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## RADIO PRESERVATION TASK FORCE

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SAVING AMERICA'S RADIO HERITAGE:  
RADIO PRESERVATION, ACCESS AND EDUCATION

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WORKSHOP: THE NATIONAL ENDOWMENT  
FOR THE HUMANITIES AND FUNDING  
FOR RADIO ARCHIVE PROJECTS

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SATURDAY  
FEBRUARY 27, 2016

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The Workshop met in the Hornbake Library  
MITH Conference Room, 4130 Campus Drive, College  
Park, Maryland, at 1:30 p.m.

WORKSHOP MEMBERS

JESSE JOHNSTON, Division of Preservation and  
Access, NEH

JOSHUA STERNFELD, Division of Preservation and  
Access, NEH

DAVID WEINSTEIN, Division of Public Programs,  
NEH

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P-R-O-C-E-E-D-I-N-G-S

(1:36 p.m.)

MR. WEINSTEIN: How's everyone doing?

(Off microphone comments)

MR. WEINSTEIN: Good, me too. Thank you all for coming. I'm David Weinstein. This morning I was an independent scholar. Now I'm a program officer with the National Endowment for the Humanities.

This morning my views, what I said did not necessarily represent the views of the NEH. I know a few of you were at the session. Now it does.

PARTICIPANT: Are you kidding or are you

--

MR. WEINSTEIN: No. I'm serious. I gave a session this morning on my scholarship. And as a government worker, we have to be very careful to separate personal views and government views. So this is the government talking to you right now, telling you how to get funding.

Thank you all for coming. I'm with my

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colleagues Josh Sternfeld and Jesse Johnston. They're from Preservation and Access. And they're going to probably, about half of the presentation is going to be from them. And they are going to give you some details about what they do because I think that will be of interest.

But we also do lots of other work for scholars, for public audiences, and we want you to be aware of that potential, you know, about these other funding opportunities, again as scholars, as potential media producers, and as archivists who work with producers, work with scholars, it's good to have the big picture.

Somebody says they're applying for an NEH grant, somebody says they have an NEH grant, or you're asked to be part of a project, so you get a sense of the big picture in that. And that's what I'm going to do.

So we're going to talk maybe about 40 minutes total. We promise to leave plenty of time for discussion. My spiel will be about 20 minutes.

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I'm going to give you an overview of the NEH.

Can everybody, there's not a microphone anyway. Should I speak louder, or everybody okay?

PARTICIPANT: We're good.

MR. WEINSTEIN: Yeay. So first part will be a general overview of NEH. Then I'm going to talk in particular about public programs. And then I'm going to talk a little bit about the tip sheet that I passed out which hopefully will be helpful not just for NEH but even for other organizations, other grants for which you might apply.

One of the nice things about working at NEH is occasionally I go to grant writing organization workshops where I do a little spiel. But also, it's really just seeing how they think about the business of grant writing.

We're all a little bit too modest. They're very good at bragging and promotion, and that's really important in a grant application, and they're just B they're very good. So I tried to

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disclose some of those tips in what I passed out.

So first I'll give you a general overview of the NEH. We are the National Endowment for the Humanities; we are your Federal tax dollars at work. We are one of few opportunities to get a substantial chunk of your federal tax dollars back in a package to do something really cool like an archival project, a radio project, whatever you may be working on.

We're organized by division. And the divisions are organized really by the end user in many cases. Who is going to use it, what's the target audience.

The first division is sort of an overview catch-all, that's called Challenge Grants. And they offer matching funds which help institutions secure humanities resources enacted for long term activities, buildings, sort of long term capital equipment, upgrade technology.

So Challenge Grants probably won't be as much interest for this particular group as sort

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of individuals. But for deans, sort of as you work within your institutions it's good to have it on your radar.

Most of the divisions, rather than working on resources, we're kind of sort of project by project basis. We have an education division. They fund a lot of training for K through 12 and also college teachers= development B development through seminars, through institutes.

There are a couple of ways to begin with education division grant. One way is to participate in the Summer Institute, and they're announced on our website. The other is to actually organize an institute.

And you can find information on the Education Division website about their institutes, about their various training projects and programs in the humanities.

Preservation and access you will learn about from Josh and Jesse. I don't want to go there right now. But I do have a good spiel for you guys,

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but I'll let you do it.

Research is something that you may be interested in. They make awards to support original scholarship in all areas of the humanities. They fund individuals and one of the few grant programs that NEH funds individuals. They fund teams of researchers in institutions also engaged in research, engaged in writing, editing projects, publishing projects.

Particular grant programs within the research division that you might want to check out, collaborative research. Am I going to fast? Would it be easier if I pulled something up? I don't know if too much -- everybody okay?

Okay. Collaborative research under the research division is one grant program and that supports collaboration if you and another scholar or even a group of scholars want to work together on a project.

In some cases they support conferences. But they also support just teams of researchers

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working together on a big problem. That's collaborative research.

You also may want to look at two similar programs. One is called the Fellowship Program, and the other is called Summer Stipend. And they, Fellowships and Summer Stipend support writing books, either for a summer or for a full year. They will support your time, basically in course release and the resources to research and write a book.

We also have a new program in research called Public Scholar, and those are if you're writing books for sort of general public audiences. Through the trade press or for university presses, it's from trade division that will reach broad audiences. So that's the Research Division.

The next division I'm going to tell you about is Digital Humanities. Digital Humanities supports tools, supports software for college teacher training and also teacher training and digital humanity. Everything from game to databases.

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They tend to support more innovative, cutting-edge projects, and that's part of what they're trying to do -- introduce new tools to the field. There are some seats up here if you want to come up. If not, that's fine. Whatever you -- okay, thank you.

So that's Digital Humanities. And my division is Public Program. We support radio, we support television, we support digital games, we support digital towards other kinds of digital projects, we support museum exhibits, we support discussion programs.

The main sort of connector is that they're all for general public audiences. So public radio programs are a big part of what we do. Trying to think. American Roots, Afropop Worldwide, I always want to say This American Life, but it's Studio 360. We supported This American Life many years ago, Studio 360 more recently.

Joe Richman's Radio Diaries which uses a lot of archival audio, so those all receive grants

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from the Division of Public Program. We also support documentaries, American Masters documentaries, American Experience, some really good stand alone documentaries, a great one the playwright August Wilson that aired about seven or eight months ago.

I don't know if any of you saw that. A big series on Latino Americans, Italian Americans. So that gives you a sense of what Public Programs does.

The key to that stems from interpretation for public audiences. And within Public Programs, we also have the Digital Grant category, and that supports games, that supports websites, that supports mobile tools.

And one of the things to remember that we can help you with about the digital category is that it supports pretty early development. Most of the grant categories have two levels, development and production. Digital has an early development category to really get a project off the ground.

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So if you're a designer working with the humanities collection and you want to bring scholars on board or people who work on content at a pretty early stage, the digital program could work for you.

Conversely, if you have a collection and you want to in some way build an online exhibit or a mobile tour or something and you're not quite sure the best platform, the best tour method, but you want to bring some digital people on board, that digital projects to the public would support that.

We're always looking for good panelists. We have a peer review system. Panelists in some cases come into Washington, even though we're doing more and more remotely, but about half of our panels are conducted in DC.

You come sit around the table with your peers. You read really interesting proposals, and you make your judgements. And your judgements are really crucial to whether or not a project receives funding.

I think my contact information is on the

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sheets that I passed out. Let me give it to you anyway. It's my first initial, last name. So it's dweinstein@NEH.gov.

