standard has been supported by the Society of American Archivists and has involved representation from two international bibliographic utilities (OCLC and the Research Libraries Group). Several projects are under way to establish collaborative online archives of finding aids in the EAD format.

To provide links from the finding aid to the digital reproductions, the Library recommends the use of logical identifiers within the main document in conjunction with the SGML "entity" mechanism. Short logical identifiers in the digital archival object element (<dao>) can be resolved into full filenames in an associated entity file. At some future stage, when SGML software recognizes URN identifiers, the entity file could be modified through a global change to use location-independent identifiers rather than physical filenames.

Because there is currently no free or inexpensive SGML viewer that is fully satisfactory for general use, the Library expects to create HTML versions for browsing, generated automatically from the SGML versions, to support wider accessibility. The Library will be prepared to generate HTML versions of EAD finding aids prepared by awardees.

Where To Find More Information

Applicants may wish to consult the WWW site for the Library of Congress/Ameritech National Digital Library Competition (<http://lcweb2.loc.gov/ammem/award/>) for illustrative examples and to gain a better understanding of the issues relating to the creation of and access to digital reproductions. The WWW site has papers summarizing the Library's experience and current practices as well as references to related materials elsewhere.

SAMPLE COOPERATIVE AGREEMENT

(Note that this is a generic agreement and will be customized for individual institutions.)

Basis of Agreement

Following the evaluation and review process as outlined in the *Library of Congress/Ameritech National Digital Library Competition 1997/98 Guidelines and Application Instructions* (Attachment 1), this Cooperative Agreement is made on the basis of the proposal entitled <"Title of Proposal">, submitted by <Institution Name>, <Project Director Name>. A copy of the proposal dated <Date> is attached (Attachment 2.)

Term of Agreement

<Date - Date>

This term includes the 90-day period in which the Deliverables and Final Report will be conveyed to the Library.

Schedule of Payments and Reports

Payment will be made according to the schedule in Attachment 3.

Interim and Final Reports on performance and expenditures are required. The schedule for report submission is in Attachment 3. The final payment will be made on the Library's receipt of the Deliverables <deliverables specified>, and acceptance of the Final Report.

Administration of the Cooperative Agreement

Questions relating to the administration of the project, changes in project personnel, or in the project budget should be addressed to Cliff Cohen, Program Administrator, Library of Congress/Ameritech National Digital Library Competition, (202-707-1858; e-mail ccohen@loc.gov). Questions relating to the scope of project activities, interoperability, and technical assistance should be addressed to Caroline Arms, Technical Advisor, Library of Congress/Ameritech National Digital Library Competition, (202-707-0105; e-mail caar@loc.gov).

Terms and Conditions

- A. The Plan of Work is approved (see Attachment 2).
In accordance with the Plan of Work, the Institution will select, digitize, and make accessible through the Internet the collection specified in the proposal (Attachment 2). The Library of Congress will have the right to approve in advance any significant changes in the scope, focus, objectives of the project, and the replacement of the project director or other key staff members who are specifically named in the proposal. Any amendments or modifications to the Plan of Work must be submitted in writing by the Project Director and approved in writing by the Library of Congress/Ameritech National Digital Library Program Administrator.
- B. The Budget is approved (see Attachment 2).
Any variation from the approved budget must be approved in writing by the Library of Congress/Ameritech National Digital Library Program Administrator.
- C. Catalog records and finding aids for new collections must contain structured elements in common with *American Memory* catalog records and finding aids being created at the Library (see pp. 4-5, 13-16 in the *1997/98 Guidelines and Application Instructions* [Attachment 1]). Digital reproductions must also meet criteria established by the Library of Congress in its digital collections and other reasonable criteria provided by the Library during the course of this Cooperative Agreement. Since practices continue to evolve, the Library will work closely with the Institution to determine specific details. Technical assistance may be provided by a number of Library staff members coordinated through the Library of Congress/Ameritech National Digital Library Competition Technical Advisor, Caroline Arms. Technical assistance may be provided as follows:
 - up to 20 hours of consultation and technical support in the start-up phase of the project;
 - up to 60 hours of ongoing consultation and technical support during the term of project activities;
 - up to 40 hours of consultation during the final implementation and installation of the institution's collection at the Library.

