

Appendix 1. Glossary

Audio Bits: The number of bits of storage that are use by each sample of digital audio.

Audio CD: Compact discs that are encoded with audio data only and that require only conventional CD players to operate.

Authoring: The process of assembling the multimedia building blocks into a comprehensive multimedia application. Refers to a process implemented by a "developer" where by a multimedia application is "programmed" into a series of icons, menus, hypermedia, etc. Popular authoring tools include Macromedia Director, Authorware, AimTech's IconAuthor, and Microsoft's Visual Basic.

Baseline: Guideline that capitals and the lowercase letters rest on.

Bit: The smallest measure of computer data.

Bold: Type style with thicker strokes that text-weight font.

Branching: A method of presentation in which the application proceeds to different areas depending upon the selection made by a scripting code written by the author.

Bullets: Short lines of text usually preceded by a bullet mark such as a check mark (✓), a dot (•), square or other symbols to denote a bullet.

Button: An object on the screen that when selected and click will execute an action.

Byte: (1) 8 bits of data are referred to as a byte.

Cast: The storage area of Macromedia Director in which video, graphics, audio, animation's, other Director movies and scripts.

CD-ROM: Compact Disc Read Only Memory. This looks like a typical CD used for music, but has computer data stored on it.

Clickable: Meaning that you can do click with your mouse (point and click) and an action will be expected.

Clipmedia: Collection of video, sound, animation, and graphics that are usually distributed in a CD-ROM and can be incorporated in multimedia applications-usually royalty free.

Compact Disk Read-Only-Memory - CD-ROM: A compact 5-1/4 inch optical disk, typically used to store text, images, audio, video, and programs which can run on suitably equipped computers. CD-ROM drives come in single, double, and quad speeds (150KBs, 300KBs, and, 600KBs, respectively)

Compression: The art/science of reducing the number of bits required to store and/or transmit digital media. Predominant schemes include MPEG 1, MPEG 2, motion, JPEG. MPEG performs intra-frame compression as well as inter-frame (or differences from frame-to-frame) compression. JPEG, which is predominantly a still-image compression scheme, performs only intra-frame compression.

Condensed: Letter or group of letters with a horizontal width that is narrower than normal.

Content Specialist: A member of the multimedia development team who is responsible for providing the information, facts, data, ideas, and concepts to be presented in the multimedia application.

Desktop Video: The use of computers for the composition and editing of video while is in digital form.

Digital Editing: Refers to the editing of audio, images, video, text, etc. on PCs, Macintoshes, or workstations. In digital editing systems, the media are edited in their digital formats (as opposed to analog). Some editing products provide for "offline" editing, in which the final pass is done back in the analog domain via EDLs (Edit Decision Lists). Others provide "online" editing in which the final edited sequence is itself in digital format.

Digital Still Photography: Digital cameras that combine the function of conventional photography with the technology of video to create electronic still images that can be imported easily into a computer.

Digitization: The art/science of converting analog video, images, or audio into digital format (i.e., 1s and 0s)

Digital Video File Format: The form that video takes when captured to a hard drive and converted into a file that can be used in a multimedia application.

Director : A multimedia authoring program produced by Macromedia.

Dots per Inch: The number of pixels on-screen within an inch. Dots per inch is also called resolution.

Export: The process involved in saving a software file created in a program and transferring it out of the program as a file that can be opened by other software application.

Fill: The property of graphic programs that determine the appearance of an area within a shape.

Filters: The tools in graphics programs that are used to apply a uniform visual effect or alteration to all or part of an image.

Flat Bed Scanner: A computer peripheral that capture images and converts them into digital

information that can be incorporated into a multimedia application.

Floptical Drive: A data storage media that combine laser technology with the compact disc size of a floppy disc. These discs can store up to 230 MB of data.

Flowcharts: A diagram representing the flow of a process or activity.

Font: Software used to produce the different text family styles.

Hypermedia: A term referring to the ability to associate an object (such as a word, picture, icon, graphic, audio, or video) with another object. These objects may be physically on different computers and/or different countries, all of which are transparent to the user. A user can traverse over the hypermedia link by "clicking" on the object. It's cool and also the prime enabler of the World Wide Web on Internet.

Import: The process of transporting a computer file into a software program.

In-Betweening: The process of creating an animation in a software program such as MacroMedia's Director.

Intellectual Property Rights - IPR: Intellectual Property Rights. The protection of content and ownership, primarily in the area of digital media.

Interactivity: Refers to computer programs, online services, and "Interactive TV" whereby the user can make inputs which direct subsequent delivery of services. Channel surfing is a crude form of interactivity. Internet and Online Services provide simple forms of interactivity, i.e., point-and-click.

Instructional Designer: A member of the multimedia development team also known as curriculum specialist, who is responsible for designing the process, sequence and instructional methods to be used in the development of the multimedia application. In corporate training this team member is usually referred to as training specialist.

Interactive Interface Design: The part of an interactive application's design that the application user interacts with.

Interface: Graphic or text based environment designed to allow the multimedia application user to interact with the features of the program.

Internet: Originally a network funded by the US Defense Department (DARPA) to provide a network of interconnected computers with multiple paths to each so that if any single computer or network link was destroyed in a war, information could still be transmitted and received by alternative computers and network paths. Today Internet has become the Global Information Highway connecting almost every country in the world together. Anybody with a computer, a modem, and some money can connect. Most Online Services are also providing Internet connectivity in order to survive. Internet is not a broadband network. It is a network of networks

operating wide area computer networks topologies.

Lingo: Macromedia Director scripting language.

Logic Flowchart: A drawn plan of an interactive application that takes the form of a flowchart.

Megahertz (MHz.): A measure of electrical current that is used to rate the processing performance of a computer central processing unit.

Mega: One million.

Modem: Refers to a device that modulates/demodulates. A modem is typically used to connect a computer to a telephone line.

Multimedia Architect: He who communicates, designs and author multimedia applications supported by computer technology.

Multimedia Building Blocks: Text, digitized or analog video, sound, computer generated graphics and/or animation

Multimedia: The integration of multiple media assisted by a computer, such as the visual imaginary, text, video, sound and animation,

Navigational Tools: A system of graphics or text that have been assigned hyper links which allows the multimedia application user to navigate through an interactive multimedia application.