And if you're interested as serving as a panelist, the other thing that all of us do, we spend a lot of time working with applicants, really helping you figure out what the different grant programs are, how to make your project more competitive.

In many cases, the examples of successful applications available. We take our role as public servants really seriously and we really want to serve you and work with you, you know, in whatever capacity, whether it's a panelist, as an applicant.

So let me sift through the tips real quickly. Anybody else, okay thank you. The first set about preparing, it sounds obvious but with the NEH especially, we ask for a lot of information.

It takes a long time to prepare something, and you also have to go through

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grants.gov which is the online application system to the federal government. Has anybody applied through grants.gov? Easy, hard, middle?

PARTICIPANT: Terrible.

MR. WEINSTEIN: Terrible? Sorry.

(Simultaneous speaking)

PARTICIPANT: I actually have to say that grants.gov presented us no problem. It's the interface with our university and our sponsored programs administration and grants.gov. That seems to be the worst part of the process.

MR. WEINSTEIN: Yes. I mean, one of the things, there's only one person from your institution who's allowed to push the submit button, the designated person. So it takes a lot of planning. And even beforehand, you want to be sure that the system works.

PARTICIPANT: Is it only for institutions?

MR. WEINSTEIN: The public program only takes applications from institutions. But there

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are several non-profit arts and film and radio passthroughs that will administer a grant. That's not really the right word, but basically institutions, organizations that would administer a grant.

Frequently, independent producers will go through them. I don't know. I believe the fellowships might take applications directly from individuals.

PARTICIPANT: Independent scholars.

MR. WEINSTEIN: Independent scholars, yes. But that makes it, I think, even more important to really do the work early and make sure you have the right the SAMs number and the DUNS number. It has different pieces, and you want to be sure you have what you need.

We have sample applications available. We all on our website make lists of projects that we've already funded. A lot of an NEH application is getting the right language and the right format.

It needs to look like a successful

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proposal if that makes sense. We ask for humanities themes. What do they look like? You can look at samples and speak to a program officer, but it's, I don't want to say quirky, that's not the right word, but it's distinct from other applications.

And you want to make sure, not just with NEH but with any funder, that your application looks like a successful application. And we can help you with that through samples, some projects that we funded will also help you with that, and again, NEH staff is available to brainstorm.

And that makes us even different from maybe some other foundations where it's harder to get a hold of a program officer. In many cases, as I mentioned, we will review drafts.

Make your case. We have guidelines. Guidelines are very important for us. We want to know how the project would synthesize scholarship. But again, read the guidelines carefully.

And for us especially, we ask that you form partnerships. As you all know, the way to get

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a project out there -- digital, TV, radio, whatever -- is to really get partnerships whether it's community partnerships, national partnerships. The whole idea of build it and they come just doesn't work.

So that's something that you would want to look at that we can help you with. As I mentioned, brag a little bit about your team. It's a grant application; it's a sales document. And I think we all forget that sometimes.

As academics, I think some of us are taught to be cautious in our claims and measured in our claims. And personally, I balance that also. But this is not the time for modesty.

And finally, think about your audience -- the audience to your proposal. You have multiple audiences. The main audience that you're writing for is the peer review panel.

Those are the people sitting around the table, and again I'm sure you're all going to email me and volunteer to be peer review panelists so

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you'll get a sense of what it's like, which is a terrific way to prepare for actually submitting an NEH application.

But you're writing for them. In our division, it's a combination of media producers and scholars. They're experts; they're reading a stack of 15, 20 proposals give or take depending on the situation, depending on the application cycle.

Yours have to stand out, and you have to really, you know, know what you're doing. You have to proofread your work. It sounds obvious, but panelists get offended, I think even disproportionately so, with something that's sloppy.

It's a reflection on your character and everything you've ever done in your whole life. And I'm sure we've all had that experience even, I don't know, as a student or being, you know, on the other side of the table.

But it's hard because the panelists are looking for clues about whether or not this is a

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good use of funding. So it doesn't have to be perfect, nothing ever is. But try to make it as clean as possible.

Again, it sounds obvious, but a few sloppy errors, personally I'm a little bit more forgiving because I understand we're all living in a very busy world. But the panelists get that, it makes it easy for them to knock it down.

Anticipate your reviewer's concerns and address them. Try to put yourself in the mind of a reviewer. And again, you know, ask colleagues to read it if you have time.

That's it for now. Preservation and access? Thank you.

MR. STERNFELD: So good afternoon. I'm Josh Sternfeld, I'm a program officer coming out of the Division of Preservation and Access, here with my colleague, Jesse Johnston.

So we're going to run through a number of the programs that I think you may find relevant given what the conference is talking about this week

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-- this weekend.

I see a lot of awardees, past awardees in the audience. Maybe you could raise your hand if you would like. So I encourage you not only to consult us, but also consult your fellow awardees. They are a great resource and have a deep knowledge of some of the programs that we're going to cover today.

So what is -- there we go. So what do we do in Preservation Access? Well, we're solely an institutional division. So no individual grants. If you're a collector, we cannot accept an application as an individual collector.

But we do encourage, if you have an individual collection, to figure out ways of donating that collection to a heritage institution of some variety so that you can see your collection get the stewardship that it likely deserves.

So think about us -- the easiest way to think about us is, you know, we're in the business of collections, humanities collections. And of

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course, that can run the gamut of all variety of formats, disciplines, topics represented. Everything from geospatial data to ethnographic materials, archeological data, textual archival records.

But of course, one of our primary interests and increasingly so in the last, I would say about five or six years, is audiovisual collections. So what we've tried to do today is actually integrate some of our radio awards into, as examples of the programs that we'll share today.

And even in the audiovisual category, of course, we've seen projects that run the gamut of formats there. Everything from wax cylinders up to the latest born digital formats, and everything in between.

So we've been hard at work at trying to ramp up our profile of supporting audiovisual cultural heritage, beginning with seeing in the last ten years or so a major increase in the number of applications that we've received, as well as the

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number of awards that we've made.

So just in the last year alone, we have three grant cycles every year. So in the last three grant cycles, from November of 2014 to November of 2015, we've made well over 20 awards in the audiovisual format category, totaling over \$3.7 million.

So this doesn't, of course, represent all radio, but there is a good chunk of radio which I'll share with you in a minute. And as I mentioned, you know, audiovisual preservation access is been a strategic priority across all of our relevant grant programs.

So what kind of activities do we cover? Well, we cover a whole range of activities. And what we've done here in this slide is showing you that we have a number of grant programs as well as a number of activities we support.

Part of the -- I don't want to say challenge, but part of the exercise if you're coming to us as an applicant, is to pare the activities

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that are of most interest for your project with the appropriate grant program.

And part of the reason we've put all the grant program names here on the sign is to kind of convey in a certain sense that may seem a little opaque. And some of them are more straightforward, research and development.

Some of them like sustaining cultural heritage collections may at first seem a little opaque. But once you understand the kinds of activities that we support in that program, it becomes more clear what the range of activities are that we support.

In general, we support everything from the most basic kind of collection level assessment, preservation assessments. Again, this is for small institutions all the way up to very large archives, university libraries, et cetera, and everything in between.

Arrangement description, reformatting, digitization, what we call sustainable

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improvements for storage environments. So this is sort of, think of this as the green activities.

Yes, there are ways to preserve our physical collections in ways that are not only best for the needs of the collections but also for the broader environmental impact that your archive or institution has, and professional training and educational programs, workshops and so forth.

So I'm going to talk to you about a couple of the programs, give you a quick rundown. Jesse will cover a couple of the other programs. And of course, we'll leave a lot of time for if anyone has questions.

