

violations of section 337 of the Tariff Act of 1930 (19 U.S.C. 1337) in the importation into the United States, the sale for importation, and the sale within the United States after importation of certain coaxial cable connectors and components thereof and products containing the same by reason of infringement of various patents, including U.S. Patent No. 6,558,194 ("the '194 patent"). The complaint named eight respondents. After institution, two respondents were terminated based on consent orders and four respondents were found to be in default ("defaulting respondents"). Two respondents, Fu-Ching Technical Industry, Co., Ltd., and Gem Electronics, Inc., remained active.

On October 13, 2009, the Administrative Law Judge ("ALJ") issued his final initial determination ("ID") and recommended determination on remedy and bonding. The ALJ found a violation of section 337 by the defaulting respondents in connection with the '194 patent. On December 14, 2009, the Commission determined to review the final ID in part, but the Commission did not review the ALJ's determination with respect to the '194 patent. On March 31, 2010, the Commission issued a General Exclusion Order with respect to the '194 patent. The Commission issued a general exclusion order with respect to U.S. Patent No. 5,470,257 on September 13, 2011 following remand from the U.S. Court of Appeals for the Federal Circuit. *John Mezzalingua Assoc. v. Int'l Trade Comm.*, 2011 U.S. App. Lexis 8806 (Fed. Cir. April 28, 2011).

On September 12, 2011, non-respondent, Holland Electronics, LLC ("Holland") of Ventura, California filed a request for an advisory opinion under Commission Rule 210.79 (19 CFR 210.79) that would declare that its coaxial cable connectors, utilizing an axial but not radial compression for deformation ("axial connectors"), are outside of the scope of the Commission's March 31, 2010 General Exclusion Order. Holland further requested that the Commission conduct all proceedings related to the advisory opinion in an expedited manner and indicated that referral to the ALJ is unnecessary.

The Commission has examined Holland's request for an advisory opinion and has determined that it complies with the requirements for institution of an advisory opinion proceeding under Commission Rule 210.79(a). Accordingly, the Commission has determined to institute an advisory opinion proceeding. The Commission directs complainant PPC and the

Commission investigative attorney to state their views regarding whether they oppose Holland's request for an advisory opinion that its axial connectors are not covered by the March 31, 2010 General Exclusion Order, and if so, whether they believe the matter should be referred to the ALJ.

The authority for the Commission's determination is contained in section 337 of the Tariff Act of 1930, as amended (19 U.S.C. 1337), and in section 210.79(a) of the Commission's Rules of Practice and Procedure (19 CFR 210.79(a)).

By order of the Commission.

**James R. Holbein,**

*Secretary to the Commission.*

[FR Doc. 2011-28586 Filed 11-3-11; 8:45 am]

**BILLING CODE 7020-02-P**

## DEPARTMENT OF JUSTICE

### Membership of the Senior Executive Service Standing Performance Review Boards

**AGENCY:** Department of Justice.

**ACTION:** Notice; correction.

**SUMMARY:** The Department of Justice published a document in the **Federal Register** of September 13, 2011, concerning the Department of Justice's standing members of the Senior Executive Service Performance Review Boards. The names and position titles of two executives were inadvertently omitted from the document.

**FOR FURTHER INFORMATION CONTACT:** Lisa Schwartz, Assistant Director, Executive and Political Personnel, Justice Management Division, Department of Justice, Washington, DC 20530; (202) 514-0677.

### Correction

In the **Federal Register** of September 13, 2011, in FR Document 2011-23394, on page 56477, under the heading Executive Office for U.S. Attorneys—EOUSA, and under the name JARRETT, HOWARD MARSHALL DIRECTOR, add the name WILKINSON, ROBERT PRINCIPAL DEPUTY AND CHIEF OF STAFF. Also, on page 56480, under the heading U.S. Marshals Service—USMS, and under the name JONES, SYLVESTER E ASSISTANT DIRECTOR, WITNESS SECURITY, add the name HEMPHILL, ALBERT ASSISTANT DIRECTOR, FINANCIAL SERVICES.

These new names are "as of September 13, 2011."

