

CLIR's Recordings at Risk Applicant Informational Webinar November 19, 2019

Hosted by the CLIR Grants Team
Joy Banks, Program Officer
Becca Quon, Program Officer
Kristen Blair, Program Associate
Sharon Burney, Program Assistant

More information: <https://www.clir.org/recordings-at-risk>
Recordingsatrisk@clir.org

Slide 1

KRISTEN

Intro:

Hello everyone. We'll be starting our webinar soon. Feel free to introduce yourself in the chat box. If a chat box isn't already displaying on your Zoom screen, you can hover your mouse toward the bottom of the screen and open it manually. If you would like to send a message to everyone, just change the default from "To All Panelists" to "To all panelists and attendees". We'll be using the Q&A box for questions today. If you already have a question in mind, you can use this time to start submitting. We'll be back on in a few minutes

Hello everyone and welcome to the Applicant Information Webinar for the sixth call of Recordings at Risk. To get us started, the CLIR staff on the webinar today will introduce ourselves. My name is Kristen Blair and I am the Program Administrator at CLIR. I'll be serving as your moderator for the session. (Becca, Joy, Sharon introduce themselves)

The purpose of this webinar is to help familiarize you with the program and all aspects of the application process. We'll provide some history, explore the application process, share some helpful tips and point to other useful resources when possible.

Just some housekeeping regarding the Zoom platform we are using today. If a chat box isn't already displaying on your Zoom screen, you can hover your mouse toward the bottom of the screen and open it manually. Feel free to introduce yourself in this space. If you would like to send a message to everyone, just change the default from "All

Panelists” to “All panelists and attendees”. We’ll be using the Q&A box for questions today, and you can open that the same way as the chat box. Use the Q&A at any time to submit questions. Note that Zoom should allow you to promote questions, so if you see a question from someone else that also interests you, click the button. We’ll be monitoring on our end to combine like-questions together and answer all unanswered questions at the end of the session. As a reminder, this session is being recorded and will be made available on the Applicant Resources page of our website for future viewing. And now Becca will start our presentation.

Slide 2: Introduction to CLIR

BECCA

We’d like to start with a brief introduction to CLIR as an organization.

Slide 3

CLIR is a independent, nonprofit organization that supports the work of libraries, archives, museums, and other cultural institutions through promotion, publication, and programs.

Although we’re talking about a funding opportunity today, it’s important to understand that CLIR is not actually a funding agency. For the Recordings at Risk program, we receive our funding from The Andrew W. Mellon Foundation, and CLIR acts as the regranting agency. Just as we receive proposals and reports from institutions, we also send proposals and reports to Mellon and other funding organizations.

Slide 4: CLIR Staff Distribution

Our work is accomplished by a relatively small staff of about 20 geographically distributed individuals with the greatest concentration living in the DC area where our headquarters is located. The grants team consists of 4 employees which administer our 2 active regranting programs, providing support for the entire grant cycle from application to final report.

Slide 5: CLIR's Background in the Field

For more than 20 years, CLIR has partnered with organizations to help raise awareness about the legal and practical threats to audio and audiovisual content.

One example is our work with the National Recording Preservation Board, which led to the creation of the *Library of Congress National Recording Preservation Plan* in 2012. Through our *Cataloging and Digitizing Hidden Special Collections and Archives* programs, which dates from 2008, CLIR also has substantial regranteeing experience.

In 2015, we also collaborated on the ARSC Guide to Audio Preservation, which is a practical introduction to caring for and preserving audio collections. It's freely available on our website at the link in the slide.

Slide 6: Creation of *Recordings at Risk*

Through our work on those projects, CLIR came to recognize that there are unique challenges facing those performing audio/audiovisual digitization and description—many of which you're probably very familiar with, as stewards of these materials.

The first and biggest of these: much a/v content is at high risk of being lost due to physical degradation and changing environmental conditions. As materials disappear, cultural history does, too.

A second major challenge is that specialized training is often necessary to address description, storage, and maintenance needs for these materials—which staff may not possess.

Third: Storage costs post-digitization can be prohibitive! Organizations may not have the existing digital infrastructure to store and maintain preservation copies, production copies, and access copies of the materials.

A final challenge that CLIR recognized in the field: tricky intellectual property situations that take some digging to work through.

Most, if not all, of the projects that have been funded through *Recordings at Risk* have had to work through these challenges. Through the program, CLIR aims to help organizations identify priorities for digital reformatting, build relationships with

partners, raise awareness of best practices, and develop practical strategies for addressing all of them.