And I think I should also add that really our philosophy in terms of how we review applications within our grant program I think is very reflective in just what this conference this weekend is all about and bringing scholars and preservationists together.

We do it on almost daily basis, both in terms of the projects that we encourage as well as

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in how we review those projects. So every project that is reviewed has professional preservationists -- archivists, librarians, you name it, audiovisual engineers with an engineering background -- sitting around a table talking with scholars.

And one of the key pieces of advice is that the more projects that we see in a particular area such as radio, the more it forces us to bring you, the scholars and preservationists at the table, to review those projects. So that's why we're always encouraging to take that chance, to take that risk.

So we're thrilled to see a conference like this because we think it's vital to have that kind of cross-disciplinary, cross-professional dialogue that is essential to a lot of the challenges, not just to radio preservation, but in audiovisual preservation in general.

And we can talk about how our funding and our programs may be leveraged to help solve a lot of the problems and issues that have been raised

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over the last two days. And we have some ideas, you may have some ideas.

So you know, think about this as you start seeing the examples in the programs that we put forth.

So first, our sort of foundation, not foundational in the sense of smallest award, but the kind of cornerstone of our grant program is this program called Humanities Collections and Reference Resource.

So this is really the flagship program in the sense that we give awards to highly humanities significant collections. Again, of all types, not just audiovisual. And again, this is probably the most expansive both in terms of the award amounts but also in terms of the activities supported within the grant program.

So we have two levels of funding. We have what we call a foundations level. You can also think of that as a planning grant. Currently it's for \$40,000 for up to two years. This is an

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opportunity.

What we were saying in the past was that a lot of applications, as great as the collections were, had not really brought the relevant or necessary people to the table in terms of a project team and hadn't done the kind of preliminary work that's necessary to get a sense of how to go about most efficiently and effectively preserving the collection.

And so we created this foundations program a few years back; it's been highly successful. And that we see as again that kind of planning stage that can lead to what we call our implementation stage.

You'll see this kind of planning implementation -- you see it in public programs, you can see it in a number of our divisions and programs throughout the Agency.

Implementation are awards of up to \$350,000 for up to three years. And our deadline is coming up. It's in July, so it's not too late

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to start thinking about a project and thinking about submitting to that program.

So the picture we have up here is the project I'm going to talk to you about. Has anyone heard of Radio Haiti? Okay. A couple of you.

PARTICIPANT: I was there.

MR. STERNFELD: You were there?

PARTICIPANT: Yes.

MR. STERNFELD: In Haiti?

PARTICIPANT: Yes.

MR. STERNFELD: Listening to the program?

PARTICIPANT: We're part of the recording studio.

MR. STERNFELD: That's fantastic.

(Off microphone comments)

MR. STERNFELD: Dominique? Yes.

PARTICIPANT: He hired me and my husband to work build.

MR. STERNFELD: No kidding?

PARTICIPANT: But he was murdered.

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MR. STERNFELD: Yes, yes, yes. Well, you probably know the story way better than I do. This is one of our --

PARTICIPANT: That's him.

MR. STERNFELD: That's him, yes. Exactly.

PARTICIPANT: And that's his wife.

MR. STERNFELD: That's his wife.

PARTICIPANT: She's carrying the legacy.

MR. STERNFELD: She's carrying the legacy. So this is an incredible, amazing story of a collection that has remained intact.

PARTICIPANT: It's still there?

MR. STERNFELD: Not in Haiti. So what happened was this, for those of you who don't know the history of the broadcast station, Radio Haiti has been around since the late '60s. And founded by the gentleman here who was originally an agrarian, Jean Dominique, who had a very pro-democratic vision of using radio as a means of

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shining a light in the most democratizing sense on society.

And as you can imagine, Haitian society is, was under quite corrupt regimes over the years. And so it was one of those amazing stories that faced a lot of oppression, a lot of persecution that, as you indicated, resulted in the assassination of the founder, Jean Dominique.

So that collection even survived the Haitian earthquake. Immediately after the earthquake, his wife grabbed the collection under cloak in certain ways and took the collection to the U.S. and deposited it in Duke University.

So Duke University was the institution that applied to us last year. They got a big digitization award in this grant program. And they're currently digitizing it. And I contacted them in the context of this conference, and you have to play at least one clip, I feel, in a conference such as this.

So here is one of the early samples of

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what they've been able to digitize. This has been translated, and the voice you'll hear is actually Jean Dominique speaking. Here we go.

(Audio playback)

MR. STERNFELD: So 3,400 audio recordings and also 60 linear feet are being digitized, to give you a sense. And you should also, I guess, get a sense that we're not just about American based collections, U.S. based collections. We have a very strong international component.

The only caveat that we have is that the institution applying has to be a U.S. institution. But that doesn't mean there's all kinds of opportunity for international collaboration.

I don't need to go into WNYC's projects that were again discussed by Andy this morning. But this is another example of a project that came out of our humanities collections and reference resource program twice to digitize content in the archives.

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And finally, I'm going to finish up with our research and development program. So some of you may have been in, say the metadata caucus. A lot of discussion about standards and workflows and practice -- best practices and things of that sort for the broader preservation and scholarly community.

So we have a research and development program. There's also two levels of funding and planning and implementation level that we strongly encourage a lot of you to consider applying to again, to advance these kinds of standards for the field at large.

Things like PBCore and things of that sort would be, I think, quite of interest for the reviewers that we bring up. We have an RND awardee with Mark here. So he can fill you in about the process of applying to that program.

I have just a -- the example I give here, this kind of ties in to the WNYC collection in a little bit. They're actually working as a test case

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for the development of the next phase of the digital asset management system that's coming out of Indiana and GBH called HydraDAM.

So this is HydraDAM 2, the sequel. So they're doing all kinds of interesting things about media management that converges Indiana's abalone system with the hydra system over at GBH that they are employing through open vault.

So with that, I'm going to hand it over to Jesse. He'll talk about some of the other grant programs. And a bit of a surprise at the end of our presentation, too. Thank you.

(Off microphone comments)

MR. JOHNSTON: So I got the good part, I guess. Anyway, I will just run through a few of the final preservation and access programs that we thought would be of interest to the audience here.

Sustaining cultural heritage collections is a program that supports preventive conservation activities that have been kind of what we were talking about before with green

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preservation.

The focus on this program is on sustainable solutions that take into account current environmental conditions, needs of the collections, and institutional resources to develop the most economical and preservation worthy approach. The preservation activities that will have the highest impact for the institution.

They are fairly technical in many of, you know, we don't have a lot of photographs other than air handling units, boiler rooms, shelving and so forth.

This one is a picture though from the Stanford University Audio Archives, who received one of the first awards that was given in this program about five years ago.

And they were proposed to improve the physical storage environment for their audio collections. And so what you see here is an air handling unit that is helping them with their current environmental handling needs.

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And the collection included over 350,000 items that spanned music, spoken word, jazz, opera, symphonic chamber music, and oral history. So it was -- it's quite an extensive collection.

This program also supports the creation of project reports in the form of white papers. And so if you're interested in seeing what a kind of project like this might look like or achieve, you can see that -- find that information on the NEH website.

I'll also mention preservation assistance grants for smaller institutions. We call them PAGs with their acronym. The deadline for these is coming up soon. They support a wide range of activities, and they're a smaller grant.

And the application is somewhat simplified in comparison to the grants that we've discussed previously. It's a series of five or six specific questions that we ask the applicant to respond to. And the awards are up to \$6,000.

Now it supports a range of activities,

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many of them involve bringing in a consultant to do things like an environmental assessment or preservation study. It can also support the purchase of preservation supplies like rehousing equipment or specialized shelving for, say audio collections.

