

The Project Gutenberg eBook of ERPANET Case Study: Project Gutenberg, by ERPANET

This is a *copyrighted* Project Gutenberg eBook, details below.

Title: ERPANET Case Study: Project Gutenberg

Author: ERPANET

Release date: January 4, 2005 [EBook #14585]
Most recently updated: December 19, 2020

Language: English

*** START OF THE PROJECT GUTENBERG EBOOK ERPANET CASE STUDY: PROJECT GUTENBERG

GUTENBERG***

Copyright (C) ERPANET 2004

ERPANET Case Study: Project Gutenberg

Table of Contents

Executive Summary	4
Chapter 1: The ERPANET Project	5
Chapter 2: Scope of the Case Studies	6
Chapter 3: Method of Working	8
Chapter 4: Project Gutenberg	9
Chapter 5: Details and circumstances of the Interviews	10
Chapter 6: Analysis	11
Perception and Awareness of Digital Preservation	11
Preservation Activity	12
Compliance Monitoring	14
Digital Preservation Costs	14
Future Outlook	14
Chapter 7: Conclusions	16

Executive Summary Project Gutenberg is the first and largest collection of eBooks made freely available to the public. The project philosophy is that the greatest value of computers is not their computing power, but rather their potential for the searchable storage and retrieval of library materials. The premise for the project is that any object - whether text, picture, sound or 3D image - that can be entered into a computer can be replicated indefinitely. The eBooks generated by Project Gutenberg are stored on two main servers and can then be downloaded to local servers around the world. This case study differs from many other ERPANET studies in that the project is volunteer-driven. As such, there are no financial or business incentives to preserve the eBooks. The real incentive lies in the belief that literary works in the public domain should be freely accessible to as many people as possible for as long as possible. By digitising everything in 'plain vanilla ASCII' as well as many other formats, the eBooks are readable by over 99% of computer operating systems. By avoiding proprietary formats whenever possible, Project Gutenberg also helps to guarantee the long-term survival of the bit streams of the eBooks. The combination of open formats and the proliferation of copies downloaded around the world should ensure that the Project Gutenberg eBooks currently in existence are still accessible far into the future.

Chapter 1: The ERPANET Project The European Commission and Swiss Confederation funded ERPANET Project (1) (Electronic Resource Preservation and Access Network)

works to enhance the preservation of cultural and scientific digital objects through raising awareness, providing access to experience, sharing policies and strategies, and improving practices. To achieve these goals ERPANET is building an active community of members and actors, bringing together memory organisations (museums, libraries and archives), ICT and software industry, research institutions, government organisations, entertainment and creative industries, and commercial sectors. ERPANET constructs authoritative information resources on state-of-the-art developments in digital preservation, promotes training, and provides advice and tools.

ERPANET consists of four partners and is directed by a management committee, namely Seamus Ross (HATII, University of Glasgow; principal director), Niklaus Bältikofer (Schweizerisches Bundesarchiv), Hans Hofman (Nationaal Archief/National Archives of the Netherlands), and Maria Guercio (ISTBAL, University of Urbino). At each of these nodes a content editor supports their work, and Peter McKinney serves as a co-ordinator to the project. An Advisory Committee with experts from various organisations, institutions, and companies from all over Europe gives advice and support to ERPANET.

Chapter 2: Scope of the Case Studies While theoretical discussions on best practice call for urgent action to ensure the survival of digital information, it is organisations and institutions that are leading the drive to establish effective digital preservation strategies (2). In order to understand the processes these organisations are undertaking, ERPANET is conducting a series of case studies in the area of digital preservation. In total, sixty case studies, each of varying size, will investigate awareness, strategies, and technologies used in an array of organisations. It is anticipated that upwards of 500 organisations, institutions and public bodies will eventually contribute to this research. The resulting corpus should make a substantial contribution to our knowledge of practice in digital preservation, and form the foundation for theory building and the development of methodological tools. The value of these case studies will come not only from the breadth of sectors included, but also through the depth at which they will explore the issues.