Online Service: Refers to services such as America Online, CompuServe, and Prodigy that enables a user with a computer and a modem to access content and services over phone lines and increasingly over Cable TV networks.

Opacity:

Organizational Charts: A diagram representing the management or programmatic structure of a given organization.

Overlay Graphics:

Photoshop: An image-editing, manipulation, capturing and paint program produced by Adobe Corporation.

PICT: A Macintosh digital standard for storing graphic files.

Platform: The operating system supported by a specific hardware configuration i.e. DOS, Windows, Macintosh OS, Unix, Sun etc.

Scripting: The process of writing code lines in an authoring language.

Small Computer System Interconnect - SCSI: SCSI refers to a type of controller system that enables users to connect devices to their computer. It is an alternative to IDE for disk controllers. SCSI is both a connection and bus. SCSI enables the user to connect up to 7 devices, in a daisy chain, to one SCSI port. There are several flavors of SCSI including SCSI, SCSI 2, Fast & Wide SCSI ranging in speeds from 5MBs to 20MBs.

Storage media: A digital medium used for storing data, software, and graphic files etc.

Text Scrolling Fields: Text field with an attached scrolling bar that help move the text up and down.

Touchscreen: A device/technology that enables a user to touch a computer monitor to make a selection. Typically used in a kiosk.

Training Specialist: A member of the multimedia development team who is responsible for designing the process, sequence and instructional methods to be used in the development of the multimedia application. In educational training this team member is usually referred to as instructional designer or curriculum specialist.

User: The individual using a computer application.

Virtual Reality - VR: Refers to the art/science of creating worlds that are totally rendered by computers in which the user can immerse themselves and take 360-degree perspectives. Virtual Reality is also an oxymoron.

World Wide Web - WWW: Refers to the latest craze on the Internet whereby users have a simple interface for navigating and hyperlinking to other information around the internet world. Mosaic and Netscape are two examples of products that are helping to enable the WWW.

Work Plan Matrix: A document which describes the plan on how a project will be implemented.

Appendix 2. Multimedia Applications Development Resources on the Internet

The following list of web sites dealing with multimedia resources available through the internet was compiled using InfoSeek's search engine (<http://www2.infoseek.com/>). You are encourage to update this resource list by using the following search statement: +multimedia, +resources.

Distributed Multimedia

Jon Crowcroft, UCL CS with non-trivial assistance from Mark Handley, Steve Hailes,

Nermeen Ismail, Angela Sasse and Ian Wakeman. Multimedia-What Is It? . Throughout the 1960s, 1970s and 1980s, Computers have been restricted to dealing with ...

--- [485] <http://boom.cs.ucl.ac.uk/staff/jon/dummy/> (263K)

DigiMedia 95 - MultiMedia programme

MULTIMEDIA SEMINAR . The Multimedia Seminar presents the business issues facing companies that are trying to decide how best to respond to the emergence of multimedia. . The Multimedia Seminar brings together some of the best experts in ...

--- [501]

<http://cuig13.unige.ch:8100/digimedia/Multimedia-program.html> (9K)

The Multimedia Forum Kiosk

The Multimedia Forum Kiosk is a structured conversation tool and a multimedia bulletin board system designed to support collaborative discourse between multiple participants. The Multimedia Forum Kiosk supports knowledge building by users as they ...

--- [501] <http://www.clp.berkeley.edu/kiosk/kiosk.html> (3K)

Multimedia Resources, Inc.

develops interactive systems and programs for companies that need effective new ways to communicate with their customers and staff. We use cutting edge technologies to convey our clients' messages, but our primary emphasis is always on the overall ...

--- [517] <http://www.teleport.com/~mri/> (1K)

Multimedia ToolBook 3.0 Resources

Welcome to the Software Resource Center's Multimedia ToolBook page. Here you'll find various resources in support of Multimedia ToolBook 3.0, a multimedia authoring program from Asymetrix Corporation. . These resources are sponsored by boyd & ...

--- [517] <http://www.thomson.com/rcenters/src/srcmmt.html> (2K)

Multimedia, Film and Broadcasting Resources on the Internet

Table of Contents . Multimedia Sources . General Multimedia Resources . Audio . Graphics . Video . Multimedia/Instructional Technology Centers . Commercial Providers of Multimedia . Broadcast, Cable and Satellite Resources . Film and Video ...

--- [516] <http://www.library.nwu.edu/media/resources/> (19K)

The Multimedia Resource Center at Clemons

Welcome to the Multimedia Resource Center at Clemons (MRC). The MRC is a joint venture of ITC and the Library. We serve members of the faculty, members of the staff, and graduate students who participate in instruction. Our mission is to support ...

--- [513] <http://www.virginia.edu/~mrcac/> (1K)

MultiMedia and CAI Internet Resources

A list of resources for and about diverse kinds of Apple media (CD-ROM for now). . Some Pharmacy Related Coursework on the Internet . Pharmacokinetics Guide by Rodney B. Murray, Ph.D., Department of Pharmacology, Jefferson Medical Center
--- [512] <http://157.142.72.77/mm/inet.html> (3K)

COER Consortium of Educational Resources

The Consortium of Educational Resources (COER) is an organization of independent companies that provides a variety of multimedia educational resources and services. Multimedia Learning Resources (MLR) administers COER. A brief description of ...
--- [512] <http://www.csra.net/coer/> (2K)

Welcome to the Internet connection service which addresses the specific ... needs of experienced multimedia production talent and prospective employers of the same. . Weather you are a highly skilled multimedia production professional; . -or you are the Human Resource Director for a company using multimedia to produce a ...
--- [510] <http://www.deltanet.com/ims/nra.html> (2K)

Multimedia

General Information . Index to Multimedia information sources. . Index to Rob's Multimedia Laboratory. . Some "Cool" multimedia sites. . Links to Other Multimedia Resources . WebMuseum - mirrored at the University of South Australia. ...
--- [510] <http://cutl.city.unisa.edu.au/flc/imm.html> (3K)

Multimedia

IN MATHEMATICS CLASSROOMS . Recently, multimedia has become an important aspect of our work on information technology in classrooms. The development of the World of Number multimedia package for secondary mathematics has also provided a valuable ...
--- [510]
<http://acorn.educ.nottingham.ac.uk/ShellCent/ITech/Multimedia.html> (4K)

Web Resources

Web Servers Entrance at Cern . Virtual Reality Sites . O'Reilly & Associates . Interleaf . Meckler . C|Net . SNet . Software On-Line . Edupage . Bartlett's Quotations . Computer and Communications Hardware & Software . Bartlett's ...
--- [509] <http://www.afil.af.mil/ENGgraphics/resources.html> (7K)

The Times Higher: Multimedia section

MULTIMEDIA . Information technology and higher education . Multimedia

NEWS . A full list of Multimedia news items is on our gopher service. .
Here are some selected news items which will take you to interesting
places on the Web. . The ...