**Lee J. Loftus,**

*Assistant Attorney General for Administration.*

[FR Doc. 2011-28651 Filed 11-3-11; 8:45 am]

**BILLING CODE 4410-NW-P**

## DEPARTMENT OF JUSTICE

### National Institute of Corrections

#### Solicitation for a Cooperative Agreement—Production of Five Live Satellite/Internet Broadcasts

**AGENCY:** National Institute of Corrections, U.S. Department of Justice.

**ACTION:** Solicitation for a cooperative agreement.

**SUMMARY:** The National Institute of Corrections (NIC) is soliciting proposals from organizations, groups, or individuals to enter into a cooperative agreement with NIC for up to twelve months to begin January 2012. Through this cooperative agreement, funds will be made available for the production of a minimum of five live satellite/Internet broadcasts. All of the proposed satellite/Internet programs are three-hour nationwide broadcasts. This agreement also includes the production of pre-recorded video clips and screen captures that will serve to enhance the instructional value of the broadcast or otherwise enhance the "look and feel" of visual materials, the set, or other items to be used during the broadcast. **DATES:** Applications must be received by 4 p.m. (EDT) on Monday, November 21, 2011.

**ADDRESSES:** Mailed applications must be sent to: Director, National Institute of Corrections, 320 First Street NW., Room 5002, Washington, DC 20534. Applicants are encouraged to use Federal Express, UPS, or similar service to ensure delivery by the due date.

Hand-delivered applications should be brought to 500 First Street NW., Washington, DC 20534. At the front desk, dial 7-3106, extension 0, for pickup. Faxed applications will not be accepted. Only electronic applications submitted via <http://www.grants.gov> will be accepted.

**FOR FURTHER INFORMATION CONTACT:** A copy of this announcement can be downloaded from the NIC Web site at <http://www.nicic.gov>. All technical and/or programmatic questions concerning this announcement should be directed to Steven Swisher, Correctional Program Specialist, Academy Division, National Institute of Corrections. He may be

reached by calling (800) 995-6429, ext 6623, or by email at [sswisher@bop.gov](mailto:sswisher@bop.gov).

#### **SUPPLEMENTARY INFORMATION:**

**Background:** Satellite/Internet broadcasting is defined as training/education transpiring between trainers and facilitators at one location as participants/students receive instruction at other locations via technology. NIC uses satellite broadcasting and the Internet economically to reach a larger and broader audience from federal, state, tribal, and local criminal justice agencies, as well as new partners and vested stakeholders who have a common interest in and/or contact with offender populations. Many of these audiences were previously hard to reach using traditional modes of training.

Additionally, NIC, as a leader in correctional learning, continually seeks to use and integrate various forms of visual technology to support and enhance learning within its full continuum of training delivery strategies.

**Purpose:** The purpose of funding this initiative is to produce a minimum of five live satellite/Internet broadcasts, disseminating current and emergent information to the criminal justice community. Each of these broadcasts will be 3 hours long. Additionally, as part of this award, the agreement includes the production of pre-recorded video clips and screen captures that will serve to enhance the instructional value of each broadcast or otherwise enhance the "look and feel" of visual materials, the set, or other items to be used during the broadcast. Examples of these items may include but are not limited to: The production of 12 to 15 short video vignettes (less than 3 minutes each) to support the content of the satellite/Internet broadcasts or to be used by NIC to enhance other training projects; up to 20 short 10- to 15-second video bumps designed around the theme of the broadcast to assist in transitions between content elements of the broadcast; or custom designed visuals and props used during a specific broadcast to enhance the set design or otherwise support the content of the broadcast.

**Scope of Work:** To address the scope of work for this project, the following will be needed:

**Producer Consultation and Creative Services:** The producer for this project plays a key role in managing the project, but he/she must also possess a wide range of technical experience, including script writing, in the development and delivery of video broadcasts. The producer will (1) consult and collaborate with NIC's distance learning

administrator (DLA) on program design, program coordination, design and field segments, and content development and (2) participate in/coordinate all planning meetings and planning activities that support each broadcast. A minimum of one face-to-face planning session will be held for each broadcast. Planning sessions typically last 2.5 days and are convened in the NIC Aurora office or at the Washington, DC headquarters.