Slide 7: CLIR's Grant Programs Compared

We are often asked about the differences between Recordings at Risk and the Digitizing Hidden Special Collections and Archives programs. You can think of Recordings at Risk as complementary to CLIR's larger Digitizing Hidden Collections program; its focus is on smaller projects and that address a more specific need.

As complementary programs, there is no reason an institution can't receive funding from both. Strategically, an institution may consider applying for funding through Recordings at Risk to digitize a small portion of a collection with the aim of establishing an efficient workflow and strong use case for a larger grant application to a program like Hidden Collections, that would allow you to reformat the rest of the collection.

the application process for the programs is different, though, so be mindful to follow the correct guidelines.

Slide 8: Eligibility and Resources

Becca: Next, Joy will go over the eligibility requirements for the program and the resources available to applicants.

Joy: Thanks Becca.

Slide 9: Useful Links

Landing page: <https://www.clir.org/recordings-at-risk>

Applicant Resources page: <https://www.clir.org/recordings-at-risk/applicant-resources/>

For your benefit, we have provided all the information applicants need on our Recordings at Risk program webpages. We'll share these links more throughout the presentation and point to specific resources available to you. The recording of this webinar, slides, and a transcript of questions and answers will also be posted on the Applicant Resources page within the next day or two, for your later reference.

Slide 10: Eligibility

We'll start with eligibility. To be considered for funding, you must be a U.S. nonprofit academic, research, or cultural memory organization. The organization and its collections must also be located within the United States or a related entity, such as Puerto Rico or American Samoa. Government units and their agencies are eligible, so long as their primary function is cultural heritage. And federally recognized tribal governments are also eligible.

If you have any questions about whether or not your institution can be considered for a grant, you can always contact us via our program email at recordingsatrisk@clir.org

Slide 11: Eligibility

An eligible institution can only submit one application per cycle. If an institution submits more than one proposal, CLIR will contact the responsible parties and ask them to select just one for consideration.

A common question we receive concerns different campuses of a single academic entity. For the purpose of this program, we treat each individual campus of a university system as its own distinct institution. For example, UC Berkeley and UC Riverside may submit separate applications, and would not be required to join forces through a single "University of California" application. However, one of these universities would not be able to submit two applications from different schools or departments within the institution (such as one from the school of law and one from the school of engineering, or one from a campus library and one from a campus museum).

Similar distinctions apply for national libraries and archives.

Slide 12: Allowable Formats

Recordings at Risk does not have an official list of allowed or disallowed formats. We welcome applications as long as the format is audio and/or visual, is time-based in nature (so, no still photographs or slides), and you can find a qualified external service provider or vendor that can perform digital reformatting in an appropriate way for the format and condition of the physical materials.

It is important to note that the program was designed with analog-to-digital reformatting projects in mind. While born digital a/v content is no less important and is surely at-risk, it is not the focus of this particular program at this moment.

However, there are, of course, a few formats that blur the lines when it comes to the analog/digital distinction, such as digital audio tape or DATs. This particular format, for instance, is eligible and certainly at-risk. So don't hesitate to reach out to us to double-check the eligibility of a specific format.

Slide 13: Cycle 7 Timeline

Our timeline for Cycle 7 began on November 1, 2019 when the call for proposals opened. Proposals are due on January 31, 2020. Recipients will be announced by April 30, 2020. We always notify applicants individually before the public announcement is made.

All projects must last between 3 and 12 months. For Cycle 7, the earliest project start date is May 1, 2020. Because of the project length requirement, the latest that you can start a project is February 1, 2021. All projects must conclude by April 30, 2021.

The program has been renewed for several more cycles, and the timelines for all future cycles are available on our program landing page.

Slide 14: Applicant Resources Page

As mentioned earlier, the Applicant Resources page has a wealth of information to assist your grant writing process. Of particular note are the Program Application Template & Guidelines document, offered as both a pdf and GoogleDoc, frequently asked questions, and a number of sample proposals that may help inspire your proposal. We expect to have several more sample proposals added to the website from Cycle 6 in the next few weeks. We are regularly reviewing the resources we provide and often update these in response to common questions or issues we see.

Slide 15: Digitizing Special Formats Wiki

There are two resources in particular that we wish to highlight. The first is the Digitizing Special Formats Wiki ([https://wiki.diglib.org/Digitizing Special Formats](https://wiki.diglib.org/Digitizing_Special_Formats)), a project co-hosted by our colleagues in the Digital Library Federation (DLF) program. This resource may be of particular use to anyone new to digitization projects and includes links to planning resources, workflow documentation, and even a list of digitization service providers.