--- [509] <http://www.timeshigher.newsint.co.uk/mm.html> (2K)

Medical Center

Currently the Medical Center contains: . over 6500 Multimedia Medical
Teaching Files and Modules . over 7500 Multimedia Medical Cases, . 5
Multimedia Continuing Medical Education Courses, . 5 Multimedia
Telemedicine ...

--- [508] <http://www-sci.lib.uci.edu/~martindale/Medical.html> (115K)

Multimedia Delta: Distributed Learning Resources

The Multimedia Delta project is now called the Distributed Learning
Resources DELTA Project. More information is available in The DLR DELTA
Project . Multimedia logo by Thomas Morgan. .

--- [507] http://www.mcs.csuhayward.edu/mm_delta.html (1K)

Management of Remote Connectionless Multimedia Service through ATM Network

Effective resource allocation for connectionless services through an
ATM network is an important problem to be solved in interconnecting
nation wide multimedia communication networks. Instead of separate
bandwidth renegotiation for variable bit ...

--- [507]

<http://www.cs.washington.edu/research/research-samples/atm.html> (1K)

Alexis Gutzman's Home Page

Thanks for visiting. I am the University Kiosk Project Manager at UVa
and the Multimedia Resource Center Administrator. . There are lots of
bad reasons to put video on the Web. Morphs are one of the few useful
things that look good at 3fps. ...

--- [507] <http://holmes.acc.virginia.edu/~adg6m/> (2K)

Graphic Links

Links Of Interest To Illustrators, Photographers . Graphic Designers,
Multimedia Artists And Web Designers . Aaaa . Home Page Of The 4as-the
American Association of Advertising Agencies . AD AGE . Home of Ad Age
magazine. Good site for ...

--- [506] <http://www.users.interport.net/~digitdir/resource.html> (6K)

CR-Multimedia

The Multimedia Resource Centre . The Centre de Ressources Multimedia is
part of the Multimedia Department of the CRP Henri Tudor. . The mission
of the Centre de Ressources Multimedia (CR-MM) : . to stimulate the
development of the ...

--- [506] http://www.mediatel.lu/crmm/h_crmm.html (2K)

Quick Guide to MMWorld Online

Quick Guide to Multimedia World Online . Welcome to Multimedia World Online, your source for the best in multimedia news, reviews, software, and more. There's a lot to see, do, and download at this site, so to get you started, here's a brief tour ...

--- [506] <http://www.mmworld.com/resources/quickguide/index.html> (3K)

Cool Stuff

If you're looking for Cool Stuff to assist your multimedia development, visit our Online Catalogue. We have all kinds of clip media (sounds, graphics, digital video), a bunch of extremely useful utilities, and a wide range of multimedia books and ...

--- [505] <http://www.firmware.com.au/cool.html> (21K)

BAMTA

Shows multimedia research and development alliance between Smart Valley, Inc and the National Aeronautics and Space Administration (NASA) in research for accelerating development of networked multimedia technology and application. Introduces the ...

--- [505] <http://128.102.210.23/BAMTA.html> (6K)

TheWorld(TM) Guide to Multimedia

(c)opyright WorldWide Net Corporation(TM), Information updated daily. . You may wish to to . List of Subjects . Web Resources . Bell Atlantic's Center for Networked Multimedia . CD Authoring . CDROM Superstore . CLE Multimedia ...

--- [505] <http://www.theworld.com/COMPUTIN/MULTIMED/SUBJECT.HTM> (3K)

AMP - Multimedia for Your from Apple

Apple Multimedia Program . The Apple Multimedia Program (AMP) is one of the many Apple developer programs specifically targeted for the marketing and technical needs of multimedia authors and developers. Check out the benefits of membership ...

--- [504] <http://www.amp.apple.com/multimedia/multimedia.html> (2K)

The Interactive Multimedia Arts & Technologies Association Home Page

Events & Announcements . General & Membership Information . Newsletters & Meetings . Education & Training . IMAT's 1995 Survey of the Canadian Multimedia Industry . The IMAT Digital Gallery . Guide to Multimedia Resources on the ...

--- [504] <http://www.goodmedia.com/imat/> (1K)

Artist Networking Resources

Network Access to Multimedia Information (Full-length version) . by Chris Adie . Edinburgh University Computing Service University Library

Building George Square Edinburgh EH8 9LJ Great Britain . Second Edition
- 9 August, 1993 . RARE ...

--- [504]

<http://www.anima.wis.net//ATLAS/ArtistNetworkingResources/NetAccessFull.html>
(162K)

Multimedia Archives

These are links to large repositories of sound, pictures and animation files available on the internet. You need multimedia viewers in order to hear the sounds, see the pictures or view the animation. . Sound .
The prevailing sound format ...

--- [504] <http://sunsite.nus.sg/ftpmultimedia.html> (6K)

Media Related Information Sources

Look! It's Multimedia! . Besides being the most over used word of the later half of the 20th century - excluding postmodern - multimedia is what ASAP is concerned with. Here are a few multimedia resources. .
Media Indices . An ...