The producer must plan all other activities through telephone and various virtual online platforms (e.g., WebEx, which NIC provides) and consult and collaborate with NIC's DLA in the selection of talent for each broadcast. This will entail review of print and audiovisual materials, as well as phone conversations with potential talent. Face-to-face interviews typically will not be required.

The producer must work with each consultant/trainer to develop his/her content for delivery using the satellite/Internet format. This will entail regular email and telephone communication as well as regularly scheduled updates with key stakeholders on the broadcast team.

The producer will serve as the coordinator of script development, graphic design, production elements, and rehearsals for each broadcast and use his/her professional expertise in designing creative ways to deliver satellite/Internet broadcasts.

The producer will develop detailed storyboards for each broadcast. Significant contribution to the development of the storyboard will come from designated content experts, the talent selected to appear in the broadcast, and NIC's DLA. NIC's DLA maintains final approval of all storyboards, video, and other materials produced or used in any broadcast. Please refer to "Content Development Countdown" attached to this announcement and also found on NIC's Web site at <http://www.nicic.gov>.

The producer will supervise camera and audio crews assigned to capture testimonial footage from leaders in the criminal justice field, who answer questions and provide general comment on an array of correctional topics. There will be two of these sessions during this agreement. Each shoot will entail 1- to 2-day video shoots at national correctional conferences where appropriate talent/audiences will be convening.

**Content Development Process:** Having both quality content development and innovative as well as engaging content delivery, are critical components of successful live broadcasts. Therefore,

the content development process, as part of the storyboard/run-down development for each broadcast, must be carefully developed. The following process outlines the necessary steps the producer must take to ensure that the content of each broadcast is informative, innovative, and engaging. While each broadcast must be treated as a unique product, it is expected that the following processes will be followed. If adjustments or modifications need to be made to the process to meet the unique needs or circumstances of any of the broadcasts, approval of the DLA is required. Please refer to "Content Development Countdown" attached to this announcement and found on NIC's Web site at <http://www.nicic.gov>.

**STEP ONE:** Convene a 2.5-day planning meeting with the NIC DLA, an NIC representative/program manager with content knowledge of the broadcast, and 4 to 5 other stakeholders vested in the topic being developed. (Attendees fees, travel, and per diem for the planning meeting and the rehearsal/broadcast days are paid for by NIC and are not part of this award.) Attendees are told they are helping develop ideas for a broadcast on a specific topic. Participation in the planning meeting does not necessarily mean that participants will be used as talent during the live broadcast. *Note:* The exception may be if some of the attendees have been specifically determined by NIC to be critical to the broadcast because of their specific expertise or background.

NIC's DLA will lead meetings with the broadcast host(s) and video producer in attendance. (Costs associated with the producer's participation in the planning meetings and the rehearsal/broadcast days for each broadcast are to be included within this award.) The meeting will (1) set learning objectives, (2) develop a theme, metaphor, or other creative hook that will set a context for the broadcast (The hook will support the content of the broadcast and will assist in determining the creative approaches through which that content can be delivered in a live broadcast.), (3) develop a rough outline of key content for each broadcast segment, using content learning objectives as a guideline, (4) generate a list of resources (videos, photos, etc.) that could support the segment, and (5) discretely determine which experts might be good on camera and involved in the future development process.

**STEP TWO:** Cast the program after the meeting is complete. The producer, host(s), and DLA will meet with appropriate NIC staff soon after the planning meeting—the next day is

preferred. Together, the meeting participants will (1) determine a list of presenters for the program, (2) determine the fields that the presenters should come from and what casting types are needed to cover each segment or content type, (3) create a cast list, (4) set deadlines for pre-interviewing and recruiting those available on the scheduled dates for the rehearsal and broadcast (*Note:* Selected talent must be available for both the rehearsal day and the broadcast day in order to participate.), (5) conduct pre-interviews to gather content and make suggestions for on-camera appearances, and (6) work with the DLA and appropriate NIC staff named as on-camera presenters and assign them to specific program segments.

**STEP THREE:** Develop content for the broadcast. The producer will schedule a call/video conference with the producer, host(s), DLA, and each segment's small group of presenters; review, revise, and annotate the broadcast outline; generate a further list of resources during the call (The producer may need two calls per segment, but the goal would be one.); and have the DLA sign off on the broadcast's content outline.