ERPANET is deliberately and systematically approaching disparate sectors from industry and business to facilitate discussion in areas that have traditionally been unconnected. With these case studies ERPANET will broaden the scope and understanding of digital preservation through research and discussion. The case studies will be published to improve the approaches and solutions being developed and to reduce the redundancy of effort. The interviews are identifying current practice not only in-depth within specific sectors, but also cross-sectorally: what can the publishing sector learn from the aeronautical sector? Eventually we aim to use this comparative data to produce intra-sectoral overviews. This cross-sectoral fertilisation is a main focus of ERPANET as laid out in its Digital Preservation Charter (3). It is of primary importance that disparate groups are given a mechanism through which to come together as best practices for digital preservation are established in each sector.

Aims The principal aims of the study are to: * build a picture of methods and match against context to produce best practices; * accumulate and make accessible information about practices; * identify issues for further research; * enable cross-sectoral practice comparisons; * enable the development of assessment tools; * create material for training seminars and workshops; and, * develop contacts.

Potential sectors have been selected to represent a wide scope of information production and digital preservation activity. Each sector may present a unique perspective on digital preservation. Organisational and sectoral requirements, awareness of digital preservation, resources available, and the nature of the digital object created place unique and specific demands on organisations. Each of the case studies is being balanced to ensure a range of institutional types, sizes, and locations.

The main areas of investigation included: * perception and awareness of risk associated with information loss; * understanding how digital preservation affects the organisation; * identifying what actions have been taken to prevent data loss; * the process of monitoring actions; and, * mechanisms for determining future requirements.

Within each section, the questions were designed to bring organisational perceptions and practices into focus. Questions were aimed at understanding impressions held on digital preservation and the impact that it has had on the respective organisation, exploring the awareness in the sector of the issues and the importance that it was accorded, and how it affected organisational thinking. The participants were asked to describe, what in their views, were the main problems associated with

digital preservation and what value information actually had in the sector. Through this the reasons for preserving information as well as the risks associated with not preserving it became clear.

The core of the questionnaire focused on the actions taken at corporate level and sectoral levels in order to uncover policies, strategies, and standards currently employed to tackle digital preservation concerns, including selection, preservation techniques, storage, access, and costs. Questions allowed participants to explore the future commitment from their organisation and sector to digital preservation activities, and where possible to relate their existing or planned activities to those being conducted in other organisations with which they might be familiar.

Ten organisations in each sector, and three people within each organisation are targeted for each study. In reality this proved to be problematic. Even when organisations are identified and interviews timetabled, targets often withdrew just before we began the interview process. Some withdrew after seeing the data collection instrument, due in part to the time/effort involved, and others (we suspect) dropped out because they realised that the expertise was not available within their organisation to answer the questions. The perception of risks that might arise through contributing to these studies worried some organisations, particularly those from sectors where competitive advantage is imperative, or liability and litigation issues especially worrying. Non-disclosure agreements that stipulated that we would neither name an organisation nor disclose any information that would enable readers to identify them were used to reduce risks associated with contributing to this study. In some cases the risk was still deemed too great and organisations withdrew.

Chapter 3: Method of Working Initial desk-based sectoral analysis provides ERPANET researchers with essential background knowledge. They then conduct the primary research by interview. In developing the interview instrument, the project directors and editors reviewed other projects that had used interviews to accumulate evidence on issues related to digital preservation. Among these the methodologies used in the Pittsburgh Project and InterPARES I for target selection and data collection were given special attention. The Pittsburgh approach was considered too narrow a focus and provided insufficient breadth to enable full sectoral comparisons. On the other hand, the InterPARES I data collection methodology proved much too detailed and lengthy, which we felt might become an obstacle at the point of interpretation of the data. Moreover, it focused closely on recordkeeping systems within organisations.