--- [503] <http://inferno.umeres.maine.edu/asap/html/mm.html> (3K)

TECHNOLOGY--Multimedia

Audio . ----- Major Collections . Audio WWW VL (audio.html) Entry from
WWW Virtual Library for Audio . ----- Organizations and other
information . CERL The CERL Sound Group (U of IL) . Clips
(other-sounds.html) Sites with audio clips

--- [503]

<http://www.rpi.edu/Internet/Guides/decemj/icmc/technology-multimedia.html>
(9K)

Multimedia/Instruction

CCIT - Faculty Resources for Instruction . UA Multimedia and
Visualization Lab . Off Campus Information . Search AuthorBase - a
database of authoring systems. These software tools are
"programmerless" environments for creating interactive ...

--- [503] <http://helpdesk.ccit.arizona.edu/multimedia.html> (1K)

Multimedia Information

Here is the Multimedia information - nice pictures, animations, sounds
etc. Some of this information is available from this server and some
are hyper-links to other sites on the Internet. . Because of the
dynamic nature of the Internet - ...

--- [503] <http://sunsite.sut.ac.jp/multimed/multimed.html> (2K)

Multimedia Developers' Resource Center

Multimedia WWW PC . How to distribute interactive applications on the
Internet. . The Director Page . This page offers links to information

and selected resources to users of Macromedia Director. . Director- Net Resources . A ...

--- [502] <http://www.tne.com/~janus/multimed/multimed.htm> (4K)

Index to Multimedia Information Sources

last update: August 2, 1995 . please send comments, suggestions etc.

to: . Simon Gibbs . Recent Changes . MBONE (Multicast Backbone) Home Page . W3 Kiosk Software USA and Europe . Shared Mosaic . mmphone (Multimedia Phone Service)

--- [502] <http://viswiz.gmd.de/MultimediaInfo/> (30K)

Partnerships in Multimedia

Do you need content, development and production skills, publishing resources? . Are you looking for funding, a joint venture, access to marketing and distribution channels? . During DIGIMEDIA 95 companies sharing a commitment to ...

--- [502] <http://cuisg13.unige.ch:8100/digimedia/Partnerships.html> (3K)

Telecentre

provides the University community with a wide variety of professional resources devoted to: . the presentation, design and production of multimedia for the classroom . independent study and distance learning . facilities for data, ...

--- [502] <http://137.82.166.130/telecentre/telecentre.html> (3K)

Get with the Program

Who's In? . The Apple Multimedia Program is great for Multimedia Developers, In-House Corporate Developers, Educators, Title Publishers, Marketers, Information/Content Providers, Designers, Interactive Musicians, and Desktop Video ...

--- [502] <http://www.amp.apple.com/program/program.html> (1K)

Interactive Multimedia Educational Resources

for teaching introductory earth science. A general description of our project, a listing of available resources, and information on learning how to use these resources should have you up and using these materials in no time flat. Clicking on the ...

--- [501] <http://www.ems.psu.edu/Earth2/E2Top.html> (1K)

Apple Multimedia Program - Home Page

Check out the wide range of materials the Apple Multimedia Program offers-from market research reports to development tools and discounts. . Access a searchable database of the industry's best multimedia developers and find resources for ...

--- [501] <http://www.amp.apple.com/> (2K)

AIMIA Online Pilot Home Page

Welcome! . to the pilot Home Page of . The Australian . Interactive Multimedia Industry . Association . Select: . INFORMATION CENTRE A wealth of news and information on multimedia in Australia. What's New! The site is constantly ...
--- [501] <http://www.next.com.au/aimia/> (7K)

Index to Multimedia Information Sources

Multimedia Information Sources . Please send additions to simon@cui.unige.ch !! . Current Events . Compton Multimedia Patent . Ratings and Guides . CWI Audio File Formats Guide . MIDI . MPC (Multimedia PC) Specification . MPEG Howto . Open GL ...
--- [501] <http://fourier.dur.ac.uk:8000/mm.html> (16K)

Distributed Multimedia Survey (full text)

A Survey . of Distributed Multimedia . Research, Standards and Products . Edited by Chris Adie . Edinburgh University Computing Service . University Library Building . George Square . Edinburgh . EH8 9LJ . Great Britain . First Edition - 25 ...
--- [501] <http://venus.darmstadt.gmd.de/mmsurvey.html> (218K)

Multimedia Page

Multimedia . Overview of Multimedia Efforts . RARE MultiMedia Group Documents . MMUSIC Charter . MMUSIC Documents from ISI . UCSD Documents on their Multicast and Multimedia Efforts . Networked Delivery of Multimedia ...
--- [501] <http://netlab.itd.nrl.navy.mil/MM.html> (7K)

Nat's Distributed Multimedia Index

This page contains links to information about networked multimedia. This includes information about: . video conferencing . network protocols and standards . programming abstractions for distributed multimedia . other research being ...
--- [500] <http://www-dse.doc.ic.ac.uk/~np2/multimedia/> (9K)

Multimedia Tools

Local Resources . The Math/CS Department at CSU Hayward operates a network of Sun workstations running SunOS 4.1.3. These are some of the free tools I've collected for multimedia. This is pretty rough, and under construction, and only of ...
--- [500] <http://www.mcs.csuhayward.edu/~tebo/Tools/Tools.html> (2K)

FAME home page

Part of research into Multimedia at Edinburgh University . What is the Interactive Multimedia Future? . Multimedia is raising many issues that governments, companies and individuals want to understand. What will be

the future impact ...

--- [500] <http://www.ed.ac.uk/~rcss/fame/FAME.html> (16K)

FAU CS&E Multimedia Systems Home Page

FAU Computer Science & Engineering . Multimedia Systems . General Information . Faculty . Tutorial . Multimedia Lab . General Information . Includes information on Multimedia systems, Faculty/Staff information, Course information, ...

--- [499] <http://www.cse.fau.edu/multimedia.html> (27K)

The University of Michigan NewMedia Center Program Proposal

Primary Contact: Ed Saunders, Director . Office of Instructional Technology . The University of Michigan . 610 East University . Ann Arbor, MI 48109-1259 . Phone: 313/763- . FAX: 313/763-4664 . Internet: ed.saunders@umich.edu . The ...

--- [499] <http://www.oit.itd.umich.edu/NMC.proposal.html> (22K)

Information on Multimedia and Hypermedia

This document should be informative for people working in the area of multimedia. I structured the documents that are available in several topics. Look for the topic you are interested in and select it to get to the papers for that topic. . I ...