**STEP FOUR:** Develop the broadcast programming. The producer, host(s), and/or DLA will (1) outline the program and its elements, including content questions (most segments of each program will be designed so that a host(s) will facilitate each segment, rather than allowing small groups of practitioners to facilitate on their own.); (2) revise outlines and make initial testimonial selections, working from transcripts, acquired clips, and other source materials; (3) work with DLA to identify graphic/visual needs and content; (4) work with production staff to compile support materials (making direct contact with prisons, jails, *etc.*); (5) work with production staff to develop all graphics and visuals for approval; (6) work with the DLA to review and approve all materials and program development, including standardized intro and outro segments highlighting NIC and its graphic image.

**STEP FIVE:** Prepare the broadcast. The awardee will book one preparation call with presenters the week before the cast and crew travel to the shoot location. The call will cover logistics and an overview of the agenda for the 2 days. On rehearsal day (typically, Tuesday morning), the producer will show all broadcast staff and talent the final video clips, graphics, and visuals, *etc.*, and complete a technical run through of the program. The host(s) and producer will lead staff through the

program outline. *Note:* If the schedule allows, it would be best to have 12 to 14 weeks between each planning meeting and the broadcast. Please refer to "Content Development Countdown" attached to this announcement and found on NIC's Web site at <http://www.nicic.gov>.

This allows enough time to do a round of pre-interviews and make on-camera selections. Production schedules will overlap to fit all broadcasts within the award period. Planning sessions for back-to-back live events (a maximum of two at a time) may be desirous for a number of reasons. This planning model will be used as a pilot for two of the events set for this award.

It is necessary, due to the 12- to 14-week planning development process and minimum of 5 broadcasts to be delivered as part of this award, that the awardee must prepare to provide ample time for one producer to be able to handle multiple projects at one time and/or be staffed to provide multiple producers to achieve the scope of work for this agreement. A definitive plan to accomplish this role and function must be included in the proposal.

**Pre-Production Video:** The producer will supervise the production of vignettes to be used in each of the broadcasts, as well as the vignettes to be produced as stand-alone pieces to support other NIC curriculum projects. There will be twelve to fifteen of these vignettes in all. Content experts (typically, correctional professionals) will draft conceptual outlines of the scripts for each vignette. From these outlines, the producer (or a script writing expert) will develop scripts and have them approved by NIC's DLA. These scripts will be developed and approved in advance of the shoot and will generally use 2 to 4 speaking parts per scene (and additional extras). As topics are determined, the producer will work with the DLA to apportion the shooting days and/or to use those days to produce other equivalent creative elements for each broadcast.

*The producer will budget for at least four 10-hour days of vignette shooting, which will include:* (1) Professional actors playing the parts designated by the script, (2) a professional video crew, (3) professional quality scenery, props, and wardrobe elements, and (4) broadcast quality lighting and high definition camera gear. It is expected that each shooting day will include 3 to 6 scenes, each resulting in 1–4 minutes of screen time.

Additionally, testimonial video footage must be captured well in advance of broadcast delivery dates to ensure ample time for considering the

clips for inclusion in the storyboard of a broadcast and to allow sufficient time for editing. These video clips are used in the broadcasts to support the content delivery and to provide transitions/bumps between segments/modules within the broadcast. NIC will provide the raw footage of up to 10 testimonial interviews (approximately 15 minutes each) to the producer for each of the five broadcasts. Testimonial footage will also be captured by the producer from video shoots that NIC will arrange to occur at 2 to 3 relevant correctional and/or criminal justice conferences where targeted audiences will generally convene. The producer will provide the interviewer, camera staff, and any required lighting and audio equipment for each conference testimonial shoot. The format for all field shooting will be either Betacam, DVD Pro Digital, and/or Mini DVD.