The ERPANET interview instrument takes account of the strengths and weaknesses from both, developing a more focussed questionnaire designed to target a range of strategic points in the organisations under examination. The instrument (4) was created to explore three main areas of enquiry within an organisation: awareness of digital preservation and the issues surrounding it; digital preservation strategies (both in planning and in practice); and future requirements within the organisation for this field. Within these three themes, distinct layers of questions elicit a detailed discovery of the state of the entire digital preservation process within participants' institutions. Drawing on the experience that the partners of ERPANET have in this method of research, another important detail has been introduced. Within organisations, three categories of employee were identified for interview: an Information Systems or Technology Manager, Business Manager, and Archivist / Records Manager. In practice, this usually involved two members of staff with knowledge of the organisation's digital preservation activities, and a high level manager who provided an overview of business and organisational issues. This methodology has allowed us to discover the extent of knowledge and practice in organisations, to understand the roles of responsibility and problem ownership, and to appreciate where the drive towards digital preservation is initiated within organisations.

The task of selecting the sectors for the case studies and of identifying the respective companies to be studied is incumbent upon the management board. They compiled a first list of sectors at the very beginning of the project. But sector and company selection is an ongoing process, and the list is regularly updated and complemented. The Directors are assisted in this task by an advisory committee (5).

Chapter 4: Project Gutenberg Project Gutenberg produces free electronic versions of literature and reference works that are in the public domain. As the project has only a few paid staff members (6), the majority of eBooks are scanned and edited by volunteers. Available via the Internet since 1994, Project Gutenberg is the oldest producer of freely accessible, electronic books (eBooks). From 1971 until 1997 over 1,100 eBooks were created. In the first eleven weeks of 2004 alone, three hundred new eBooks have been generated. There are now over 13,380 eBooks available and the production of eBooks is constantly increasing. Project Gutenberg is dedicated to making these resources available to the general public in a form that the vast majority of the computers, programs and people can easily read (ASCII). However, most texts are available in a wide range of formats for users to select.

New features have been added recently to Project Gutenberg's core services. Specifically, the new Radio Gutenberg (7) makes audio and video files accessible to the public for download as well as

broadcasts on their two radio channels and Gutenberg Music (8) makes digitised music sheets accessible. This project focuses only on the preservation of the eBooks.

The Project Gutenberg Literary Archive Foundation (PGLAF) is a recognised charitable organization by the US Internal Revenue Service.

<https://www.gutenberg.org>

Chapter 5: Details and circumstances of the Interviews Michael Hart, Founder and Director of Project Gutenberg and Dr. Greg Newby, CEO of the Project Gutenberg Literary Archive Foundation completed the questionnaire and participated in email communications between March and April 2004.

Chapter 6: Analysis This section presents an analysis of the data collected during the case study. It is organised to mirror the sequence of topics in the questionnaire. * Perception and Awareness of Digital Preservation * Preservation Activity * Compliance Monitoring * Digital Preservation Costs * Future Outlook

Perception and Awareness of Digital Preservation

Project Gutenberg is one of the earliest web sites on the internet and one of the earliest digital libraries in existence. They have been active in creating eBooks for over thirty years and are aware of the social benefits to be gained through preserving these resources for public access. Project Gutenberg ensures that all eBooks are available in plain text and other open formats to avoid obsolescence. The eBooks are uploaded to two main servers (9) and can then be mirrored by over thirty sites worldwide. The combination of open formats and many copies should ensure that access to these digitised literary works is preserved for the long-term.

The Main Problems

The major long-term problem lies in ensuring that copyright laws are respected for all of the digitised works made accessible by Project Gutenberg. Mirror sites exist in many countries around the world and, as such, ensuring that copyright laws are respected in each can be difficult. However, no eBook will be posted to the main site in the U.S. without gaining copyright clearance. Recent extensions to copyright laws in the U.S. and Europe have presented new challenges for the Project Gutenberg team. This is because no new works will be released to the public domain until 2018. Hart believes that these extensions to copyright laws benefit 'very few copyright holders at the expense of universal access to literature and knowledge'(10). These changes will impact the amount of research that needs to be done before an eBook can be digitised and made available.