--- [499] <http://zgdv.igd.fhg.de/papers/multimedia/contents.html> (35K)

Appendix 3. Multimedia Copyrights and Intellectual Property Issues on the Internet

The following list of web sites dealing with copyrights and intellectual property issues was compiled using InfoSeek's search engine (<http://www2.infoseek.com/>). You are encourage to update this resource list by using the following search statement: +copyrights, +multimedia.

It is highly recommended to explore and study some of these web pages in order to understand issues related to copyrights and the production of multimedia applications.

WWW Multimedia Law

This World Wide Web Server is the creation and property of Sandy Jane Wong, M.P.A. (c)COPYRIGHT 1995. All Rights Reserved. . This home page has been rated among the top 5% of all sites by Point Survey, a free-service of Point ...

--- [509] <http://www.batnet.com/oikoumene/> (8K)

Multimedia Content And The Super Highway: Rapid Acceleration Or Foot On The Fred Greguras: Law Firm of Fenwick & West, Two Palo Alto Square, Suite 800, Palo Alto, CA 94306; Telephone (415) 494-0600; FAX (415) 424-0859; InterNet: fmg@fwpa.com . Sandy J. Wong, M.P.A., Two Ohlone, Portola Valley, CA 94028; Telephone (415) ...

--- [509] <http://www.batnet.com/oikoumene/mmcopyright.html> (36K)

Digital Currency Home Page

Digital Currency . Business Information . for the Grassroots of Interactive Media . What's new: . Copyright and Related Issues for Multimedia and Online Entrepreneurs . -- extensive lecture notes provided by Harris Tulchin, ...

--- [506] <http://www.laig.com/dcweb/> (1K)

Intellectual Property Law Primer For Multimedia Developers

Copyright 1994 by J. Dianne Brinson and Mark F. Radcliffe LICENSE NOTICE: This article may be copied in its entirety for personal or educational use (the copy should include a License Notice at the beginning and at the end). It may posted on gopher ...

--- [505] <http://www.eff.org/pub/CAF/law/ip-primer> (46K)

European Commission reports on Copyright

New reports published on copyright on electronic delivery services and multimedia . The following reports, funded by the IMPACT Programme and the Libraries Programme of DG XIII of the European Commission, are available from the sales ...

--- [504] <http://www.strath.ac.uk/Departments/Law/diglib/ec/docs.html> (2K)

The Multimedia Law Handbook A Practical Guide For Developers

Publishers by J. Dianne Brinson and Mark F. Radcliffe, License Notice: This selection may be copied in its entirety for personal or educational use (the copy should include a License ...

--- [504] <http://www.eff.org/pub/CAF/law/multimedia-handbook> (79K)

Multimedia, Film and Broadcasting Resources on the Internet

Table of Contents . Multimedia Sources . General Multimedia Resources . Audio . Graphics . Video . Multimedia/Instructional Technology Centers . Commercial Providers of Multimedia . Broadcast, Cable and Satellite Resources . Film and Video ...

--- [502] <http://www.library.nwu.edu/media/resources/> (19K)

On-Line Articles

Do the old categories fit the new multimedia products . | Home page | Publications | Legal resources | Seminars | Directory | . | Denton International | Samuel Denton's Surf Shack | . The history of technological change shows that ...

--- [502] <http://www.gold.net/denton/21705.htm> (10K)

Maddog's Up all Nite: Web pages

Here's is the May 23 collection of maddog's all night search for

interesting Web pages. You will find pages for businesses, copyright and intellectual property law, interactive games, demos, galleries, electronic cafe, and much more. Bypass Quick ...

--- [502] <http://www.maddog.com/upallnite/upmay23.html> (16K)

Copyright, Trademark, and Disclaimer

Copyright . Route 66 Online(R) and Webstation(R) SERVICE and all materials contained therein, including "look and feel" attributes, are (C) 1994-1995 by Route 66 Interactive Multimedia, Inc. All advertisement materials are (C) by ...

--- [500] <http://www.losangeles.com/legal/index.html> (1K)

FCLJ Vol 47 No. 2 - Brenner

[Table of Contents] [FCLJ] [IULaw] [Search] . In Search of the Multimedia Grail . Daniel L. Brenner * . There are very few practicing lawyers in multimedia. Unlike other emerging communications industries, little law governs this area. ...

--- [500] <http://www.law.indiana.edu/fclj/v47/no2/brenner.html> (17K)

International Entertainment and Multimedia Law & Business Network

International Entertainment & Multimedia . Law & Business Network (Tm)

. Sponsored by Harris Tulchin & Associates . Mission of the Network .

About Harris Tulchin & Associates . International Affiliates & Colleagues . Tulchin/Ades ...

--- [499] <http://www.laig.com/law/intnet/index.html> (4K)

International Entertainment and Multimedia Law Network

International Entertainment & Multimedia . Law & Business Network (Tm)

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About Harris Tulchin & Associates . International Affiliates & Colleagues . Tulchin/Ades ...

--- [499] <http://www.laig.com/law/intnet/> (4K)

Copyright Law as Applied to Multimedia Productions

Producers and users of multimedia programs need to be aware of, and abide by, copyright law. Since multimedia productions often combine text, graphics, images, animation, audio, motion video, and computer authoring systems from a variety of ...

--- [499] <http://succeed.ee.vt.edu/copyinfo.html> (18K)

Copyright Management Center

Welcome to the Office of General Counsel's Copyright Management Center Homepage. . The Copyright Management Center exists to facilitate the research and academic missions of the University of Texas System Component Institutions by providing ...