This program was designed as a sort of outreach program because we hope that it goes to small organizations like museums, community museums, public libraries, local history societies and the like.

So a couple things that have support, it supports many audio related collections. For example, this is some paraphernalia from the Carnegie Hall collection that was supported in 2014 to rehouse and preserve the audio collection of the radio program AT&T Presents Carnegie Hall Tonight.

And so that had mostly audio material, and this year we also gave an award to the archives of Iowa Broadcasting at Wartburg College. And they're doing a preservation assessment of 14,000

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audiovisual items.

And this documents not only, I'm sorry, it documents nearly a century of Iowa history including agriculture, athletics, education, all sorts of public interest issues.

Stations represented include WMT, KGAN, KWWL, KCRG, WHO, KCCI. So if anyone from Iowa is out there in any, those might sound familiar. And some well known broadcasters as well.

There are a couple of criteria for this program, one that the collection must be owned by the applying organization. And the other is that it does have to be open to the public for use. It doesn't have to be open on necessarily on a regular basis. It could even be an appointment basis, but those are requirements for eligibility in this program.

So that I think might pose some challenges for certain types of broadcast collections. But it's not impossible to imagine them receiving support through this as this example

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shows.

Finally, I'll talk about the Common Heritage Program which is a new program that is sponsored within the purview of Common Good, which is a special chairman's initiative that NEH began in the last year. And that initiative seeks to bring humanities into the public square and to foster public dialogues.

The Common Heritage Program was conceived as a community digitization and a community public programs combination. And most of the applicants, you're required to propose a digitization day, and also to have public programs that would increase the awareness of these materials by providing some interpretation around the items.

These grants are up to \$12,000, and there is another deadline coming up in May. And just as an example, the Rock & Roll Hall of Fame and Museum received one of these grants. And they're supporting their ongoing Northeast Ohio sound archives or NEO Sound, which has now become NEO

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Sound.

And they propose to bring the community together to bring in materials related to the rock & roll history of Cleveland. And it's a really interesting program. As many of you know, I'm sure, it has a significant broadcast history in the area, significant not only to that musical genre but also for jazz, blues, gospel, and other musical performances.

So they're going to be making these materials that people bring in involving the radio stations, performances in the area through their digital archives, and also will be sponsoring a concert related to the materials.

We are going to leave a lot of time for Q&A at the end of this. We figured people would have questions. And so if you have questions about any of these programs, we certainly invite you to ask us, and we're here to sort of brainstorm about those things.

Before we move into that section, I do

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want to announce that the NEH is planning to hold a special symposium on the topic of audiovisual preservation. We've finally decided, after a long discussion internally, that this will be on September 30th, which is the day after the IASA conference happens in D.C. It's going to be happening at the Library of Congress this year.

That's the International Association of Sound Archives. And this will be an open to the public event. We're hoping that this is an opportunity like this event to bring together stakeholders in the preservation community, and in particular to see this bringing together scholars and researchers with preservation people.

I was really happy to hear in Sam's address yesterday, he noted the importance of making choices about acquisitions, making choices about how we catalogue things and how we choose things for long term preservation as an important area where we need to bring together people who are going to use these materials and scholars and researchers

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who might want them and educators who might be able to use them.

And so we hope that this brings together some of these stakeholders to address broad preservation issues related to audiovisual media.

And we do welcome your feedback and ideas. So we hope this will be an avenue that NEH can also receive information about how to better serve the community.

So keep your eyes and ears open for information about that event. We'll have more information soon on our website, I hope. A website. We're not exactly sure where it will be yet.

PARTICIPANT: Is that going to be at the NEH?

MR. WEINSTEIN: It will be at the NEH offices which are at Constitution Center. It's at L'Enfant Plaza in D.C. So it's very easy to access if you're in the area, or if you fly in to Reagan Airport, you can catch the train right there.

But yes, it will be at NEH offices, and

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we're hoping that we'll have at least a modicum of social media, some sort of potential for people to access presentations either while they're happening or after the fact, so for those people who may not be able to make it.

It will be a registration event since we're in a somewhat, you know, a confined space. We won't be able to necessarily accommodate everyone. We hope we will be able to. We don't know what the level of interest will be yet.

So we will be sending out registration information. It will be free. This is our contact information. I also wanted to mention that I tweet. You've seen some of my tweets perhaps if you're following the RPTF hashtag.

And I tweeted out a link to a presentation that I have about tips for applying to preservation and access grants akin to what David was talking about with public programs.

There's a few sort of special things, particularly thinking about audience and who will

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be reading the application and the review process that are in those slides. So please use that if it's useful to you.

And you can also find NEH.gov, NEH preservation and access, and NEH public programs on Twitter, or by the traditional email or phone methods.

So I think I'll throw it open to questions, if people have them. And if not, we can just riff on certain programs or do more song and dance.

PARTICIPANT: So this might be most pertinent to you, David, because like you, I wear two different hats and I, in my institution, direct our humanities center. So I'm the lead investigator applying for challenge grants.

And I'm wondering just about protocols and conflicts of interest and so on, and whether in my capacity as a center director I can also be applying for grants, you know, under your offices?

MR. WEINSTEIN: Absolutely. You can

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absolutely have more than one grant before NEH, even if you're project director. You just have to be careful, obviously, to make sure that you're not applying to do the same work under two different applications, which sounds obvious but it happens every once in a while. We look for double dipping, but you can absolutely be project director on more than one application.

MR. JOHNSTON: And as you might know, a lot of the applications ask you to list if you've had any pending applications for the same project. But we do speak internally, so we do head those off because there have been some where projects that are ongoing.

PARTICIPANT: So thank you. And a question for Josh and Jesse. Can you talk about what are the -- in the panelists' decision making sort of process, based on what you've observed, where audience impact fits into things both in terms of, like, what kind of evidence you like to see collections, institutions come to you with in terms

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of impact they're already making and then in terms of I guess forecasting impact?

MR. STERNFELD: I mean, it's critical, it's essential to, one of the essential criteria points that we look for. So we think of, in various capacities across all our grant programs, we ask the applicant to think about use of the collection. Right?

And probably the easiest way to think about it is past, present, and future use. So we do want to see if it's being, if it has been used in the past. Things like, you know, traffic to your archives, publications, if it's digital, you know, web traffic statistics, things of that nature.

And current programming, public programming, et cetera that's perhaps underway with the collection. But of course, you know, since all of our grant programs are about enhancing access, enhancing stewardship of a collection with an expectation that it will increase use, there's a big responsibility placed on the applicant to

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describe what they envision as what the future use of a collection will be.

Not that that is, not that we have to hold them to that type of use, and certainly collections can be used for a variety of different things that perhaps aren't even anticipated by the applicant at the time of submitting the application.

And what that usually entails, and this is where it gets a little challenging at the grant writing process, is to have that kind of split voice. And you know, yes we want to see the methods and the standards that, you know, being employed.

But we also want to see that kind of humanities voice -- whether it's a scholarly voice, whether it's an educator voice -- that can describe really the heart and significance of the collection that's being questioned.

And usually it takes multiple people to write the various sections on an application. Some people can do both, and we commend you for it. But some, they have greater comfort in writing the

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technical side of an application.

And then we usually encourage bringing in someone familiar -- a curator, a scholar -- someone that really knows the collection and can really describe it in a way that can bring out its use value.

MR. JOHNSTON: Yes. I mean, I think that pretty much covers it. Do you mean use of the collection before you're applying for a grant or after?