**Video Production:** Video production for each of the broadcasts and each video vignette for stand-alone projects will consist of videotaping content-related events in the field, editing existing video, and videotaping experts for testimonial presentations. It will also include voiceover, audio, and music, if necessary, for each broadcast or vignette. The awardee will develop a detailed storyboard/rundown for each broadcast. Significant contribution to the development of the storyboard/rundown will come from designated content experts, the talent selected to appear in the broadcasts, and the DLA. The DLA maintains final approval of all storyboards/rundowns, video, and other materials used in any broadcast. Innovative and thought-provoking opening sequences must be produced for each broadcast show open with graphics, video, and music. Show opens will be approximately 45 seconds in length. In addition, the broadcasts will use graphics to enhance viewer learning. Graphic design will be used as packaging for all video roll-ins and carried out through all PowerPoint slides and onscreen graphics.

The producer will coordinate art direction, lighting, set design, props, and furniture for all broadcast segments. Customized set design will be required for each broadcast. The producer will budget for a creative treatment that is unique to each broadcast, which will include simple on-set design elements (*e.g.*, a freestanding door that opens, large scale graphics printed on foam core, lighting effects with customized gobos, thematic prop elements, *etc.* Each set will include signage, posters, props, and/or other visuals that clearly relate to the content of the broadcast. The producer will organize and supervise

the complete production crew on rehearsal and production days.

**Production:** The awardee's production group will set up and maintain studio lighting, adjust audio, and have a complete production crew for the days and hours set by the DLA for each rehearsal and broadcast. The producer will coordinate art direction, lighting, set design, props, and furniture for all broadcast segments. Customized set design will be required for each broadcast. Each set should include signs, posters, props and/or other visuals that clearly relate to the content of the broadcast. The producer will organize and supervise the complete production crew on rehearsal and production days. A production crew shall include the following: Director, audio operator, video operator, character generator operator, floor director, four camera operators, teleprompter operator, online Internet coordinator, makeup artist (at production time only), and interactive assistance personnel (for fax, email, and telephone communications).

**Post-Production:** The producer oversees the production and editing of a DVD of each broadcast for a final and approved cut by the DLA. Within one week after each broadcast, the awardee will provide the DLA a live and active link to the archived version of the broadcast. Within sixty (60) days after each broadcast, the awardee will provide the DLA five master copies of the edited and approved broadcast. These copies must be provided on a single-sided DVD. The broadcast footage will need to be edited to include a splash page that provides an outline/menu of the content of the broadcast by modules, and/or other appropriate categories to assist users in finding specific content in which they may have an interest. Additionally, any original vignettes produced for the broadcast must be included on the DVD. All edits must be approved by the DLA.

**Transmission:** The producer will (1) purchase satellite uplink time that will include the footprints of Alaska, Hawaii, the Virgin Islands, and the continental United States; (2) acquire downlink transponder time from Ku band; (3) purchase Internet streaming of 200 simultaneous feeds for each program, and (4) be able to provide closed captioning on the final edited DVD of each production. For each broadcast, the awardee will test the Internet link and streaming. The test should verify connectivity to the site, as well as audio and video quality. The test must occur at least 72 hours prior to the start of the live broadcast. The awardee will provide real-time, live, toll-free

telephone support to participant sites or individual participants to address access, connectivity, and quality issues on the day of the live broadcast beginning at least 1 hour in advance of the broadcast and continuing through the broadcast.

**Equipment:** Applicants must have a minimum of the following equipment: Broadcast studio of approximately 2,000 square feet, with an area for a studio audience of 10 to 20 people; four digital studio cameras (one of which must be an overhead camera with robotic control); chroma key: At least one wall with chroma key capability, along with a digital ultimate keying system, a tape operation facility providing playback/record in various formats, including DVD, Betacam, Betacam SP, SVHS, VHS, U-Matic ¾; and SP, and Advit, or comparable editing bay; three-dimensional animation with computer graphics; Internet streaming capacity for several hundred simultaneous downloads in both G2 Real Player and Microsoft Media Player-Capture Closed Captioning; archive ability for all satellite/Internet broadcasts from this agreement; computer teleprompter for at least three studio cameras; interruptible fold back (IFB) or in-ear monitor (IEM) for all key presenters and the moderator/hosts during each live broadcast with individual control from the control room and the DLA; wireless microphones for each presenter/all talent during the live broadcasts; and microphones for the studio audience at each roundtable (they should be able to pick up audio) during the training program (It is expected that studio audiences will be used in at least four of the live broadcasts.); satellite uplink and transponder: Ku band digital with the footprints of Alaska, Hawaii, Virgin Islands, and the continental United States; Web/Internet equipment for Internet link during live broadcasts; and portable field equipment (digital video cameras with recording decks, portable lighting kits, microphones [both hand-held and lapel], field monitors, audio mixers, and camera tripods).