- D. The Institution will provide ongoing access for the General Public to the digital reproductions. In view of the mission of the program to augment the collections of the National Digital Library Program at the Library of Congress, thus provide continuing public access to primary resource materials for distribution on the Internet, if for any reason the Institution is unable to provide such access, copies of the digital content files and archival files will be provided to the Library in a form that will enable public access and permanent preservation of the records by the Library of Congress.
- E. The Institution will acknowledge the Library's and Ameritech's support in its presentation of digitized materials resulting from the award and in publicizing award activities. The Library of Congress will publicize the contributions of the Institution to the National Digital Library Program. The Library will have the right to review in advance any use of its name in advertising, promoting, and publicizing any or all products produced under this agreement or as a consequence of it.
- F. This award does not carry with it either an implication or a guarantee of continued support beyond the completion of the Cooperative Agreement.
- G. The Institution represents and warrants that a) it has the full right and authority to enter into this Cooperative Agreement; b) it has the full right and authority to perform its duties as described herein and to authorize the Library to perform its duties as described herein in reliance on the Institution's warranty; c) the Institution has not assigned, pledged or otherwise encumbered the rights in the Source Materials, corresponding digital reproductions, and/or related material created for or provided to the Library under this Cooperative Agreement. The Institution represents and warrants that neither the digital reproductions and/or related material created for or provided to the Library under this Cooperative Agreement will interfere with or violate any rights of third parties, any copyright, or any other right, and will contain no matter that is libelous or in violation of any rights of privacy or that is otherwise contrary to law.
- H. The Institution will indemnify and hold the Library harmless from all claims and losses based on the ground that the Source Materials or Deliverables, in whole or in part, provided by the Institution contain any violation of this Cooperative Agreement or is found otherwise unlawful. The Institution will give the Library prompt written notice of any suit, action, proceeding, or complaint brought against it alleging facts, which if proven, would constitute a breach of the warranties made by the Institution, above, or which might otherwise give rise to a claim for indemnification under this clause. The warranty and indemnity contained herein shall survive the termination of this Cooperative Agreement.
- I. This Cooperative Agreement and referenced attachments set forth the entire agreement and understanding between the parties hereto with respect to the subject matter contained herein. No modification, amendment, waiver, termination or discharge of this Cooperative Agreement or any provision hereof shall be binding unless confirmed in writing signed by the Program Administrator, Cliff Cohen.

CERTIFICATIONS

Information on Certifications Required from Applicants and Awardees

General Requirements

It is the Library of Congress's policy to obtain from all applicants certifications regarding federal debt status and a drug-free workplace. Applicants must also certify that they will comply with the nondiscrimination statutes and implementing regulations.

By signing and submitting an application, the authorizing official of the applicant institution provides the applicable certifications set out below. When a prospective applicant is unable to certify regarding the nondiscrimination statutes and implementing regulations for a drug-free workplace, that institution is not eligible to apply for funding from the Library of Congress. When an applicant is unable to certify regarding federal debt status, an explanation must be attached to the proposal. The explanation of why the certification cannot be submitted will be considered in connection with the evaluators' award determination. Failure to furnish a certification or an explanation shall disqualify the applicant from receiving funding from the Library of Congress.

The certifications are material representations of fact upon which the evaluators will rely when they determine whether to fund the application. If it is later determined that the applicant knowingly provided an erroneous certification or did not comply with the requirements, in addition to other remedies available to the federal government, the Library of Congress may seek judicial enforcement of the certification (nondiscrimination statutes); may terminate the award for cause or default (federal debt status); and may suspend payment or suspend or terminate the award (drug-free workplace).

The applicant shall provide immediate written notice to the director of the National Digital Library if at any time the applicant learns that its certifications were erroneous when submitted or have become erroneous by reason of changed circumstances.

Certification of Nondiscrimination

This certification regarding nondiscrimination obligates the applicant for the period during which the award is given. This certification is binding on the applicant, its successors, transferees, and assignees, and on the authorizing official whose signature appears on the application cover sheet for this proposal.

Certification text: The applicant certifies that it will comply with the following nondiscrimination statutes and their implementing regulations: (a) Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d *et seq.*) which provides that no person in the United States shall, on the ground of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be otherwise subjected to discrimination under any program or activity for which the applicant received federal financial assistance; (b) Title VII of the Civil Rights Act of 1964 (42 U.S.C. 2000e *et seq.*) which provides that employees and applicants for employment will not be discriminated against on the basis of race, color, or national origin, or sex; (c) the Americans with Disabilities Act of 1990 (42 U.S.C. 12101 *et seq.*), which prohibits discrimination on the basis of handicap in programs and activities receiving federal financial assistance; (d) Title IX of the Education Amendments of 1972, as amended (20 U.S.C. 1681 *et seq.*) which prohibits discrimination on the basis of sex in education programs and activities receiving federal financial assistance; and (e) the Age Discrimination Act of 1975, as amended (42 U.S.C. 6101 *et seq.*) which prohibits discrimination on the basis of age in programs and activities receiving federal financial assistance, except that actions which reasonably take age into account as a factor necessary for the normal operation or achievement of any statutory objective of the project or activity shall not violate this statute.

Federal Debt Status

If the applicant institution is unable to certify regarding federal debt status, submit an explanation with the proposal.

Terms used in the federal debt status certification are defined as follows:

Federal Debt. The amount of money or property that has been determined by an appropriate federal agency official to be owed to the United States by any organization or entity.

Delinquent. Represents the failure to pay an obligation or debt by the date specified in a federal agency's initial written notification or applicable contractual agreement, unless other satisfactory payment arrangements have been made by that date, or if at any time thereafter, the debtor fails to satisfy the obligation under a payment agreement with the agency.