PARTICIPANT: Yes, I was thinking on both sides to sort of what, like you were saying, past, present, future. What is already working well and showing that it's, you know, having enough impact to warrant more use. But then, or more development. And again, trying to chart the course and explain the potential that remains.

MR. JOHNSTON: Okay, yes.

MR. STERNFELD: And it's difficult for audiovisual collections, right, because so many of the collections are in a fragile state and are

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difficult to listen to in advance of applying.

And there's no easy answer for overcoming that. Part of what we typically recommend is that if there is that level of uncertainty about what's on those tapes, on those reels, to think about, particularly if you're thinking about the Humanities Collections Program -- that big program that I started off with -- to come in at that foundations level which can be an opportunity to take that extra time necessary to not necessarily listen to every tape or every reel or cassette or whatever, but to at least get a better handle on what you have in your collection so that you're not going straightaway into advanced reformatting processes.

Otherwise, you know, it always runs the risk of you're reformatting blank tapes or stuff that really isn't what it purports to be on those particular reels.

MR. JOHNSTON: Well, and I guess the reason that I asked is that, I mean, we don't

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necessarily ask reviewers to say has the collection been used. But the question is whether there's significance of the materials that are in the collection that they might have future use value.

It doesn't have to be a large community of users, necessarily. You know, there's very small scholarly communities that might not have thousands of users.

So I think, you know, it is important to be careful to think about how we're thinking of use. I mean, that can tend to, in archives, be a good indicator of importance, but not necessarily.

So we look at that. But it is, I think, part of what Josh was saying is that this is one factor among many that you can use to think about significance.

I often encourage people to, you know, include things like lit reviews of related materials. You know, sometimes use might be one person has published an article and looked at a few things in this, or listened to a few things in this.

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So it's a very -- use is pretty difficult, especially for audiovisual materials.

PARTICIPANT: Could you talk some more about how you look at copyright issues and your risk tolerance for copyright issues because, you know, with radio related collections and some sound recordings that, like Sam said yesterday, we're all working under fair use allowances.

And so, you know, there's a lot of stuff under their, the ARL report said a couple years ago that so many projects aren't being undertaken in the first place because people don't want to touch the copyright issue with a ten foot pole.

MR. JOHNSTON: Right.

PARTICIPANT: So where is your risk tolerance here -- your philosophy on that?

MR. JOHNSTON: Well, it's a difficult question because it's not really our risk tolerance. It tends to be the ones that the reviewers have. And so I would say if you're thinking about what's the answer to this question, think about what your

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friends who are archivists would say.

Archivists are pretty risk averse people. So I will put that out there. And I mean, I don't, you know, there are internal points of review where people like lawyers and our general counsel may flag things for closer look if they're concerned that there might be something.

But usually, you know, if there's some kind of a copyright issue that could conceivably come up, it's not going to be one that is born by the NEH but rather by the applicant.

So I think, you know, somebody mentioned sponsored research projects or sponsored research offices earlier. I think you're going to encounter internal if you're working at a university or research library, challenges before it even comes to NEH.

But when those discussions come up, you know --

PARTICIPANT: And they always do.

MR. JOHNSTON: -- you and other people

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sitting in this room could be the person who is answering that question. So that's the way to think about it.

And the other thing to think about is there's going to be, say, five people either writing in to us or sitting around a table. And they won't have the same opinion.

MR. STERNFELD: Yes, it's a topic that you have to address one way or another. But it really is, as Jesse indicated, reflective of the comfort level. So if you all want to get under the wings of Sam and, you know, open up fair use and --

PARTICIPANT: Not me.

MR. STERNFELD: No, but I mean, it was nice to hear that there has been studies or has been, you know, some testing of the waters. And really, we through it back to our reviewers to, now that's not to say public is slightly different. Sure, government plays a totally different kind of setup.

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MR. WEINSTEIN: Yes and no. I mean, we get this question also because people are making documentaries and people are making radio programs. And if they either haven't budgeted enough for rights or they casually say we're going to do A, B, and C, and we think that they might not be able to because they don't have rights to something, that could throw a project.

But more often than not, what we advise people to do is make your argument in the proposal as strongly as you can. Even if you're making a fair use argument, whether you're using material from the Centers for Social Media, or you've consulted an internal intellectual property lawyer, or you've had consultations with archives. Again, these would be your producers that I'm talking about, and you have information about rights.

So I think I would echo what my colleagues are saying. Make the argument in the proposal that you can do what you say you're going to do, and include something of a rationale for it

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and think about how your peers would evaluate that.

MR. JOHNSTON: And as more research has come out too, especially in the preservation area where I think we're seeing more, you know, nods to at least qualified fair use, there are resources that you can point to.

I think yesterday someone mentioned the College Art Association copyright guidelines, ARSC and you know, Peter Jaszi and the people are putting out various things.

And those I think can be very helpful for people writing grants because you can actually point to them as case studies, and these are people who do have a voice out there in the field. And it's not just me saying that yes, I think it's fair use, but we actually have had lawyers making this case.

MR. STERNFELD: Maybe the other last thing I would say is, you know, I think we're careful to say that, you know, by and large yes, the point open access is a great selling point.

But by and large, you can make an

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argument that your project is enhancing access, it could be onsite access for example, or limited access online to take the example of the Frontera Collection that's housed out at UCLA that has, I think it's up to 90 second clips at this point of a fantastic Mexican American music collection of the early and mid 20th Century.

You know, if that is the best you can do, and you have the sort of caveat that scholars or users are going to have to come visit our archive to be able to access the whole collection, that could still be a convincing enough argument to me. So don't be dissuaded by the full free open access offer.

MR. JOHNSTON: Yes. Well, and I do tell people frequently when this type of thing comes up that there isn't any requirement in any of our guidelines that we publish that says this has to be a freely available online, downloadable resources that you're creating.

I think that the guidelines say that it

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should be open to the maximum extent possible. And this is a challenge that audiovisual collections have. I think they encounter more challenges than the other type, many of the other types of collections than we sometimes are seeing.

But I mean, I don't usually tell people anymore that well, you know, preservation only is an option because that doesn't usually go over real well with the scholarly side of the table. But it's not --

(Simultaneous speaking)

MR. JOHNSTON: It's not, you know, it doesn't mean it all just has to be out there on the open web.

PARTICIPANT: Just a question on how you vet your reviewers. Is it more just they write in, volunteer, and that's enough or do you actually go about, like, review their qualifications?

Just, I'm curious because I feel like at conferences, there's this dichotomy of approaches people thinking one way is great and you

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think another way is great.

And it's like this sort of paranoia that sometimes lingers in the back of my brain that somebody grant, like, that dichotomy is represented in the reviewers and that you don't know if, you know what I mean, you don't know how different they are, you don't know how you were selected. And I'm just curious how that happens.

MR. JOHNSTON: It's certainly an art more than a science. And as I was sort of suggesting earlier, you know, our primary goal is to get a balance of preservation expertise and scholarly expertise.

Depending on the program, we will segregate projects. All projects are put under review unless technically ineligible. So we don't do any kind of first pass where your projects aren't reviewed unless they don't follow certain technical eligibility requirements.

We do our best to segregate projects to the best so that they will get the fairest possible

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review. Now, for example, that the biggest program for us, the humanities collections and reference resource, that's generally reviewed on a kind of disciplinary basis.

So in the past, for the past several years because we've gotten so many audiovisual collections, we've had to have what essentially is a media studies panel.

And those reviewers B- so, you're not going to get a Shakespeare scholar looking at your radio collection. It's not going to happen, you know, if we can absolutely avoid it. And I've never seen a situation like that.

But even in the case of, let's say a media studies panel, we do our best to analyze the needs of the entire panel, the kinds of types of collections, the types of preservation needs that are represented.