**Personnel:** Applicants must have a minimum of the following qualified personnel: Producer/director; script writer; set designer; lighting designer; audio operator; graphics operator; tape operator; location camera operator; teleprompter operator; clerical/administrative support; makeup artist (as needed during live production); closed caption operator (as needed during production).

**Application Requirements:** Applications should be concisely written, typed double spaced, and reference the project by the "NIC

Opportunity Number" and Title in this announcement. The package must include a cover letter that identifies the audit agency responsible for the applicant's financial accounts, as well as the audit period or fiscal year that the applicant operates under (e.g., July 1 through June 30); a program narrative in response to the statement of work; a budget narrative in response to the statement of work; and a budget narrative explaining projected costs. The following forms must also be included: OMB Standard Form 424, Assurances—Non-Construction Programs (These forms are available at <http://www.grants.gov>) and DOJ/NIC Certification Regarding Lobbying; Debarment, Suspension and other Responsibility Matters; and Drug-Free Workplace Requirements (available at <http://www.nicic.gov/Downloads/PDF/certif-frm.pdf>).

Applications may be submitted in hard copy, or electronically via <http://www.grants.gov>. If submitted in hard copy, there must be an original and three copies of the full proposal (program and budget narratives, application forms, and assurances). The original should have the applicant's signature in blue ink.

**Authority:** Public Law 93-415.

**Funds Available:** NIC is seeking the applicant's best ideas regarding accomplishment of the scope of work and the related costs for achieving the goals of this solicitation. Funds may be used only for activities that are linked to the desired outcome of the project.

This project will be a collaborative venture with the NIC Academy Division.

**Eligibility of Applicants:** An eligible applicant is any public or private agency, educational institution, organization, individual, or team with expertise in the described areas.

**Review Considerations:** Applications received under this announcement will be subjected to an NIC 3- to 5-member review panel. The criteria for the evaluation of each application will be as follows:

#### **Technical and Programmatic (30%)**

Are all elements outlined within the scope of work effectively understood and a description provided of how each element will be addressed? Is there a complete and precise, technically sufficient description of the design and methodology for the required services? Is there a clear statement of how each project deliverable will be accomplished, including major tasks that will lead to achieving the goal, the strategies to be employed, required

staffing and other required resources? Are there any innovative approaches, techniques, or design aspects proposed that will enhance the project?

#### Organizational (40%)

Does the proposed project staff possess the skills, knowledge, and expertise necessary to complete the tasks, including all of the elements listed within the project scope of work? Does the applicant agency, institution, organization, individual, or team have the organizational capacity to complete all deliverables? If consultants and/or partnerships are proposed, is there a reasonable justification for their inclusion in the project and a clear structure to ensure effective coordination? Does the applicant demonstrate the ability to purchase satellite uplink and Internet streaming with closed captioning? Does the applicant demonstrate the ability to produce vignettes and capture testimonials for each broadcast? Are the proposed project management and staffing plans realistic and sufficient to complete the project within the award period? Is the proposed budget realistic, does it provide sufficient cost detail/narrative, and does it represent good value relative to the anticipated results? Is the applicant able to work within the time constraints outlined in the solicitation?

#### Past Performance (30%)

Is the applicant experienced in producing live broadcasts, in producing training video to support program and training content, or in capturing video from field locations? Does the applicant have experience writing original, scripted content for broadcast? Has the applicant worked with non-professional actors/talent in the past? Can the applicant provide adequate studio space and all equipment necessary to produce the required deliverables? Can the applicant provide audiovisual examples of past work?

**Note:** NIC will NOT award a cooperative agreement to an applicant who does not have a Dun and Bradstreet Database Universal Number (DUNS) and is not registered in the Central Contractor Registry (CCR).