Certification text (OMB Circular A-129): The applicant certifies to the best of its knowledge and belief, that it is not delinquent in the repayment of any federal debt.

Drug-Free Workplace

By signing and submitting an application for funding, the applicant institution agrees, among other things, to establish an ongoing drug-free awareness program; to publish a statement notifying employees that the unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance is prohibited in the awardee's workplace; and to give this statement to each employee to be engaged in the performance of the award. The program and policy statement must be in place within thirty days of the date the award is issued.

As an awardee, the applicant institution will be considered in violation of the drug-free workplace requirements if it falsely certifies, fails to carry out the requirements of the certification, or fails to make a good-faith effort to maintain a drug-free workplace.

In the application, the applicant must either identify the place(s) where the award activities will be carried out or must keep this information on file in its office so that it is available for federal inspection. Workplace identification shall include the actual address of buildings (or parts of buildings) or other sites where work under the award will take place. Failure to identify all known workplaces constitutes a violation of the awardee's drug-free workplace requirements.

The terms used in the drug-free workplace certification are defined as follows:

Controlled Substance: A controlled substance in schedules I through V of the Controlled Substance Act (21 U.S.C. 812), and as further defined by regulation at 21 CFR 1308.11-1308.15

Drug-free Workplace: A site for the performance of work done in connection with a specific award at which employees of the awardee are prohibited from engaging in the unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance.

Employee: The employee of an awardee directly engaged in the performance of work under the award and all temporary personnel and consultants who are directly engaged in the performance of work under the award and who are on the awardee's payroll.

Applicant: An institution that applies for or receives an award directly from the Library of Congress under the LC/Ameritech National Digital Library competition.

Certification text (Drug-Free Workplace Act of 1988):

- (A) The applicant certifies that, if given an award under this program, it will continue to provide a drug-free workplace by
- (a) publishing a statement notifying employees that the unlawful manufacture, distribution, dispensing, possession or use of a controlled substance is prohibited in the awardee's workplace and specifying the actions that will be taken against employees for violation of such prohibitions;
 - (b) establishing an ongoing drug-free awareness program to inform employees about (1) the dangers of drug abuse in the workplace; (2) the awardee's policy of maintaining a drug-free workplace; (3) any available drug counseling, rehabilitation, and employee assistance programs; and (4) the penalties that may be imposed on employees for drug abuse violations occurring in the workplace;
 - (c) making it a requirement that each employee to be engaged in the performance of the project be given a copy of the statement required by paragraph (a);
 - (d) notifying the employee in the statement required by paragraph (a) that, as a condition of employment under the award, the employee will (1) abide by the terms of the statement; and (2) notify the employer in writing of his or her conviction for a violation of a criminal drug statute occurring in the workplace not later than five calendar days after such conviction;
 - (e) notifying the Library of Congress in writing within ten calendar days after receiving notice under subparagraph (d)(2) from an employee or otherwise receiving actual notice of such conviction;
 - (f) taking one of the following actions, within 30 calendar days of receiving notice under subparagraph (d)(2), with respect to any employee who is so convicted: (1) taking appropriate personnel action against such an employee, up to and including termination consistent with the requirements of the Rehabilitation Act of 1973, as amended; or (2) requiring such employee to participate satisfactorily in a drug abuse assistance or rehabilitation program approved for such purposes by a federal, state, or local health, law enforcement, or other appropriate agency;
 - (g) making a good faith effort to continue to maintain a drug-free workplace through implementation of paragraphs (a), (b), (c), (d), (e), and (f).
- (B) The applicant shall either identify the site(s) for the performance of work done in connection with the project in the application material or shall keep this information on file in its office so that it is available for federal inspection. The street address, city, county, state, and zip code should be provided whenever possible.

Library of Congress/Ameritech National Digital Library Competition

Application Cover Sheet

Institution or Organization

Project Director

Name _____

Name _____

Address _____

Tel. no. _____

E-mail address _____

Amount requested _____

(city)

(state)

(zip code)

Descriptive title of project _____

Number of items to be digitized _____

Brief description of project (do not exceed space provided)

Authorizing Official

Name _____

Employer identification no. _____

Title _____

E-mail address _____

Address _____

(street address)

(city)

(state)

(zip code)

Member of the Association of Research Libraries ☐ Yes ☐ No

Certification:

By signing and submitting this application, the authorizing official of the applicant institution is providing the applicable certifications regarding the nondiscrimination statutes and implementing regulations, federal debt status, and a drug-free workplace, as set forth in the appendix of these guidelines.

(printed name)

(signature)

(date)

NOTE: Federal law provides criminal penalties of up to \$10,000 or imprisonment of up to five years, or both, for knowingly providing false information to an agency of the U.S. government.