And then we do our best to pull reviewers in who can speak to both those activities as well as this disciplinary need. So it really is, we

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really take a lot of time. And it's really by and large what we do day in and day out. It's that in pairing reviewers review their applications.

MR. WEINSTEIN: I just have a couple things to say about that. I'm watching all of you. And I'm trying to think about whether or not you each might be good panelists throughout the conference.

I might be having lunch with somebody or I might be having coffee with somebody. Some of it really is personality. We look for people who might have an open mind, a broad knowledge, who are not dogmatic in terms of politics, in terms of a certain style as far as film making or radio that they absolutely think is the right way.

And I'm sure this goes across the board. A lot of times, I'll look for panelists who I've met or who I've received references from. I mean, in some ways, not all the time. And we like to have a mixture of new and experienced panelists. I don't want you to feel like it's an inside thing because

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it isn't.

When I said come up, introduce yourselves, I want you all to be panelists, we always need good panelists. But we, out of fairness we want panelists who really will consider all of the proposals, including those that might be different from what they do.

And in public, and I assume it's somewhat similar having done a little of preservation and access, even if, for example, we put all of the cultural history projects together, we're still looking at everything from a Shakespeare project to an American roots music, you know, not really New Orleans but roots music in the U.S. to Afropop in the same panel.

So we're recruiting people who know radio, but we're also recruiting three different scholars who can cover them, those projects collectively and will at least give a fair reading and an open mind to the ones in which they don't have that scholarly expertise, which is why you're

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writing for sort of those smart generalists. And we constantly remind them, be fair.

You know, and that's part of what we do as moderating the panel to make sure that the conversation is fair, they're reporting to our criteria.

Let me just, I have to ask my colleagues that other question about this. We allow line item for rights, and that, you know, that basically pays for use; sometimes it's even access to the extent that a film maker or a radio person will put the material online afterwards.

Do you allow a rights line in your budget?

MR. STERNFELD: Only to the extent of doing the kind of due diligence research to secure --

MR. WEINSTEIN: Okay, so it's research for rights?

MR. STERNFELD: Research for rights.

(Simultaneous speaking)

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MR. STERNFELD: If you're paying money, from our perspective, and you know, it's very different from public, if you're paying money to license content to make your collection accessible, that tends to be a deal breaker from our perspective because it indicates to us that you're not the sole owner, a sole owner of your collection.

And if you're essentially becoming a passthrough for someone else to make their collection accessible for only a limited amount of time, you know, five years or something, you have to put a time barrier on it or something of that sort, then that tends to be a kind of deal breaker.

PARTICIPANT: I want to say a few things. One is arguing with you about your own rules. In my real life I had a discographic project that, it was in California, Santa Barbara.

And I didn't raise my hand to say this because somebody else would say we did license a book to adapt for the web and we enhanced the book and we got, you know, a non-exclusive right to put

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the book on the web.

And you all approved this. But in other words, so it wasn't someone's collection but we enhanced a print work, an existing work and we put it on the web. So just to say that that was -- it wasn't the only thing we did in the grant, but it was something that was part of that grant.

And we had full rights to it and it became sort of public domain. But I want to say a few things. One is that, you know, one of the worst days of my life was I had the flu and I learned I didn't get an NEH grant.

And I mean, part of it was made worse by I just had a fever and I was angry. And I learned verbally, anyway. But several things about it.

I say that, it was, one thing is, you know, you work really hard to get these really long, and you wait a long time to learn. But these guys are really here to help.

So the first thing we did was we went and got feedback to figure it out why we didn't get

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it. And we got the feedback from the experts who read it and we applied the next year and we got it and we renewed it and we exist because of it.

But these people, these people. These guys, their jobs are to talk to you before you get, you know, before the application goes in. Once it goes in, you can't call and say please put my brother in law on the panel.

But anyway, they're there. And so read sample successful proposals on the web. They're really useful. Like they said, write for the generalist but write for the specialists at the same time.

If you're at someplace sort of esoteric, write about why it's for someone other than the three academics who follow your field, how it might be interpreted more broadly.

But the most important thing I want to say is if you get turned down, learn from those feedback and apply again. Go back and, you know, a turn down, and I think tell me I'm right, a turn

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down doesn't mean you're turned down for life. It means maybe you were up against something that was just really compelling and expensive.

Maybe your application just wasn't what it should have been, but that you will get feedback from the reviewers and you'll be able to read it. You know, without their names and all that, and you'll learn from it if you're smart. And if you have a good project, you'll be successful the next year.

I can attest to it. So, you know, it takes time and patience, but the system does work.

MR. WEINSTEIN: I would like to thank you for that.

PARTICIPANT: And thank you all.

MR. WEINSTEIN: I appreciate it. I would like to talk a little bit about that. Sometimes I think my card should say humanities therapist instead of --

(Simultaneous speaking)

MR. WEINSTEIN: -- because that feels a

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little bit like my job. Earlier, I met somebody in the hallway, and he said, you know, I applied for the NEH, I was turned down. I said everybody is turned down at some point. That's the way it goes. It's important to reapply.

And getting back to my humanities therapist comment, I'll pick up on your project. Tell me about your project. But, you know, then I'll give a little advice, tell me more about this.

And a lot of what we're doing is asking questions with the guidelines in mind. Afterwards, you submit an application, and that's addressed about six weeks before the deadline.

But one of the things that's distinctive about NEH among grant makers, we send you the comments from the panelists after the decision is made, whether or not you received it, upon request.

Public, I think we do it for everyone, right now we do. Sometimes it's a staffing issue. We go back and forth because it takes a lot of time to do that. We also send you a cover letter.

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After that, we talk. We have follow up conversations, especially if you're interested in reapplying. You're welcome to pick up the phone and just ask, regardless of the division, you know, this is what happened, what do you suggest.

There's an art to pitching, and there's an art to talking to a program officer. The worst -- well, I don't want to say the worst thing because this sounds hard and we all do it a little bit, whether it's talking to an editor or talking to a grant maker.

I have an idea, this is it. Well, there might be some issues. No, no, no, you don't understand. It's really great. As much as I said brag, it's really important to listen to the questions that the program officer asks and the advice that we might give.

I know about fair use; I've been with the NEH about 15 years. I read at least 100 proposals a year, frequently more and make decisions on even more than that.

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That's more than 1,500 proposals. That's about 30 to 40 grant cycles. The divisions I've been, I've been in every division except for challenge in education.

I sort of have a sense of what might work and what doesn't. But at the same time, I tend to be a little bit more subtle about things. And I think a lot of us are like that too.

We're not going to say it's never going to work until you do X or Y usually, especially if we don't rate you very well, frankly.

You have to be a little bit more cautious. But listen to the questions; listen to the conversation; listen to the suggestions because we really do want to help everybody who we're working with, and we really do. It's in our interest not only to be helpful, but ultimately to get a really good project. That's part of what we're doing with the NEH.

But again, there's an art to listening and there's an art to pitching. I don't know if any

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of my colleagues --

(Simultaneous speaking)

MR. JOHNSTON: I like the humanities therapist thing. But I mean, especially, you know, listening to what we're saying to you, I mean, we're sometimes running the meetings where people are talking about your application. So you know what kind of questions we're going to ask potentially.

And the other thing, you know, you can read our guidelines and we say what questions we're going to ask. It's not a secret, it's really, it looks opaque but it's really not meant to be that way.

And so we do ask those very questions that are listed at the end of the guidelines in each program in our own way.

MR. WEINSTEIN: Exactly.