Slide 16: Technical Recommendations for CLIR's *Recordings at Risk* Program

The second is a new recommendation document offered for the first time to support Cycle 7 applicants: Technical Recommendations for CLIR's *Recordings at Risk* Program. This is available under the "Key Guides, Policies, and References" section of our Applicant Resources Document Library. Developed with the input of several of the members of our independent review panel, this document communicates more specific information about reviewer expectations for various aspects of *Recordings at Risk* projects. This will be especially useful to those who may be new to digital reformatting, working with vendors, or thinking about digital sustainability. The document is still in draft form but should provide some additional guidance as you plan your projects.

Slide 17: Starting an Application

Joy: And now Becca will go over starting an application.

BECCA:

Thanks!

Next we'll take a look at how to find and complete the application.

Slide 18: Starting an Application

Once you've confirmed your eligibility, you'll want to start your application. This process will begin on the Applicant Resources page.

Those of you familiar with our program may recall that we've typically provided two separate documents to assist you when developing a proposal: the application guidelines and the application template. For Cycle 7, we've combined these two

documents into one and provided access to multiple file formats--a Google doc template you can copy in order to develop your proposal alongside your team (if you're comfortable with Google docs), and a PDF version that you can print for reference. The content of the Google doc and PDF is the same. We hope this change will better serve applicants by reducing the number of places you have to look when developing your proposal.

The Guidelines and Template can be thought of as a "how to" manual for the application, identifying how the questions will be asked in the online application system and providing additional explanation, instructions and the underlying rationale for the various components of the proposal. Some of what is covered in the guidelines will be mentioned here in the webinar and on the application form itself, but always reference the guidelines for a more comprehensive explanation of the application questions and requirements.

Slide 19: RAR07 Application Guidelines and Template_FINAL

This slide shows the beginning of the GoogleDoc version of the Guidelines and Template. Be sure that you are using the most recent version of this document which is labeled Cycle 7 and dated November 1, 2019. Several changes have been made since our last cycle, most notably in Appendix A, which includes Allowable and Disallowed Costs for project budgets. If you have a Google Account, you can easily create a personal, editable copy of the template by clicking the link on the first page. You are also able to select "File" then "Download as" from the menu bar to download an editable version.

Bear in mind that the Guidelines and Template Google doc is only a working document. You will still need to copy and paste your responses into CLIR's online application system in order to submit a valid proposal.

Slide 20: Starting an Application

When you are ready to access our online grant management system, Survey Monkey Apply (SMAApply), you can click the apply button on the Applicant Resources web page.

Slide 21: Starting an Application

Alternatively, this slide also has the direct link to the application system:
<https://CLIR.smapply.io>.

The first step in the application process is registering for an account. If you have applied to any previous Recordings at Risk cycle, beginning with the third call, or to Digitizing Hidden Collections call or another CLIR fellowship program from 2018 forward, you will be able to login with the CLIR SMApply profile you have already set up. You can use the “Forgot your password?” prompt if you need a reminder for that information.

All others should use the “Register Here” link at the bottom of the dialogue box. For new users, you will receive a message from the SMApply system that will verify your registration. If you don’t receive the message right away, be sure to check your spam and/or junk folders. And if you still cannot find the verification email, contact our team before attempting to register again.

Try to avoid creating a new account when you’ve already set one up. This helps reduce the number of duplicate accounts in the system, which keeps administration more manageable and makes it easier for us to assist applicants.

Slide 22

Once you’ve logged in or created and verified your account, you will see your application dashboard and should be able to start a Recordings at Risk application. Here you can jump to different sections of the application, view your progress, and add collaborators to help you prepare your application in the system. For returning users, you can also delete any old or unfinished applications to keep your dashboard clean.

There is no need to attempt completing the entire application in one sitting. You can also complete the sections in any order you choose. Just be sure to save your work as you go.

Slide 23

Most of the application content is contained in the “Application Form” section of SM Apply. The remaining sections are all for uploads.

When referencing the Guidelines and Template, you’ll notice cross-referencing to

actions that require an upload. This is our attempt to help applicants understand how all of the pieces of the application fit together thematically even though the online system requires all uploads to be added at the end. We've tried to make all this as clear as possible in our supporting documents, but if you have any questions or suggestions about how we can make it even better, email us at recordingsatrisk@clir.org.

Slide 24: Application Overview

JOY

Next, let's walk through the different components of the Recordings at Risk application.