A DUNS number can be received at no cost by calling the dedicated toll-free DUNS number request line at 1-(800) 333-0505 (if you are a sole proprietor, you would dial 1-(866) 705-5711 and select option 1).

Registration in the CRR can be done online at the CRR Web site: <http://www.crr.gov>. A CRR Handbook and worksheet can also be reviewed at the Web site.

Number of Awards: One.

**NIC Opportunity Number:** 12AC02. This number should appear as a reference line in your cover letter, where indicated on Standard Form 424, and on the outside of the envelope in which the application is sent.

Catalog Federal Domestic Assistance Number: 16.601

**Executive Order 12372:** This program is not subject to the provisions of Executive Order 12372.

**Morris L. Thigpen,**

*Director, National Institute of Corrections.*

[FR Doc. 2011-28633 Filed 11-3-11; 8:45 am]

**BILLING CODE 4410-36-P**

## DEPARTMENT OF LABOR

### Comment Request for Information Collection for Reintegration of Ex-Offenders-Adult Reporting System, Extension With Program Name Change

**AGENCY:** Employment and Training Administration, Labor.

**ACTION:** Notice.

**SUMMARY:** The Department of Labor, as part of its continuing effort to reduce paperwork and respondent burden, conducts a preclearance consultation program to provide the general public and Federal agencies with an opportunity to comment on proposed and/or continuing collections of information in accordance with the Paperwork Reduction Act of 1995 (PRA95) [44 U.S.C. 3506(c)(2)(A)]. This program helps to ensure that requested data can be provided in the desired format, reporting burden (time and financial resources) is minimized, collection instruments are clearly understood, and the impact of collection requirements on respondents can be properly assessed. Currently, the Employment and Training Administration is soliciting comments concerning the collection of data about the extension of the currently approved reporting and recordkeeping system to support the Reintegration of Ex-Offenders-Adult (RExO-Adult) grants, which expires on March 31, 2012.

A copy of the proposed information collection request (ICR) can be obtained by contacting the office listed below in the addressee section of this notice.

**DATES:** Written comments must be submitted to the office listed in the addressee's section below on or before January 3, 2012.

**ADDRESSES:** Submit written comments to Employment and Training Administration, 200 Constitution Avenue NW., Washington, DC 20210,

**Attention:** Jenn Smith, Telephone number: (202) 693-3597 (this is not a toll-free number). Fax: (202) 693-3113. Email: [smith.jenn@dol.gov](mailto:smith.jenn@dol.gov).

#### SUPPLEMENTARY INFORMATION:

#### I. Background

In applying for the Reintegration of Ex-Offender-Adult (formerly Prisoner Reentry Initiative) grants, faith-based and community organization grantees agree to submit participant data and quarterly aggregate reports for individuals who receive services through RExO-Adult programs and their partnerships with One-Stop Centers, local Workforce Investment Boards, employment providers, the criminal justice system, and local housing authorities. The reports include aggregate data on demographic characteristics, types of services received, placements, outcomes, and follow-up status. Specifically, they summarize data on participants who received employment and placement services, housing assistance, mentoring, and other services essential to reintegrating ex-offenders through RExO-Adult programs.

This requests an extension of the currently approved information collection to meet the reporting and recordkeeping requirements of the Reintegration of Ex-Offenders-Adult grants through an ETA-provided, Web-based Management Information System (MIS). In addition to reporting participant information and performance-related outcomes, RExO-Adult grantees demonstrate their ability to establish effective partnerships with the criminal justice system, local Workforce Investment Boards, local housing authorities, and other partner agencies. They also document the cost effectiveness of their projects.

The MIS reporting and recordkeeping system incorporates each of these aspects necessary for program evaluation.

Five outcome measures are used to measure success in the RExO-Adult grants: entered employment rate, employment retention rate, attainment of a degree or certificate, average six-month post-program earnings, and recidivism rate.

Several of these conform to the common performance measures implemented across federal job training programs as of July 1, 2005. By standardizing the reporting and performance requirements of different programs, the common measures give ETA the ability to compare across programs the core goals of the workforce system—how many people entered jobs; how many stayed employed; and how