PARTICIPANT: So can I ask --

MR. WEINSTEIN: No, no, no, go ahead.

PARTICIPANT: I've already asked questions. If somebody else has one.

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MR. WEINSTEIN: Go ahead.

PARTICIPANT: Okay. So about guidelines, so one of the things on your guidelines, and I won't have the language exactly right, it has to do with political agenda and promoting a political agenda.

And so let's just take a hypothetical. So I was in Vermont, and I discovered a treasure trove of Quebecois Separatist radio, you know, really vocal and radical Quebecois Separatist radio, all of these things that are pro-Quebecois here.

You know, how do you square the circle on things that are political in content that people are proposing to you?

MR. STERNFELD: If it's political in a historical context that is typically, you can make a pretty good case. So you know, if you have some radical groups from the '60s and you have radio material from that, yes.

You know, the closer you get, I mean,

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this is, don't hold me to this but the closer you get to contemporary times, the harder it is to make a case that this is, that you can't see, separate political ideology from its humanities area.

So there's that to --

PARTICIPANT: When these go out to the panelists, I mean --

MR. STERNFELD: No, no, no. I was just going to say, I mean, from a preservation standpoint, it's really how you are organizing your collection. You can organize your collection with a political bent in mind, or you can organize your collection and open it up for anyone to use, pro or against any of the message that's being presented in your content.

So there it's a little, little less straightforward in saying a documentary where you can really kind of take out, you know, what that person's agenda is. It's a little harder when you're here creating a digital collection but it still can come across in all sort of facets of the

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work that's being conducted.

So those are a couple of rules of the road.

MR. JOHNSTON: And I think the one thing we sometimes see in preservation applications is that, you know, if this is a project that's kind of maybe, like, meant to glorify an applicant institution rather than say raise awareness about what the pro-Quebecois movement was say in this case, or what they were saying in Vermont about it and why that's important to history.

On the other hand, it could be, like, this is such a great radio station and we're really going to get a lot more web hits if we have this up there. I mean, you know, like, agendas can be other than political, too.

MR. STERNFELD: Yes. I mean, Radio Haiti is an example. I mean, that has a very overt agenda. Now, part of it is that it's historical in nature. And so you felt comfortable in that.

We actually, you know, we had some

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discussions about that because it does have a little bit more of an agenda than perhaps other kinds of radio content.

And, you know, the conclusion was that it was in safe territory. But you know, most matters related to the humanities have these kinds of difficult issues at stake. And so, you know, we're very sensitive to that.

PARTICIPANT: Yes. I have a question about sustainability. So I worked in the UK and managed a large project that was funded by the Heritage Lottery Fund.

And for them, sustainability was absolutely important because they had many examples where they funded an institution to do something and they had to basically pay all the overhead of the institution.

For instance, there's no -- nothing there. So in terms, Eric and I have a teensy tiny non-profit. And I'm thinking how much do you or the panelists look at the dependencies? So if we say

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our stuff will continue to be variable because in the end it will be hosted by the NEA archive, right.

Well is that, well that's unacceptable because they could go away or, you know, it needs to be in the university. Well, universities are flaky, too.

MR. STERNFELD: Being an archive question is, yes we've seen it sort of evolve over time. People --

PARTICIPANT: So I don't know if anyone's seen that.

PARTICIPANT: So how would the layers of --

MR. JOHNSTON: Well, it's a review criteria. And we do ask about sustainability of if you're digitizing things, what's the sustainability of those assets. Are they in formats that are going to be accessible for the long term?

Do you have workable plan for maintaining a system that's going to keep them

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viable for long term. And, you know, does the organization that's applying seem like it's going to be one that's there for a while or not?

I mean, that question of organizational viability has come up in meetings. And that is a question that people raise sometimes. And I think that it does sometimes pose a challenge for smaller organizations because the majority of reviewers that we get are very comfortable with universities, flaky as they may be.

And we'll often see that as a stable, more stable solution or organization I should say. So it's a challenge and we ask directly about it. I don't know if I'm helping in answering your question, but it is a concern.

MR. STERNFELD: Well, and just the topic of sustainability is one that the field, you know, is really engaged with and should be engaged with. So it's a moving target, too.

You know, it's at the heart of what I was saying earlier about why say an individual

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collector can't come to us. And we've gotten those calls, too. You know, I have these 1,000 CDs in my attic and I want to do something with them.

Well, you know, yes we love the passion of that individual, but it doesn't speak to, in our minds, a viable long term strategy unless there is a strong institutional component backing that.

MR. JOHNSTON: That said though, I mean, we do give grants to small historical societies --

MR. STERNFELD: Of course, yes.

MR. JOHNSTON: -- museums and other non-profits that do receive grants. So it's not a thing that is necessarily oh, you're too small to get this grant. But it's something that does get discussed and I think it's one of those systemic things that's very difficult to address.

PARTICIPANT: This is I think related. Is there any precedent for small scale commercial institutions having their aims as having intersect with humanities?

MR. JOHNSTON: Well, I guess it depends

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what sorts of institutions you're talking about. But, I mean, vendors are frequently used by libraries. They may be reformatting or small preservation hazards. So that sort of thing we see quite frequently as the subcontracts. But our grants can only be applied for by non-profits.

PARTICIPANT: By non-profits.

MR. JOHNSTON: Right.

PARTICIPANT: Okay because I'm thinking, there's a small scale radio station in my community, but they do a lot of interviews with architects and artists and music and anyway.

MR. JOHNSTON: Yes, non-profit.

PARTICIPANT: Okay.

PARTICIPANT: I had a question both about what division might be appropriate to speak with, but then also about the stipulation about largest possible access.

And it's related to the point I raised this morning about the possibility of imagining a scholarly secured tier of access to online content

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which one institution isn't going to do. It's going to take a village; it's going to be collaborative.

MR. JOHNSTON: Right.

PARTICIPANT: Could you speak to that kind of project and who, what division would seem appropriate to that kind of thing.

MR. WEINSTEIN: Tell me, what would be the final product from it? What do you see yourself working towards?

PARTICIPANT: So this is come up in relationship to a number of conversations with various archives in relation to the media ecology project.

And you know, the copyright thing always comes up. And we're working with materials that they're willing to make available pretty much to everybody.

But every archive has materials whether based on restrictions of the deposit or a little bit of copyright concern that if they could guarantee the kind of, you know, federated scholarly

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something, it would give them a lot more elbow room in terms of what they could make available.

And down the line, it could have kind of a long tail about what's ultimately more available to the public.

MR. STERNFELD: In terms of the kind of pure R&D questions, and you and I have talked about it in the past, the pure R&D kind of questions around creating that kind of network is certainly something of great interest to us.

When you start getting into what kind of infrastructural or service building layers, you know, who's maintaining it in terms of thinking of that network as a kind of service, right, that someone has to be behind the scenes in that sense, you start to get into, it becomes more of a challenge for NEH. It might become more of, like, an unmanageable type of project.

Do yes, there are sort of, and this goes for a lot of these kind of these kind of large scale kinds of projects. You'll find whether it's within

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NEH or NEH and beyond, that you have to think of segregating your project into multiple phases that could satisfy the requirements of the program in question.

So yes, that's one of the reasons why we have multiplicity of grant programs and divisions. So that, you know, we see projects all the time that can be beyond successful, we put one program in one division to another.

PARTICIPANT: So if, well first of all, if you could address whether that notion is so explicitly at odds with the notion of the most access kind of thing.

MR. STERNFELD: It's more a matter of convincing your colleagues. So it's more that.

PARTICIPANT: Aren't you building a, like, J story level? You know, like when you go to a library --

PARTICIPANT: More like a Shibboleth level.