Slide 25: Application Overview

The application is composed of 9 primary sections, listed here. Our webinar today will give you an overview of each section, which the guidelines and template cover in greater detail. We can also address some questions during our Q&A time at the end of this webinar, so feel free to submit those as you think of them in the Q&A box. And as Becca noted, all required uploads are added at the end of the process even though we'll be talking about them as parts of the related sections.

Slide 26: Section 1: Project Summary

The first section of the application is the Project Summary. This is where you provide basic information about the project, and your letter of institutional support. This letter should come from a head administrator who will be responsible for making decisions about allocating resources for preserving and maintaining access to the project deliverables over time. The purpose of this letter is to affirm the institution's dedication to the project and its long-term sustainability.

If you are referring to the Guidelines and Template, you may notice that a little "list" icon is next many of the elements in this first section. This indicates that particular information is going to be added to the Hidden Collections Registry. The registry is an open discovery tool that highlights rare and unique collections, including those nominated for Recordings at Risk and Digitizing Hidden Collections. Registry entries are short, just giving basic descriptive information to scholars, professionals, and others looking for information about rare and unique materials. We've included a link to the

registry on this slide if you wish to explore this resource later: <http://registry.clir.org>.

Slide 27

At the end of Section 1 and throughout the Application Form section in SMaply, you'll be given the choice to click "Save & Continue Editing," which will save your work and keep you on the same page, or click "Next", which will save your work and move you to the next page. These buttons will navigate you through the entire form so you don't miss any of the 9 sections we will be discussing. And remember, all uploads, like the Letter of Institutional support, will be added at the end of the process.

Slide 28: Section 2: Description of Content

Section 2. Description of Content - This section is where you provide a more thorough description of the source materials to be reformatted. We are looking for information related to their provenance, arrangement, and current accessibility. The application also allows for the upload of an optional inventory. The inventory enables applicants to share with reviewers exactly which recordings will be digitized and supply additional information about the condition, length, or rights status of each recording. We do not have specific format requirements for the inventory, so applicants have the option of providing an edited and annotated copy of pre-existing collection guides or finding aids. We just ask that your inventory make very clear which media you are proposing to digitize through the funds you're requesting in the proposal.

Finally, this section requires you to break down the materials by quantity and type. The image at the bottom shows the initial dropdown menu that asks how many different media types are included in your project. For example, if your project would reformat 42 VHS video tapes and also 4 hours of wire recordings, you would need to choose "2" different media types...

Slide 29

This slide shows the forms that are generated when 2 categories have been selected. Here you would be able to enter the quantities and types of media you propose to reformat--you could describe your VHS tapes under Category 1 and your wire recordings under Category 2.

Slide 30

The fields under each category include material type, amount, and unit of measurement. Units of measurement may be either "items" or "recorded hours". We ask that you list each category of materials only once. If you would like to include both the number of items and number of recorded hours here, you can select one as the official unit of measurement, and include the other in the additional information box below. You can also use the Additional Information box to specify media brand types (since some are more at risk than others), and/or other details that may be useful to reviewers.

Slide 31: Section 3: Scholarly and Public Impact

Section 3 concerns Scholarly and Public Impact. Along with risk of loss, scholarly and public impact are the primary criteria upon which applications to this program are assessed. CLIR instructs reviewers to prioritize projects that include collections that are of high importance to a variety of disciplines and uses and will have broad national and/or international impact on the creation of new knowledge or experiences. This is your opportunity to make a compelling case of the potential impact of your nominated materials.

In addition to your own statement in this section, the application also requires that you provide at least one and up to three letters of support from experts familiar with the collection to help you make your case. The letters cannot come from individuals directly connected to the project, and it is strongly recommended that you get support letters from experts outside your home institution and, when possible, outside the local region to help demonstrate wider interest. That being said, if there is a local scholar who is really the best person to support your project, then it likely makes sense to ask them for a letter.

Slide 32: Guidelines for the Authors of Letters of Support for CLIR Grant Applications

To help you receive the strongest letters of support, we've created CLIR's Guidelines for Authors of Letters of Support, which can be found within the Document Library of our Applicant Resources page (<http://bit.ly/CLIRRaRApp>). We encourage you to share

this document with all of your letter writers to help guide the process and provide context for the request.

Slide 33: Section 4: Risk Assessment

Section 4 concerns Risk Assessment. Here is where the urgency of the proposed project is explained. Competitive applications will demonstrate the institution's understanding of these risks, their strategic priorities for mitigating these risks, and how the proposed project advances those priorities. Note that if your materials are in good condition, you aren't necessarily going to be looked at unfavorably by reviewers. Sometimes good condition is a reason **why** the recordings should be preserved now.