--- [498]

<http://gold.utsystem.edu/OGC/IntellectualProperty/cprtindx.htm> (12K)

Magazine: Educom Review Issue Date: Jan/Feb'95 Title: Copyright and Fair ...
Use in the Digital Age: Q&A with Peter Lyman Just what is wrong with
current copyright law? Why do you feel current law is not up to the
task of managing intellectual property rights in the digital age?
Someday this period will be thought of as a ...
--- [498] <http://educom.edu/educom.review/review.95/jan.feb/lyman> (18K)

Clifford Chance - The Business Of Multimedia
The Business Of Multimedia . January, 1995 . In this report, we focus
on 2 sets of issues which are relevant to the business of multimedia.
First, intellectual property rights and rights clearance. Second,
structuring and financing new ...
--- [498] http://www.cliffordchance.com/milia_in.htm (1K)

Multimedia - Top 10 Legal Issues
Current Multimedia Content Rights . Legal Issues - A Top Ten List . IS
There A Clearinghouse Where I Can Obtain The Right To Use Content For My Multimedia
Product? . Do I Own The Work I Paid For? . Am I Liable
For Someone Else's Infringing ...
--- [497] http://www.dorsai.org/p-law/wong_dir/docs/wongpap4.html (23K)

Copyright and Electronic Media - Part 2
: The Challenge of New Media . by Peter Sim . Introduction . Last month
I reviewed some of the basics of Canadian copyright law. This article
will discuss some of the changes that may be necessary to adapt the law
to the new world of digital ...
--- [497] <http://www.linnet.ca/~psim/copyrt2.html> (9K)

Multimedia/Entertainment Industry Law & Business Information Center
What You Can Find Here . This is the home page of Philip Zender (that's
me), multimedia attorney and "consigliere to the webmasters." This page
is devoted to legal, business and general information regarding the
multimedia, entertainment and ...
--- [495] <http://www.dnai.com/~pzender/index.html> (4K)

Appendix 4. Project Proposals

When planning a multimedia project there are five main questions that needs to be addressed:
(1) what we want to accomplish, (2) who is the audience, (3) how, who and when it will
implemented, (4) how much it will cost, and (5) how it will be financed. Once the concept of
what the client wants to develop has been defined, we must plan how it will be implemented, in
defining the implementation strategy one of the tools that we could use is a Work Plan Matrix.

The Work Plan Matrix components are: project goals, objectives, activities, person or unit responsible for each activity, cost of activity will implementation, timeline and evaluation criteria. A successful grant seeker first develop the project work plan before writing the proposal narrative. There are a number of advantages to this action. Once the work plan is developed the sections regarding project goals, objectives, implementation strategy, project evaluation, milestones, project key personnel, budget narrative and budget will be a simple straightforward process.

Often, the terms goals, objectives and activities are confused. The following are definition for these three terms:

- Goals - general statements of anticipated project outcomes; usually more global in scope than objectives and not expected to be measurable; if used goals should be supported by well stated objectives.
- Objectives - specific statements of anticipated project outcomes; should identify clearly what will be different as result of the project having been funded as opposed to what the project is going to do; should be measurable and directly related to project evaluation.
- Activity - these are actions, things you do in order to implement an objective, someone is responsible for their execution, a cost is usually related to its implementation, they have a time frame upon which they are developed, and should be measurable.

Objectives are the results of things you do. They are not actions or activities; they are outcomes, or products. They are results. Once you have defined them in the project work plan, the writing of the objectives section in the proposal narrative is simple and straightforward.

An example work plan is presented in the following pages, study it and use the computer file as a template to develop your project work plan.

Work Plan:
Introduction

An articulate, well organized, and succinct presentation is a very effective means of bringing one person to another's point of view. In the case of proposal writing, this must be accomplished by the written page. What is written, therefore, must stand on its own at the time of judgment. To this end, organizational tact is an essential ingredient.

The client proposal review team are human beings. They are susceptible to the subtleties of thoughtful persuasion. To ignore this aspect of proposal writing is to hinder the courtship between good ideas and financial support.

The following format is generally basic for preparation of any successful proposal. Even though every item may not be specifically required by a particular funding source, it is usually looked for by the review panelists either consciously or subconsciously. For example, one of the most obvious features anticipated in a grant request but which is not always required in a distinct

section of its own is emphasis upon the potential significance throughout, especially in the "Introduction" and "Objectives" sections. Not only will this be helpful in evaluating the proposal, but it may be of help to the client at a later date in the event the project is funded. With this in mind, inclusion of the following items in the suggested sequence is considered vital.

Document Format-General Guidelines

In general, the entire proposal should be single spaced on standard 8 1/2 x 11 inch paper using a large easily read type. Careful alignment of items on a page (organization of lists, charts, illustrations, paragraph placement, and spacing) will contribute to clarity of expressions and a positive visual impact. One, to one and one-half inch margins should be used throughout. Double space between paragraphs and items presented in list form. Beginning with the introduction, each section should follow immediately after the preceding one. That is, do not waste space by insisting that each new section begin at the top of the page.

Cover Sheet

This should be the first (unnumbered) page and contain the following information clearly identified in itemized form.

- Project title;
- Project director's name;
- Mailing address;
- Office phone number;
- Project director's signature;
- Name, title, and signature of person authorized to sign for the multimedia development group;
- Name, title, and address of person to whom checks should be sent.

Project Executive Summary

Begin this page with the project title as the centered heading. An abstract of from one to three paragraphs in length and limited to no more than one-half page should appear following the cover page. The abstract should be succinct, providing the reviewer with a clear overview of the project, including its intended outcomes.

Following the last paragraph, the total dollar amount requested and the project duration dates should be identified. These may be itemized in list form at the left of the page.

Nothing else should appear on this page.

Table of Contents

Limit the table of contents to a single page or less, located on the page following the description of the application organization (or institution). A list of all major sections of the narrative should be presented.

If an outline style is used throughout the narrative, identify each division of the table of contents

accordingly. Section identifications should be placed to right. The inclusion of the table of contents is only necessary if the narrative portion of the proposal is more than five or six pages in length.

Introduction

Make the introduction a brief summary of the problem, proposed method of solution, and anticipated outcomes. This section should be limited to one-half page (a full page is the absolute maximum). Denote as page one, placing the number at the center of the bottom margin. Subsequent pages should be numbered consecutively in this manner throughout the proposal.

Statement of the Problem

Precisely define the problem or project to be solved. This should be a lucid analysis, leaving no doubt in the client's mind that a real problem and multimedia solution does indeed exist. The client must be motivated to read further with great interest to see if a rational solution has been proposed. This section should contain documentation only if it will help to "build a case."

Proposing Organization

A description of the proposing organization should address the following statement of purpose; brief historic reference; specific strengths; administrative structure pertinent to the proposed project; experience in the administration of funded projects; grant and contract income (if appropriate); and geographic location.