PARTICIPANT: Isn't this part of Avalon

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too? Like, with Avalon you could have more types of assets and videos and different types of promotions --

(Simultaneous speaking)

MR. JOHNSTON: Well, I mean, the thing it is not a technical question. I don't think we've got the technical resources like you could imagine, right. It sounds like the challenges, well I think it's going to be more social and a people question and getting the institution involved.

And you know, we give some grants that allow people to sort of hold meetings and stuff like that.

PARTICIPANT: Yes, so maybe like a foundation something to better strategize what the --

MR. STERNFELD: Yes. There's always the question again because we're collections based. Sort of like our foundations project, you have to have content by which you can talk about in your application that's in question.

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PARTICIPANT: So if we had specific archives that were interested in pursuing this further?

MR. STERNFELD: Well, it's more a matter of an interest in the content itself. So whether that's schematic an aggregated across multiple repositories, multiple institutions, something of that sort.

MR. WEINSTEIN: Just stepping back a second, this is the way a typical conversation will go when you call up.

(Simultaneous speaking)

MR. WEINSTEIN: Jesse and Josh are basically breaking down the components according to the criteria, you know, and trying to figure out where is the weakness essentially, where is this going to break down.

And because it is a competition, I mean, it all has to really be up there to really, to get funding. And that's part of what we do.

MR. STERNFELD: And always an eye

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opening statistic, and we track this, at least we have for the last couple years, for the humanities collections program, this is not necessarily the case for other grant programs, although you might be able to find similar statistics.

I think the last couple years, those that have gotten awards, roughly 70 to 80 percent consulted a program officer in advance of submitting. So think about that.

I mean, that doesn't mean if you consult you're going to get an award. But the likelihood of getting an award without consulting is much, much lower.

MR. WEINSTEIN: Is that just your division, I'm just curious.

MR. STERNFELD: It's our one grant program.

MR. WEINSTEIN: Oh, one grant --

MR. STERNFELD: Humanities Collection, 70 to 80 percent in the last couple years had some level of, and that includes reading a draft by us.

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MR. JOHNSTON: But if I could just take my NEH hat off for a minute, being a musicologist, and having done research in sound archives and work in the sound archives, I want that system. So I hope that, I don't know, keep talking to us and every other funder you can find.

(Simultaneous speaking)

PARTICIPANT: I just have a quick question about --

MR. JOHNSTON: I think a lot of sound archivists would be on board with that. I've talked to many sound archivists and they want people to be able to listen to their stuff. Sorry.

PARTICIPANT: It's all right.

MR. JOHNSTON: My brain is operating slowly. Delayed response.

PARTICIPANT: I had a question about just the scope of projects and sort of how that affects approaches to them. So the notion of collections that are quite specifically focused, maybe more narrow versus collections that are maybe

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more diffuse and lack that precise focus, and whether it's the humanity scholars and the development humanities themes tend to be a good way to mitigate what otherwise might be a baggy and a loose project, having a disadvantage compared to maybe a more focused type of collection.

MR. JOHNSTON: I think you've answered your own question.

PARTICIPANT: Okay.

MR. JOHNSTON: I mean, the more focused the collection, the better off you are.

MR. STERNFELD: That's not to say in certain activities, so one of the things we're very trying to be a strong advocate for, so that foundations level. You've got this collection at the planning level.

We're encouraging submissions of institution-wide assessments, surveys in the spirit of what Indiana has done -- Cornell, NYPL of that really kind of basic line survey of all audiovisual assets.

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It's not necessarily, again, pulling everything off the shelf and somehow, you know, eyeballs on every individual item. But it's really kind of thinking if not campus level, perhaps library level, you know, building level.

MR. WEINSTEIN: And what program is that?

MR. STERNFELD: That's still the Humanities Collections. And it's still, and this is the challenge because it's more challenging because obviously you're encompassing collections across multiple disciplines, themes, et cetera.

So you still have to pick out why your building wide collection of audiovisual materials is significant. But we understand, given the scale and scope of the problems that are facing audiovisual preservation these days, oftentimes that kind of baseline initial assessment can help really set priorities for your activities going forward.

So we're doing our best to encourage more

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of those type of projects coming in. This has just been the last couple years that we started to encourage this.

So an example came out of the Ransom Center. So the Ransom Center said they have something like 10,000 or 11,000 items and they're bringing in an outside consultant to conduct a kind of initial survey, initial assessment. Still they had to talk about a collection overall.

MR. JOHNSTON: Well, I think what it comes down to, you know, is can you answer that question about why is this stuff important. And if you can get a compelling answer to that question, it doesn't matter. It usually works better with a fixed collection.

PARTICIPANT: I'm fine for the education and training section. Something that's similar to a project that was funded three years ago, six years ago. The reviewers don't see that document, do they? Or is there a way which the statement --

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MR. WEINSTEIN: The program staff does, though. And each division, I think, works a little bit differently. That would be a good one to speak to a program officer.

PARTICIPANT: Yes, we had a short conversation, a conference for 20 minutes about it. But I'll follow up with you.

MR. WEINSTEIN: I'm sorry, would this be in a preservation and --

MR. STERNFELD: Yes, no. We had a whole conversation about this. The reviewers, I mean, it's sort of two sided. Reviewers don't know if you submitted an unsuccessful application in the past.

So they have no fear of us divulging well, they've come in five times, this is their sixth. You know, none of that. So you have no worry about that. But there's always a past awards section. You know, things that, awards that you've gotten for that project or a similar line of projects.

So usually that works to your advantage.

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I mean, it shows that you've come in and been able to conduct the successful execution, successful project.

PARTICIPANT: And that's what's clear, both past NEH grants or the grants were sponsored. Would it accumulate towards that project?

MR. STERNFELD: Yes, it's up to you in a sense of how much. You don't have to give your entire grant history to your department or anything of that sort. But yes, I mean, and that again, going back to the sustainability question, it shows that you're able to secure funding outside of a single organization.

(Simultaneous speaking)

MR. JOHNSTON: I think for federal grants, you only have to disclose federal funding.

PARTICIPANT: Okay.

(Simultaneous speaking)

MR. JOHNSTON: I mean, that section is for funding for that project from federal sources. But, you know, you have control over what you say

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in the narrative. So there's usually a project history or applicant history section.

MR. STERNFELD: And we've seen examples where people come in and say, you know, this is our third time coming in, and we were unsuccessful the first two times. And we think that is the absolute wrong strategy. So you know, you have to come on, put on your best face.

PARTICIPANT: Do you have a rule of thumb about dollar amounts that are good to aim for or not permitted for things like funding an internship that's a semester long or a summer long?

Like, in the past we asked for \$7,000 for an internship that's one semester long, part time. That number hasn't changed in a while, I was wondering if the number that can be asked for can be increased based on what the realities are.

MR. STERNFELD: The argument that you have to make is cost of living, in that case. If you're paying for an internship through our educational training program, cost of living

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depending on where you're coming from.

MR. JOHNSTON: I think there's not a real clear guideline. But you know, you can think about if you were managing an intern somewhere else, I mean, I've heard people say things like that seems like a lot, or that doesn't seem like very much. How is that person going to eat? So unfortunately that's --

PARTICIPANT: The reality of the award that they would get if they were working at the organization for a wage is not nearly what they should be making for the skill set that they're bringing to the organization.

MR. STERNFELD: Yes. It's a tough balance.

MR. WEINSTEIN: We thank you all for coming; I'll be around if you need me.

(Whereupon, the meeting in the above-entitled matter was concluded at 3:05 p.m.)

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