The review panel considers many factors when considering risk so we encourage you to think beyond the physical condition of your materials. Though things like age and evidence of decay are important, also take note of environmental factors affecting your geographic region, age or health of the originator of the content, and/or access to native speakers of endangered languages. Rarity of the items is also considered, so if you have the only copy of something, that certainly adds to its risk of loss.

Slide 34: Section 5: Rights, Ethics, and Re-Use

The Rights, Ethics, and Re-Use section helps reviewers assess an applicant's understanding of the legal and ethical issues affecting access to the nominated content, and evaluate the proposed approach.

We do require you to dedicate all *metadata* to the public domain under a Creative Commons license and to avoid imposing additional access restrictions on the reformatted recordings than what may already be in place for the source recordings. While this program does prioritize preservation over access, reviewers strongly prefer that applicants avoid creating unnecessary barriers to access, since such barriers inhibit a project's impact. Any limitations to open access will need to be well-justified in the proposal on legal and/or ethical grounds.

Take note that imposing reasonable limits upon access to digitized content *due to legal or ethical considerations*, will not necessarily disadvantage you in the competition and may even be viewed favorably by the review panel. This includes restricting access to recordings that include personally identifiable information or culturally-sensitive

material.

Slide 35: Section 6: Project Design

The Project Design section describes how the project would work in practice and consists of the components listed here.

- Design a Project plan with timeline that identifies all the major activities taken during each phase of your project, including the parties responsible and the deliverables.
- Develop a technical approach that provides information related to preservation reformatting specs, metadata schema, and so on.
- Present a thoughtful digital preservation plan which describes the processes and parties responsible for preserving the files created during the project and how preservation activities will be managed over time. Consider the creation of multiple copies of files, scheduled fixity checks, periodic migration of data to new storage media, and any metadata creation that enables these activities.
- Finally, provide a list of all envisioned project deliverables and how they will be made available to users. You'll also list conditions and terms that limit their availability.

All of these elements are discussed at greater length in the application guidelines.

In this section and throughout the application, be mindful of all page limit requirements. Documents that exceed page limits will be truncated before being passed along to the reviewers.

Slide 36: Section 7: Service Provider Information

Section 7 focuses on service provider information.

Because the goal of the program is to help institutions *without* in-house capacity or expertise get started with preservation reformatting of their audio and audiovisual collections, all Recordings at Risk applicants *must* propose projects that name a qualified *external* service provider who will provide reformatting services; in-house digitization is not allowed and proposals to reformat recordings at your own institution will disqualify your application. The most frequent question we receive about this is

from academic institutions who would like to use on-campus digitization services that may be run through a different department. This would be considered in-house digitization. If this truly is the best option for your project, you may wish to explore CLIR's Digitizing Hidden Collections program which has no such restriction on in-house digitization.

In addition to covering the basic information on your selected service provider or providers, you will be asked to submit a Rationale for Service Provider Selection. Here you will demonstrate that you've chosen a service provider or providers that perform technically competent and cost-effective digitization. You may reference the service provider proposal(s), but make sure that you clearly explain your decision-making process. Generally, our review panelists are not impressed when applicants justify a selection by simply saying, "we've worked with this vendor before." Explain your selection process and why your chosen vendor and the services they are offering are most appropriate for your particular materials and project.

We technically only require one proposal, but in most cases, you are strongly encouraged to seek out additional bids (up to three total). Multiple bids helps demonstrate to reviewers that you have done your homework, and that the services to be provided are right for your specific materials and your organization's needs.

Should your institution prohibit the selection of a service provider until after grant funds are awarded, you must still make a tentative selection for this proposal in order to support the figures included in your project budget, which will typically be based on the selected service provider's estimate. The Guidelines and Template provide more detail, and CLIR staff is available to answer questions at recordingsatrisk@clir.org.

Slide 37: Section 7: Service Provider Information

We are often asked for recommendations in finding qualified service providers to partner with. Here are some general tips you may find helpful:

- reach out to colleagues for recommendations,
- check to see which service providers partnered with institutions on similar grant projects,
- some organizations, like the Association of Moving Image Archivists (AMIA) and the Association for Recorded Sound Collections (ARSC), will publish lists of digitization service providers who meet their standards.