Library of Congress/Ameritech National Digital Library Competition Budget Form

Applicant Institution _____

Project Director _____

Requested Grant Period

From _____ to _____
mo/yr mo/yr

The three-column budget has been developed for the convenience of those applicants who wish to identify the project costs that will be charged to LC/Ameritech funds and those that will be cost shared. **FOR LC PURPOSES, THE ONLY COLUMN THAT NEEDS TO BE COMPLETED IS COLUMN A.** The method of cost computation should clearly indicate how the charge for each budget item was determined. If more space is needed for any budget category, please follow the budget format on a separate sheet of paper.

1. Salaries and Wages

Provide the names and titles of principal project personnel.

name/title or position	method of cost computation	LC/Ameritech Funds (a)	Cost Sharing (b)	Total (c)
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
Subtotal		\$ _____	\$ _____	\$ _____

2. Fringe Benefits

If more than one rate is used, list each rate and salary base

rate	salary base	(a)	(b)	(c)
_____ %	of \$ _____	\$ _____	\$ _____	\$ _____
_____ %	of \$ _____	_____	_____	_____
Subtotal		\$ _____	\$ _____	\$ _____

3. Services

Include the cost of duplication and printing, long distance telephone, postage, consultant fees, and other services related to project objectives. Provide an itemization of subcontract costs on this form or on an attachment.

item	basis/method of cost computation	(a)	(b)	(c)
		\$	\$	\$
Subtotal		\$	\$	\$

4. Other Costs

Include supplies and materials, equipment purchases, and other items not previously listed. Please note that "miscellaneous" and "contingency" are not acceptable budget categories.

item	basis/method of cost computation	(a)	(b)	(c)
		\$	\$	\$
Subtotal		\$	\$	\$

5. Total Project Costs

\$ \$ \$

February 3, 1998

MEMORANDUM

TO Participants in the February 4th Millennium logo meeting
FROM Ellen Lovell and Bobbie Greene
RE Background on Millennium Project

Thanks for agreeing to help us establish a structure and process for awarding the millennium logo.

As you can see from the attached press release, we want to describe how the logo will be awarded when we announce the winning design. We are uncertain as to when an announcement will take place, but it must be fairly soon to stay on our original schedule of events, and, in any case, it will be an important first step in the launch of this project.

There are two parts to the logo issue. First, what kind of structure, criteria, and process are required to bestow the logo on non-commercial projects -- federal, state and local government agencies and/or non-profits? Our inclination is to award it broadly to any legitimate institution with a reasonable program, but we must anticipate the problems such a policy could raise. We assume the criteria should be set at the national level, how and by whom? What are our options?

The second set of questions pertains to licensing the logo to profit-making ventures. Is the Millennium brand something in which commercial entities would be interested? Should its availability be limited to a few major corporations or should it be accessible to any legitimate commercial entity? How do we control unauthorized use if we make it available commercially?

These are but a few of the basic questions with which we have been wrestling. There undoubtedly are many more issues surrounding the logo's distribution and licensing that we haven't even identified.

We look forward to seeing you on Wednesday at noon.

BOZELL SAWYER MILLER GROUP

JON HABER

SAWYER MILLER CONSULTING
Managing Director

1501 M Street NW Suite 600 Washington, DC 20005-1710 202-739-0200
Fax 202-659-8287 Internet jhaber@bsmg.com

LIST OF PARTICIPANTS
MILLENNIUM MEETING
FEBRUARY 4, 1998

Melanne Verveer, Chief of Staff to the First Lady
John Podesta, Deputy Chief of Staff
Ellen Lovell, Advisor to the First Lady on the Millennium
Bobbie Greene, Deputy Chief of Staff to the First Lady
Marsha Berry, Director of Communications to the First Lady
Cheryl Mills, Deputy Counsel to the President
Stacie Spector, Deputy Director of Communications
Beth Newburger, Associate Administrator for Public Affairs, GSA
John E. Cornell, Senior Assistant General Counsel, GSA
Martin Wagner, Associate Administrator for Governmentwide Policy, GSA
John Sindelar, Chief of Staff, Governmentwide Policy, GSA
Eli Segal, Founding Head of AmeriCorps, Head of President's Initiative on Welfare to Work, and
Advisor to the Millennium Council
Lynn Beresford, Attorney Advisor in Patents and Trademarks, Department of Commerce
John Haber, Managing Director, Bozell, Sawyer, Miller Group
Eric Schwartz, Partner, Smith & Metalitz, IIPA

MEMO

TO: Bobbie Green^e
FR: Ellen McCulloch-Lovell
DT: January 21, 1998
RE: Description of White House Millennium Council activity

The White House Millennium Council was established last summer to set themes, offer ideas, engage the federal agencies and invite all Americans to participate in celebrating the turn of the millennium. The overall theme of the White House millennium programs is, "Honor the Past, imagine the future." The President invited Americans to "give gifts to the future" thereby passing on something meaningful to enrich future generations. Much of our millennium efforts will highlight the creativity and inventiveness of the American people through our art, ideas and scientific discoveries.