Asset Value and Risk Exposure

Project Gutenberg exists to make literature and reference materials freely accessible to the general public in a digitised format. As mentioned above, Michael Hart believes that free access to literary works is vital for enabling the sharing of knowledge, art, music and culture.

Regulatory Environment

Project Gutenberg must adhere to U.S. laws involving operation as a not-for-profit corporation. However, these regulations are not sector specific. Project Gutenberg must be exceedingly careful to respect U.S. copyright laws regarding the works that they digitise and make available over the Internet. However, once a publication has been verified as being in the public domain, there are no other legal restrictions affecting Project Gutenberg.

Preservation Activity

Policies and Strategies

Project Gutenberg scans literary works and employs OCR technology to create eBooks. In some cases, eBooks are typed in by hand. The eBooks are then edited by a team of volunteer proof-readers. There are procedures and guidelines available online for volunteers to consult when scanning and editing texts for Project Gutenberg to ensure that all eBooks follow a standard format. Once the eBook has been produced, it is uploaded to two main servers. The eBook is made accessible via the official Project Gutenberg website and the Internet Archive site and on over thirty mirror sites around the world. As there are no access or distribution issues, Project Gutenberg encourages users to save copies

of the eBooks to CD or DVD.

Project Gutenberg believes that by generating a multitude of versions - those stored on the main servers, on local servers (through mirror sites) and those downloaded to CD and DVD - will ensure that the bit stream of the literary work is preserved for access. This embodies the philosophy of the LOCKSS strategy. LOCKSS 'uses the caching technology of the web to collect pages of journals as they are published, allowing libraries to take physical custody of selected electronic titles they purchase'(11). LOCKSS was inspired by the words of Thomas Jefferson who said "let us save what remains: not by vaults and locks which fence them from the public eye and use in consigning them to the waste of time, but by such a multiplication of copies, as shall place them beyond the reach of accident." (12)

Selection

Project Gutenberg aims to make digitised versions of popular literature and reference materials in the public domain freely accessible to the general public. As copyright expires, publications can be freely replicated and distributed. Many of these works are out of print. By digitising the out of print works, Project Gutenberg feels that they are saving the publications from 'obscurity and ultimate oblivion'(13). Basically, all of the texts can be classified into three categories: light literature (such as Alice in Wonderland), heavy literature (such as Shakespeare and Dante) and references (such as Roget's Thesaurus). Mathematical and scientific works are also made available including the Human Genome. There are no real restrictions to what Project Gutenberg will make accessible. As long as the material is in the public domain, they can be digitised and submitted to Project Gutenberg. However, Project Gutenberg aims to benefit the widest possible audience and therefore prioritise the digitisation of popular literature and reference materials rather than extremely specialised works. Project Gutenberg already have texts in over 31 languages and are especially keen to increase their multilingual holdings.

Preservation

Project Gutenberg already has numerous plain text files that are 20-30 years old. In that time, many file formats have come and gone while plain text is still readable on virtually all computers. The use of plain text will also help to insure against future obsolescence. All Project Gutenberg eBooks are created as plain ASCII text files. This means that people with 'Apples and Ataris all the way to the old homebrew Z80 computers' (14) as well as Mac and UNIX users are all able to read the text files. Any open format can be submitted but the Project Gutenberg team will also generate plain ASCII (15) text files. Project Gutenberg encourages users to create new formats from the plain text files to suit their individual needs. Once the eBook has been generated and edited by volunteers, it is uploaded to two main servers. The first is the Project Gutenberg site itself and the other is the Internet Archive site. From this point, mirror sites can download the redundant files to their own sites and store them on their own servers.