It may also be advisable to describe the strength of an administrative unit within the applicant organization, if its structure is important to the implementation of the project. This description should be limited to a single page, if possible.

Project Goals / Objectives

This section should itemize the anticipated outcome of the project. It is unnecessary to elaborate on what the project director intends to do. The Project Goals / Objectives section should be brief and introduced by a statement such as "As a result of this project, the following objectives will have been attained" followed by a listing of specific anticipated results. This section normally should not exceed one-half page. Objectives should be presented in a numbered list, double spacing between items.

In order to help you develop a set of measurable objectives, the following represents the definition for measurable objectives:

"A measurable objective is a precise statement of intended results that can be measured. Each valid objective statement should include only one intended result and include the following: (1) when the result is to be achieved, (2) who (or what) will display the required result or performance, (3) the criteria to be used in measuring the result, (4) the conditions under which the results will be measured/observed, and who will be responsible for reporting the

accomplishment".

Proposed Solution

This may be the longest section of the narrative. It should contain explicit statements clearly defining the methods by which the problem can be solved. A logical step-by-step procedure should be outlined in chronological sequence. A project time table should be presented. Discreet use of professionally drawn and labeled diagrams, charts, graphs, maps, milestone, charts, etc., should be included where they will aid the reviewer. This section should be so clearly presented that no question remains as to the project director's ability to relate the problem to its proposed solution. Proposed methods of solution should not exceed the capabilities of the project director, existing facilities, and other supporting resources unless they are covered in the budget request.

This section should convince the client that the project personnel, proposed methods, and available facilities provide the best possible conditions for developing the proposed project.

Project Rationale

A well developed argument must be presented which demonstrates beyond any doubt that the multimedia application as proposed is both logical and deserving of financial support. The writer should anticipate questions which have not already been addressed in the preceding sections but which may arise in the mind of the reviewer. Design this section so that it demonstrates an awareness of the questions which might be asked by a review panel. Pretend that "you are there." Get right to the point. Don't ramble. This is the writer's last chance to convince the client that the proposed plan is the right plan at the right time, and that it speaks to the problem better than any other plan .

Project Evaluation

Increasingly, funding agencies are requesting data in the form of post-project reports which demonstrate the degree to which project objectives have been met. A proposal should include an outline of measurable outcomes, intended evaluation techniques, including the development of special testing instruments if necessary, and the conditions under which the qualitative, should be the result.

As this section is often difficult to define in the pre-proposal stages of a project, it is often one of the most poorly written. A reviewer can become very impressed with the integrity of a project and its director by reading a proposal containing carefully defined plans for evaluating project success. As it is a somewhat rare experience for a reviewer to encounter a well defined and "tangible" plan of evaluation, this section has the potential for becoming that "something extra" which puts the proposal ahead of others in the race for the prize.

Project Key Personnel

All senior project staff should be clearly identified, with primary emphasis upon the project

director. Only professional accomplishments relevant to the project should be included. Items of a more general nature should be reserved for inclusion in an appendix. Resumes should be limited to approximately one six or eight-line paragraphs.

Facilities

If applicable, describe the facilities in which the project will be housed. Point out the particular assets and advantages the quarters have over any other location. Where specialized equipment, library materials, computer capabilities, and other local resources are available, emphasize their accessibility. Relate these items to specific project needs assuring the reviewer that the best possible physical facilities and supporting equipment are to be used in conducting the project.

Budget Narrative

This section could also be called the "budget justification." Its purpose is to explain and justify each non obvious budget item requested. By showing or explaining the derivation of each budget item which might not be immediately obvious, no question will remain as to how it was derived and why it was included. Absolute consistency should exist throughout the entire proposal, but should be especially apparent when the objectives, budget, and budget explanation are compared.

For convenience, each budget item explained should be identified according to the same category and line identification assigned to that item on the budget page. The consecutive page numbering system used throughout the proposal should conclude at the end of this section.

Attachments or Appendices

The proposal guidelines provides information concerning the funding agency required attachments. In most instances they require: key personnel resumes, letters of support, copy of the developers catalog, letters of agreement from collaborating organizations, resumes or credentials of consultants, and others.

criteria. A successful grant seeker first develop the project work plan before writing the proposal narrative. There are a number of advantages to this action. Once the work plan is developed the sections regarding project goals, objectives, implementation strategy, project evaluation, milestones, project key personnel, budget narrative and budget will be a simple straightforward process.

Often, the terms goals, objectives and activities are confused. The following are definition for these three terms:

- Goals - general statements of anticipated project outcomes; usually more global in scope than objectives and not expected to be measurable; if used goals should be supported by well stated objectives.

- Objectives - specific statements of anticipated project outcomes; should identify clearly what will be different as result of the project having been funded as opposed to what the project is going to do; should be measurable and directly related to project evaluation.
- Activity - these are actions, things you do in order to implement an objective, someone is responsible for their execution, a cost is usually related to its implementation, they have a time frame upon which they are developed, and should be measurable.

Objectives are the results of things you do. They are not actions or activities; they are outcomes, or products. They are results. Once you have defined them in the project work plan, the writing of the objectives section in the proposal narrative is simple and straightforward. Using the objectives from the work plan the section should start with a statement similar to this: "Upon successful completion of this project, the following objectives (or outcomes) will have been accomplished."

Work Plan: Introduction

An articulate, well organized, and succinct presentation is a very effective means of bringing one person to another's point of view. In the case of proposal writing, this must be accomplished by the written page. What is written, therefore, must stand on its own at the time of judgment. To this end, organizational tact is an essential ingredient.

The client proposal review team are human beings. They are susceptible to the subtleties of thoughtful persuasion. To ignore this aspect of proposal writing is to hinder the courtship between good ideas and financial support.

The following format is generally basic for preparation of any successful proposal. Even though every item may not be specifically required by a particular funding source, it is usually looked for by the review panels either consciously or subconsciously. For example, one of the most obvious features anticipated in a contract bid, but which is not always required in a distinct section of its own is emphasis upon the potential significance throughout, especially in the "Introduction" and "Objectives" sections. Not only will this be helpful in evaluating the proposal, but it may be of help to the client at a later date in the event the project is funded. With this in mind, inclusion of the following items in the suggested sequence is considered vital.