Much of the White House celebration will be uniquely American though there will be international aspects. We have given great gifts to the world and, as a "nation of nations," we have received great gifts from the world. This milestone in human history offers us, in concert with the rest of the world, the opportunity to reflect on our past, assess our present, and envision our future. We hope it will be a time to increase international communications and understanding. The President has announced that the United States will participate in Expo 2000, the World's Fair in Hannover, Germany and we're in discussion with other countries about their programs. We are interested in hosting an international millennium meeting here at the White House - perhaps on the state of civil society around the world.

The year 2000 also coincides with some important American anniversaries: the 200th anniversary of the White House; the 200th anniversary of the first meeting of Congress in the new Capitol, and the bicentennial of the library of Congress. We are beginning a series of Millennium Evenings at the White House, inviting historians, other scholars, scientists, and creative individuals from many fields to share their insights. We hope these presentations will be broadcast or downlinked so that many Americans can listen and have their own discussions.

The White House itself is the oldest, continuous venue of significance for the arts in the United States. In March we are launching the first in a series of Cultural Showcases at the White House and other locations, to highlight our recognized masters and celebrate our new talent.

We are working with the federal agencies, which are coming up with imaginative ideas within their own missions. For example, the Departments of Transportation and Interior along with the cultural agencies are working together to create Millennium Trails - trails and trips that help people explore our history, cultural and natural wonders. The National Endowment for the Humanities has commissioned a series of Millennium Minutes and the National Endowment for the Arts has run a national design competition for a millennium logo.

We have also invited elected officials to create programs and celebrations at the state and local levels. Many cities and towns are already forming Year 2000 Committees.

We also plan a few national initiatives that we think will engage many Americans in saving our historical and cultural heritage. We hope to announce a major preservation program at the end of this month. We hope to initiate a national oral history project to record the stories of all kinds of Americans at the end of the 20th century.

I hope this is helpful. Please feel free to call my office with any questions.

THE WHITE HOUSE AND THE NATIONAL ENDOWMENT FOR THE ARTS ANNOUNCE A MILLENNIUM LOGO COMPETITION

Washington DC -- The White House Millennium Council and the National Endowment for the Arts today announced a competition for a Millennium logo. The winning graphic design will be used by the White House and the Executive Branch of the government as a symbol and logo for official millennium projects across the United States. The contest is open to all American citizens or permanent residents of the United States. Entries may come directly from individuals or from graphic design firms.

The White House Millennium Council is a multi-year initiative to mark the end of the 20th century and the beginning of the new millennium. The Program will celebrate American achievement, recognize and initiate projects, and engage every sector of society in conveying our rich heritage to future generations. The White House Millennium Council prepares for the new century by "honoring the past and imagining the future." It will highlight projects that recognize the creativity and inventiveness of the American people, and that focus on culture, scholarship and scientific exploration.

The President and First Lady have invited all Americans to take part in the program by "giving gifts to the future -- gifts that will help rekindle our spirit of democracy, renew our commitment to citizenship, and unleash the full creative and intellectual potential of the American people as we chart our common future." The winning graphics design package should reflect and embody this spirit. The winning design will be unveiled in the White House in early 1998.

The year 2000 also coincides with some of the federal government's most important milestones -- the 200th anniversary of presidents occupying the White House, the 200th anniversary of the first meeting of Congress in the Capitol, and the 200th anniversary of the Library of Congress. The logo may be used for the White House celebration and should allow for specific language and design to be added to the base package to specifically commemorate this anniversary.

The National Endowment for the Arts will manage the initial phase of the design competition with the final selection to be made by a panel of professional designers. The artist of the winning logo will receive a professional fee to create the final design.

Entries should be sent to :

MILLENNIUM LOGO, NATIONAL ENDOWMENT FOR THE ARTS, ROOM 523
1100 PENNSYLVANIA AVENUE NW, WASHINGTON DC 20506-0001

Before making a submission, please obtain entry specifications from the National Endowment for the Arts website at <http://arts.endow.gov> or call (202)682-5013

Entries must be postmarked by January 15, 1998. The winning design will be chosen and awarded in January, 1998. Entries will not be returned.

Questions about the contest should be addressed through e-mail to millennium@arts.endow.gov

Additional information about the White House Millennium Program may be found on the World Wide Web at <http://www.whitehouse.gov/Initiatives/Millennium/index.html>

[\[Text Version\]](#)

The White House

About the Program

Millennium Program

"Our economy is measured in numbers and statistics... But the enduring worth of our nation lies in our shared values and our soaring spirit... We should make the year 2000 a national celebration of the American spirit in every community -- a celebration of our common culture in the century that has passed, and in the new one to come in a new millennium, so that we can remain the world's beacon not only of liberty, but of creativity, long after the fireworks have faded."