Project Gutenberg uses the unique eBook number as the file name. Therefore, if the eBook is the 10001 plain text file created it will be named 10001.txt. Project Gutenberg will accept as many open file formats as volunteers are willing to submit, but will also generate a plain text version. Additional versions in other formats will be named accordingly but with different file extensions (e.g., html, pdf, xml). Each eBook has its own subdirectory that contains all versions of the eBook.

Project Gutenberg have volunteers representing a wide range of sectors (cultural heritage, government and higher education). Through these affiliations, they keep up to date with digital preservation developments. Project Gutenberg staff have ties with many organisational leaders and informal collaborations on best practices are common.

Access

The eBooks are catalogued by Project Gutenberg volunteers to include the author, the author's dates of birth & death, language, eBook number, and the Library of Congress classification to enhance online searching capabilities. As the publications that Project Gutenberg aims to make accessible are already in the public domain, restricting access is not really an issue. Project Gutenberg is mirrored in over thirty sites around the world. As such, they cannot accurately estimate the number of downloads that take place across all of the mirrored sites, but state that the equivalent of 1 million eBooks are downloaded each month from the main central server (16). In an effort to increase accessibility by non-English users, eBooks can be generated and submitted in any language.

Project Gutenberg uses Dublin Core to describe their electronic resources to enable resource discovery.

Compliance Monitoring

There are no external requirements that Project Gutenberg must meet. However, Distributed Proofreaders (17) work to edit and ensure that the eBook content is as accurate as possible. The eBook goes through two rounds of proofreading where it may be examined by hundreds of volunteers. Once the eBook has been proofread, it goes to the post-processing stage. 'The ultimate goal of post-processing is to create a plain text eBook with consistent formatting throughout, which contains as few errors as possible, and which accurately reflects the intentions of the author' (18). Project Gutenberg citations - for example in the Online Computer Library Center (OCLC)- appear as their own editions and, as such, do not comply with any particular paper edition. In some cases Project Gutenberg editions are listed as the only edition in existence. Project Gutenberg makes every effort to ensure that they comply with U.S. copyright laws and encourages all volunteers to verify that materials proposed for digitisation are in the public domain. Guidance and advice on undertaking this research is provided on the project website. However, the Project Gutenberg team are ultimately responsible for verifying public domain status and require that a copy of the title page be submitted for each proposed publication to assist in this process.

Digital Preservation Costs

A registered charity, Project Gutenberg relies on donations to pay their few dedicated staff members and for operational costs. Nearly 100 per cent of the operational budget is focused on preservation. In terms of storage costs, the project founder believes that as disk drives become larger and cheaper, the price of putting eBooks on computers will become negligible (19).

Future Outlook

Project Gutenberg has already been implemented in Australia and Europe. Project Gutenberg of Canada is being founded in the near future. Project Gutenberg also hopes "to also create such projects in Africa, Asia, and other regions. In particular, they hope to create projects by which e-books can reach the masses via digital radio links to solar-powered PDAs. In addition, Project Gutenberg will be adding more multimedia e-books: paintings, sculptures, music, audio e-books, movies, etc., along with a wider variety of text formats." (20)

Project Gutenberg will continue digitising literary works and aim to offer over 10,000,000 eBooks in over 100 languages by the time they celebrate their 50th anniversary in 2021. Project Gutenberg aim to enable the migration on request of their plain text files. This would mean that the plain text version could be generated in any type of file requested on the fly. This is currently in test mode. Project Gutenberg is also investigating creating the eBooks as born XML to allow easier creation of other formats on demand (21).