Document Format-General Guidelines

In general, the entire proposal should be single spaced on standard 8 1/2 x 11 inch paper using a large easily read type. Careful alignment of items on a page (organization of lists, charts, illustrations, paragraph placement, and spacing) will contribute to clarity of expressions and a positive visual impact. One, to one and one-half inch margins should be used throughout. Double space between paragraphs and items presented in list form. Beginning with the introduction, each section should follow immediately after the preceding one. That is, do not waste space by insisting that each new section begin at the top of the page.

Cover Sheet

This should be the first (unnumbered) page and contain the following information clearly identified in itemized form.

- Project title
- Project director's name
- Mailing address
- Office phone number
- Name and address of corporation or professional group under whose auspices the work will be performed
- Project director's signature
- Name, title, and signature of person authorized to sign
- Name, title, and address of person to whom checks should be sent

Usually the funding agency provides a form for the cover page, in this case follow the instructions provided by the agency in completing this form.

Project Executive Summary

Begin this page with the project title as the centered heading. An abstract of from one to three paragraphs in length and limited to no more than one-half page should appear following the cover page. The abstract should be succinct, providing the client with a clear overview of the project, including its intended outcomes.

Following the last paragraph, the total dollar amount requested and the project duration dates should be identified. These may be itemized in list form at the left of the page. Nothing else should appear on this page.

Table of Contents

Limit the table of contents to a single page or less, located on the page following the description of the application organization. A list of all major sections of the narrative should be presented.

If an outline style is used throughout the narrative, identify each division of the table of contents accordingly. Section identifications should be placed to right. The inclusion of the table of contents is only necessary if the narrative portion of the proposal is more than five or six pages in length.

Introduction

Make the introduction a brief summary of the problem, proposed application, and anticipated outcomes. This section should be limited to one-half page (a full page is the absolute maximum). Denote as page one, placing the number at the center of the bottom margin. Subsequent pages should be numbered consecutively in this manner throughout the proposal.

Scope of Work

Precisely define the project to be developed. This should provide a lucid analysis, leaving no doubt in the client's mind that a real need does indeed exist. The client must be motivated to read further with great interest to see if a rational solution has been proposed. This section should contain documentation only if it will help to "build a case."

Proposing Organization

A description of the proposing organization or institution should address the following statement of purpose; brief historic reference; specific strengths; administrative structure pertinent to the proposed project; experience in the administration of similar projects; grant and contract income (if appropriate); geographic location (with particular care given to describing how the location will be an asset to the proposed project); if project location is an issue critical to the success of the project, and the relationship and/ or other similar organizations.

It may also be advisable to describe the strength of an administrative/evaluation/product distribution unit(s) within the applicant organization, if its structure is important to the implementation of the project. This description should be limited to a single page, if possible.

Project Goals / Objectives

This section should itemize the anticipated outcome of the project. It is unnecessary to elaborate on what the project director to do in the multimedia application. The Project Goals / Objectives section should be brief and introduced by a statement such as "As a result of this project, the following objectives will have been attained" followed by a listing of specific anticipated results. This section normally should not exceed one-half page. Objectives should be presented in a numbered list, double spacing between items.

Proposed Multimedia Application

This may be the longest section of the narrative. It should contain explicit statements clearly defining the methods by which the application can be developed. A logical step-by-step procedure should be outlined in chronological sequence. A project time table should be presented. Discreet use of professionally drawn and labeled diagrams, charts, graphs, milestone, charts, etc., should be included where they will aid the client. This section should be so clearly presented that no question remains as to the project director's ability to relate the problem to its proposed solution. Proposed application development should not exceed the capabilities of the project director, existing facilities, and other supporting resources unless they are covered in the budget request.

This section should convince the client that the project personnel, proposed methods, and available facilities provide the best possible conditions for the development of the proposed multimedia application.

Project Rationale

A well developed argument must be presented which demonstrates beyond any doubt that the

application as proposed is both logical and deserving contract award. The writer should anticipate questions which have not already been addressed in the preceding sections but which may arise in the mind of the client. Design this section so that it demonstrates an awareness of the questions which might be asked by a review panel. Pretend that "you are there." Get right to the point. Don't ramble. This is the writer's last chance to convince the client that the proposed plan is the right plan at the right time, and that it speaks to the problem better than any other plan possibly could, regardless by whom, and from what institution it might have been submitted.

Project Evaluation

Increasingly, clients are requesting data in the form of post-project reports which demonstrate the degree to which application objectives have been met. A proposal should include an outline of measurable outcomes, intended evaluation techniques, including the development of special testing instruments if necessary, and the conditions under which the qualitative, should be the result.

As this section is often difficult to define in the pre-proposal stages of a project, it is often one of the most poorly written. A client can become very impressed with the integrity of a project and its director by reading a proposal containing carefully defined plans for evaluating project success. As it is a somewhat rare experience for a client to encounter a well defined and "tangible" plan of evaluation, this section has the potential for becoming that "something extra" which puts the proposal ahead of others in the race for the prize.

If subsequent contract bids for the continuation of this project in future years are anticipated, the data collected as a result of this section will be invaluable. It will be instrumental in validating the success of the initial project, thus reinforcing through documentation any statement in this regard that may be made in future proposals.

Project Key Personnel

All senior project staff should be clearly identified, with primary emphasis upon the project director. Only professional accomplishments relevant to the project should be included. Items of a more general nature should be reserved for inclusion in an appendix. Resumes should be limited to approximately one six or eight-line paragraphs unless vitae forms are required.

Facilities

If applicable, describe the facilities in which the project will be housed. Point out the particular assets and advantages the quarters have over any other location. Where specialized equipment, library materials, computer capabilities, and other local resources are available, emphasize their accessibility. Relate these items to specific project needs assuring the client that the best possible physical facilities and supporting equipment are to be used in conducting the project.

Budget Narrative

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each non obvious budget item requested. By showing or explaining the derivation of each budget item which might not be immediately obvious, no question will remain as to how it was derived and why it was included. Absolute consistency should exist throughout the entire proposal, but should be especially apparent when the objectives, budget, and budget explanation are compared.

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