President William Jefferson Clinton
1997 State of the Union

The White House Millennium Program is a multi-year initiative to mark the end of the 20th century and the beginning of the new millennium. The Program will celebrate the accomplishments of this American century, recognize and initiate projects, and engage every sector of society in conveying our rich heritage to future generations. The President is inviting all Americans to take part in the Program by giving "gifts to the future" through active participation. Led by the First Lady and directed by Ellen McCulloch-Lovell, the Millennium Program will plan ways for the White House to engage America in recognizing this historic time. The First Lady noted that the millennium falls in the same years as some of our federal government's most important milestones -- the 200th anniversary of presidents occupying the White House, the 200th anniversary of the first meeting of Congress in the Capitol, and the 200th anniversary of the creation of the Library of Congress.

The White House Millennium Program prepares for the new century by "honoring the past and imagining the future." It will highlight projects that recognize the creativity and inventiveness of the American people. Planning will begin for the important anniversaries of the White House and other symbols of our democracy. By focusing on American culture, scholarship and scientific exploration, the White House Millennium Program will provide the nation with opportunities to learn our history, preserve our cultural heritage, and give permanent gifts to the future.

The year 2000 holds enormous significance for humankind and America. It is a time when individuals and societies all over the world are reflecting on their past, taking stock of their achievements, and thinking about the future they will create. All over the world, nations and communities are planning significant millennium activities. The United Kingdom is using the millennium as a time to invest in new museums, parks and infrastructure; Germany will host the major world's fair, Expo 2000; religious leaders are emphasizing the renewal of faith; and communities across the United States are already forming 2000 Committees to bring people together to plan for their future.

Beginning with the Program's launch, the President and First Lady will announce and spotlight a series of White House and federal agency millennium projects. Among others, these projects include:

White House Lecture Series. Co-sponsored by the White House and National Endowment for the Humanities, the series will feature prominent men and women who can provoke our thinking about the past and future.

American Cultural Showcase. Hosted by the White House, the Showcase will spotlight our finest artists and their talents; Expo2000. In the year 2000, the United States will join 143 other countries and organizations to participate in the major world's fairs.

Internet Goal. Work to connect every classroom and library in America to the Internet by the year 2000.

Millennium Minutes. The National Endowment for the Humanities will sponsor national television spots that highlight 1000 years of important events, people and achievements.

Leadership Project for the Millennium. The National Endowment for the Arts will tell America's story through the arts and initiate new projects, Visions of America. The NEA will also send teams of photographers across the country to capture their visions of America at the turn of the 21st century.

Worthy Ancestors Program. The President's Committee on the Arts and the Humanities will bring together commercial, creative and non-profit sectors to save significant cultural material from folk, popular and classical traditions.

National Archives Preservation Project. The National Archives has proposed a 3-year preservation plan to ensure that precious American documents, such as the Declaration of Independence, Constitution and Bill of Rights, survive into the next millennium.

Star Spangled Banner Project. The Smithsonian Institution is working to save the Star Spangled Banner by 2001.

Robotic Missions to Mars. NASA will launch new robotic missions to Mars in 1998, 2001, and 2003.

NSF2000. The National Science Foundation will launch a national education and information campaign on the importance of science, engineering and mathematics.

2000 Problem Solution. The federal government is taking steps to prevent any interruption in government services that rely on the proper functioning of our federal computer systems.

AmeriCorps Goal. AmeriCorps has set a goal of doubling the number of full-time AmeriCorps volunteers by the year 2000.

World Wise Schools Goal. The Peace Corps has set a goal of tripling the size of its global learning partnership program by the year 2000.

National Digital Library. The Library of Congress is putting part of its collection on-line for students, teachers and citizens.

Festival of American Folklife. The Smithsonian Institution will expand its Folklife Festival in 2000, involving 200 children from around the world.

Millennium Stage. The Kennedy Center is providing free performances as part of a run-up to the Center's year-long artistic festival in 2000.

The White House Millennium Program is for the entire nation. To ensure that this is truly a national, grassroots effort, the President and the First Lady are inviting all Americans -- especially children -- to participate, and to make their own gifts to the future. The Program will work with elected officials at all levels to draw upon the inspiration and leadership that is alive across the country, as Americans organize the activities most meaningful to them. The President and First Lady will award the title "Millennium Community" to communities that initiate imaginative programs.

Back to the Millennium Program



*To comment on this service,
send feedback to the Web Development Team.*

2/4/98 Millennium Logo Meeting

► Danger of someone else using something similar to our chosen design:

- file intent to use names/phrases/tag design on later
- Must do enough of a rollout to brand logo in public mind
 - Millennium evening
 - media rollouts to reinforce image
 - 21/8/00 already being widely shipped as THE millennium logo (commercial) -- 97 or 98 subscribers already to this brand

- For commercial licensing, we'd have to have ~~seg~~ legis. or use an existing agency w/ that authority (eg. Smithsonian) That entity would have to take the \$ & turn it over to Congress

► Carveaway to Fed/State & local agencies --

- what about their non-profit partners (eg: Nat'l Conf. for the Humanities & the Am. Library Assoc.)
- or partnerships w/ commercial partners (eg: Disney)

Do we grant the logo -- or
is there an applic. process.