Chapter 7: Conclusions

As the first and largest collection of eBooks, Project Gutenberg has been preserving electronic publications and making them accessible for over thirty years. By adhering to strict guidelines regarding the format of the eBook (plain text) for access and readability, Project Gutenberg has also ensured that their electronic resources can be preserved and migrated easily to other formats as needed. By uploading the eBooks to two main servers and by mirroring the Project Gutenberg database on sites around the world they ensure that backup versions of the eBooks are readily available if necessary. This multi-distributed approach is similar to the preservation strategy Lots of Copies Keeps Stuff Safe (LOCKSS) that is gaining worldwide interest. The combination of open formats and the proliferation of copies downloaded around the world should ensure that Project Gutenberg eBooks currently in existence and indeed any new eBooks created, are still accessible far into the future.

End Notes:

(1) ERPANET is a European Commission funded project (IST-2001-32706). See www.erpanet.org for more details and available products. (2) Chapters 2 and 3 are taken from 'Cross-sectoral Development of Digital Preservation Strategies: ERPANET and the Expansion of Knowledge', given at Preservation of Electronic Records. New Knowledge and Decision-making, Symposium 2003. (3) The Charter is ERPANET's statement on the principles of digital preservation. It has been drafted in order to achieve a concerted and co-ordinated effort in the area of digital preservation by all organisations and individuals that have an interest and share these concerns. http://www.erpanet.org/www/content/documents/Digitalpreservationcharter_v4_1.pdf. (4) See Appendix. We include the questionnaire to encourage comment and in the hope that other groups conducting similar research can use the ideas contained within it to foster comparability between

different studies. (5) See www.erpanet.org for the composition of this committee. (6) Paid staff are financed through donations. <https://www.gutenberg.org/donate> (7) Radio Gutenberg <https://www.gutenberg.org/audio/> (8) Gutenberg Music <https://www.gutenberg.org/music/> (9) The two main servers are located at [ibiblio: the public's library and digital archive \(ftp.ibiblio.org\)](http://ibiblio.org) and the Internet Archive (ftp.archive.org). (10) From an interview with Michael Hart: The Second Gutenberg http://promo.net/pg/upi_interview_05_02.html (11) <http://lockss.stanford.edu/projectdescrip.htm> (12) Jefferson, Thomas. [1791] 1984. Thomas Jefferson to Ebenezer Hazard, Philadelphia, February 18, 1791. In Thomas Jefferson: Writings: Autobiography, Notes on the State of Virginia, Public and Private Papers, Addresses, Letters, edited by Merrill D. Peterson. New York: Library of America (taken from LOCKSS website <http://lockss.stanford.edu/>) (13) From an interview with Michael Hart: The Second Gutenberg http://promo.net/pg/upi_interview_05_02.html (14) <http://promo.net/pg/history.html> (15) American Standard Code for Information Interchange (ASCII) (16) From an interview with Michael Hart: The Second Gutenberg http://promo.net/pg/upi_interview_05_02.html (17) Distributed Proofreaders <http://www.distributedproofreaders.net/c/default.php> (18) Post-proofing FAQ http://www.distributedproofreaders.net/c/faq/post_proof.php (19) From an interview with Michael Hart: The Second Gutenberg http://promo.net/pg/upi_interview_05_02.html (20) Michael Hart quoted in Project Gutenberg Progresses by Paula J. Hane, Information Today Volume 21 No. 5 <http://www.infotoday.com/it/may04/hane1.shtml> (21) Project Gutenberg Progresses by Paula J. Hane in Information Today Volume 21 No. 5 <http://www.infotoday.com/it/may04/hane1.shtml>

(c) ERPANET 2004

*** END OF THE PROJECT GUTENBERG EBOOK ERPANET CASE STUDY: PROJECT GUTENBERG ***

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE
THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the

individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

This particular work is one of the few individual works protected by copyright law in the United States and most of the remainder of the world, included in the Project Gutenberg collection with the permission of the copyright holder. Information on the copyright owner for this particular work and the terms of use imposed by the copyright holder on this work are set forth at the beginning of this work.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to

prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."

- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS', WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats

readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at www.gutenberg.org/contact

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg™ electronic works

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: www.gutenberg.org.

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.