Criteria

- want an abrogat — process by which
to say "no."

~~Both~~ Δ Can set up a voluntary screening
process / committee
~~Problem~~ - can never completely
control — very time consuming

John P Δ If you want broad use —
Non-Profit can allow orgs that meet
criteria to self award —
sign agreement — if they violate,
go after them.

Eric Δ Can award ^{licensing} authority to an
indep. entity — they set up
process for a % of profit.

- Cheryl says we don't
have the authority to do
that

- OR can designate a
need to award licensing authority to grant
via competitive licenses for small licensing
process fee.

- Prof. lic. companies can work w/ govts. &/or mayors, etc. to award licenses to non-profits.

- Contract can specify our role in setting / enforcing criteria
- Can have different rules for non-profits + for profits.

Can hire an indep. licensing entity to award logo for a fee — a % of that income will go to the Treasury Project.

- or can require the licensees to direct a % of their profits to particular millen. projects.
(good ^{local} pr potential)

▷ C&A could award contract to
licensing authority -- they in
turn would screen & award
logo

different criteria $\rightarrow$ non-profit / govt / commercial contractors

we have to establish precise criteria

- We have to establish ^{precise} criteria, guidelines & judicial - etc.

Call ~~and~~ set
Set ~~some~~ ^{some} ⁵⁰
Amuse ^{to} go
trick to
+ 4

financial / admin / legal / quality

Decision Tree

Cheryl ① Can we license through a commercial Co. & find name to projects

②

③ Govt. / non-profit
procurement process

④ Timeline

⑤ Strategy for launching the brand & estab. what it stands for

December 5, 1997

MEMORANDUM

TO Bobbie
FROM Noa
RE Licensed products from the centennial celebration for the Statue of Liberty

- Under Allan Stone's chairmanship, Hamilton Projects, Inc. was awarded the contact as licensing agent for the Statue of Liberty-Ellis Island Foundation. HPI handled licensing for national campaigns such as one for the Brooklyn Bridge centennial and the American Revolution Bicentennial Administration in 1976. HPI's new chairwoman is Deborah Joester and its senior vice president is Joanne Loria.
- Since the name and image of the statue were in the public domain and unlicensable, HPI was only able to license the foundation's logotype and slogan. A vendor cannot be stopped from stamping a likeness of the symbol without contributing to the foundation. The logotype was a drawing of the head of the statue with "Liberty, 1886, Centennial 1986" written underneath; the slogan was "Keep the Torch Lit."
- Companies that signed contracts to use the foundation's logotype and slogan were permitted to display the logotype on their products. In exchange the companies agreed to give the foundation from 6 to 12 percent of the wholesale price of all products sold.
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- By mid-June of 1996 about 100 companies were licensed to sell more than 200 products. Licensed products ranged from novelty-type items such as T-shirts, coffee mugs and beach towels to expensive keepsakes such as grandfather clocks, golf clubs and sterling silver watches.

December 10, 1997

MEMORANDUM

TO Bobbie
FROM Noa
RE Product licensing for the Atlanta Olympics

- Bob Hollander served as the vice-president at Atlanta Centennial Olympic Properties, the marketing arm of the Olympics, and is now President of CART Licensed Products LP.
- The designated licensing companies were permitted to use the various Atlanta Olympics logos and markings on their products, and they could promote themselves as official event licensees.
- Corporations interested in being sponsors for the 1996 Olympic Summer Games paid \$40 million. Smaller businesses, however, put the Olympic rings and logos on products ranging from T-shirts to hot sauce, from warm-up suits to diamond brooches for a fee ranging from 10% to 15% of sales. 120 companies paid for rights to sell 1,000 Olympic-licensed products. Champion Products, Hanes, and Anheuser-Busch were among the bigger companies. Most of the 120 licensed companies were smaller, with sales \$5 million to \$10 million.
- The Atlanta Committee for the Olympic Games (ACOG) set rigid standards for those companies applying for licensing. All companies had to meet demanding sales targets, product quality standards, and pay minimum royalty payments. Said Bob Hollander "We have been very selective in who we've picked. We looked for companies with high-quality products, experience in licensing products, (which) are currently distributing the products through broad distribution channels and have a strong financial base." The process of getting the license included filling out an extensive application, and financial and credit checks by the organizing committee.
- Typically, licensees agree to pay 5% to 12% of wholesale revenues to the licensor over the period of the agreement; the specific percentage depends on the industry and how hot the property is. Royalty agreements almost always include a guaranteed minimum return to the licensor and advance payment of typically 20% to 50% of that guarantee.
- ACOG set a targeted \$100 million in royalty payments from licensees. The pressure of meeting these minimum royalty payments at 15% forced many of the companies to boost their prices, dampening sales.
- In May 1996 the U.S. Olympic Committee threatened to sue the Postal Service over a licensing dispute involving reproduction of the commemorative Olympic stamp on souvenir items. The dispute centered on the fact that United Parcel Service - not the

Postal Service - was an official worldwide Olympic sponsor of the Atlanta Summer Games. Ultimately the U.S. Olympic Committee and the United States Postal Service reached an agreement that allowed the Postal Service to put its Olympic postage stamps on T-shirts and other souvenir items. The Atlanta Centennial Olympic Properties, a marketing venture between the U.S. Olympic Committee and the Atlanta Committee for the Olympic Games, was granted exclusive licensing rights for the postage-stamp artwork.

- Product licensing has taken off for U.S. manufacturers in the past few years. Driven largely by small firms, the field expanded by 5% last year to a record \$70 billion worth of business in the United States and Canada, following a 7% gain in 1993 over the previous year.

December 15, 1997

MEMORANDUM

TO **Bobbie and Ellen**
FROM **Noa**
RE **Mobil Corporation**

- In October Mobil Corp. joined forces with 38 major foundations and corporations to support more than 100 projects across the country to strengthen the quality of child care programs. The participating organizations are investing more than \$11.8 million in a wide range of initiatives designed to improve the quality of care and leadership in child care centers, family child care facilities, and early childhood programs.
- In 1995 Mobil Corp. led Virginia companies in charitable giving, donating \$11 million through its foundation.
- Mobil Corp. along with Marriott International and Gannett Co. donated \$1.2 million to help rebuild the historic C&O Canal.
- Mobil Corp. was rated one of the top education contributors in a 1995 study on corporate donations. The 19 companies studied gave 17%, or \$26.2 million of their combined grant dollars to minority organizations or programs. About 57% of the funds donated to minority communities were earmarked for education purposes. The remaining contributions went to other areas, including health, the arts, human services, and the environment. The top beneficiary was the United Negro College Fund, which took in 19 grants totaling \$1.25 million.
- In 1993, Mobil Corp.'s corporate philanthropy budget was \$32 million annually, from which art and culture accounted for 46%. The rest went to education, healthcare and other social causes.
- When Mobil Corp. moved to Fairfax in 1990, its revenue was \$56.2 billion, larger than the rest of the area's top 100 public companies combined. The Mobil Foundation, the only one of Mobil's many contribution arms that reports its activities publicly, within one year of having moved into the area, more than doubled its giving to over \$2 million. Most of the increase was in Virginia, although the foundation also doubled its donations to District-based causes in 1989.
- According to a 1989 study, Mobil Corp. qualified as "liberal" in the world of corporate philanthropy. According to a book published by the Capital research Center, 90% of Mobil Corp.'s cash contributions "went to leftist organizations." Among those donations was \$250,000 to the Chicago United Way for a summer youth employment program. One donation that went unmentioned in the book was Mobil's undisclosed contribution to

the conservative American Enterprise Institute.

- In 1982 the Mobil Foundation gave 15% of its funds to art and cultural organizations; 25% to civic, health, and community services; and 53% to education. It was anticipated that in the future more money would go to civic and community groups, focusing less on its cultural, artistic, and other commitments. Its “art-friendly” policy was largely attributed to the federal spending cuts on arts-related and cultural programs.

December 12, 19 97

MEMORANDUM

TO **Bobbie**
FROM **Noa**
RE **Inaugural product licensing**

- Based on a conversation I had with Ken Stern, who was one of the Clinton-Gore/Inaugural lawyers I learned the following information:
- The Presidential Inaugural Committee set up a license agreement to produce and sell a discreet number of products with the Inaugural logo.
- The company with whom they dealt was Financial Innovations in Rhode Island which is owned by Mark Weiner.
- Mark Weiner sub-licensed some Inaugural products to Steve Schwat.
- They marketed some of the Inaugural products on QVC aka "The Home-Shopping-Network."
- Two people with additional information would be Debbie Wilhite or Debra Ashford 637-8646.

Year 2000 Millenium Logo

Discussion Topics

1. Choice of Logo
2. Trademark and Federal Registration - Patent & Trademark Office
3. Potential Issues
 - Who is qualified to use it
 - What are the terms and conditions
 - How should it be applied for
 - What criteria specified in the application
 - How will it be disseminated
 - What availability
 - How will it be publicized
 - What guidance provided
 - Cost
4. Management Process
 - What screening mechanism, if any
 - What follow-up/review
 - Database/inventory
 - What enforcement, if any
 - What penalties for misuse
 - Who has what responsibilities
 - Financial requirements if any
5. Legal Issues

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December 5, 1997

MEMORANDUM

TO Bobbie
FROM Noa
RE Licensed products from the centennial celebration for the Statue of Liberty

- Under Allan Stone's chairmanship, Hamilton Projects, Inc. was awarded the contact as licensing agent for the Statue of Liberty-Ellis Island Foundation. HPI handled licensing for national campaigns such as one for the Brooklyn Bridge centennial and the American Revolution Bicentennial Administration in 1976. HPI's new chairwoman is Deborah Joester and its senior vice president is Joanne Loria.
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