You will still need to do your homework when it comes to assessing proposals from

service providers. The DLF's Digitizing Special Formats wiki (https://wiki.diglib.org/Digitizing_Special_Formats) has resources that can help you with this. Another resource that may be helpful to you is the "Effective Outsourcing with Audiovisual Digitization Service Providers" webinar also hosted by our colleagues at DLF and available on the wiki.

We also encourage you to consult our "Guidelines for Grants Involving Consultants or Subcontractors" for guidance on bidding, selection, and budgeting, when working with an external service provider. Our new "Technical Recommendations for CLIR's *Recordings at Risk* Program" also includes a section on soliciting and evaluating bids. Both documents are available on our Applicant resources page (<https://www.clir.org/recordings-at-risk/applicant-resources>).

Slide 38: Section 8: Funding

Section 8 is about funding which relates directly to the Service Provider section since the primary expense for most projects will be the cost of digital reformatting. There are three budget documents that need to be uploaded:

- The first is the Budget Narrative, which has no page limits and serves to explain to the review panel what you are spending and why. Use the application guidelines to help you build this narrative. You should explain all line items that appear in your budget, discuss how your institution will manage your project, and why you are seeking external funding for this project.
- The Budget Detail should be submitted on the Budget and Financial Report Form which is a macros-enabled Excel template provided by CLIR. You can hover over any red numbers on the sheet to see additional instructions as well as review the instructions tab for more detail.
- The third budget document is the Service Provider Proposal. This is simply a PDF upload of the proposal or proposals that you have selected. Quotes from additional service providers that you did not ultimately select can be added as appendices.

Slide 39: Section 8: Funding

All allowable costs within the request, which includes any costs from your service provider, should be directly related to preservation reformatting of nominated materials and may include:

- costs charged by a service provider related to stabilizing media for the purposes of preservation reformatting, conducting preservation reformatting, or basic metadata creation;

- shipping of materials to the service provider; and
- insurance for materials during shipping and handling by the service provider.

A portion of funds may also be spent for work done at your institution including quality control, metadata creation, ingest into content management system, and the initial backup. These costs should be clearly explained and justified in your budget narrative. Your proposal will likely be less competitive if an excessive portion of your budget is going toward this kind of work.

A full explanation of allowable costs is included in Appendix A of the Guidelines and Template. We continue to refine the language about allowable and disallowed costs, so be sure to read them again carefully if you are a repeat applicant.

Slide 40: Section 8: Funding

In addition to the expenses directly related to the preservation through digital reformatting of at-risk materials, this program allows for some additional yet still connected activities. All such additional costs must be specifically and strongly justified throughout the proposal and especially in the Budget Narrative. We have made these adjustments in response to frequent requests to consider allowing requests for these kinds of services and materials. Note in particular that automated captioning, some basic transcription work, and the purchase of digital storage media or re-housing supplies are allowable.

At the same time, it is vital to keep in mind that the purpose of the Recordings at Risk program is to support preservation reformatting and not enhanced access, so these kinds of costs should remain a minor percentage of a project budget if a proposal is to remain competitive. Reviewers will at their discretion decide which applicants might need more additional support of these kinds than others, due to the apparent limitations of an the applicant organization's capacity to fund this work through other means. CLIR and its review panel expect to see fair compensation for any labor funded through this program.

Slide 41: Section 8: Funding

Conversely, there are a handful of disallowed costs. I'll just point out a few that are particularly relevant:

Indirect costs are disallowed by all CLIR's grants programs as are any miscellaneous costs.

Electronic equipment other than dedicated digital storage media;

Software licenses and services are unfortunately something that we can't cover, including digital storage services.

Extensive conservation work beyond what is required to get a solid capture of the materials is not covered.

Extensive processing and editing of digital audio files post transfer is also disallowed.

The most complete list will be found in Appendix A of the Guidelines and Template document, so be sure to carefully review as you develop your proposal. You can reach out to us via email with any questions you have regarding these items.

Slide 42: Section 9: Applicant Information

The final Applicant Information section is pretty straightforward: Proof of nonprofit status, board/trustee list, contact information of the PI, and your institution's address. You will be given the option of submitting proof of non-profit status one of two ways: by entering your IRS EIN number or by supplying your IRS determination letter or other approved document. Not all EINs will be recognized by the SMAApply system, so if it does not work, just plan to upload the appropriate document. And, as always, let us know if you have questions or issues.

Slide 43: Additional Information

The final component of the application is an optional additional information section, where you can upload appendices. Keep in mind that you should use this judiciously and only include additional information that clearly and directly supports your main proposal. Reviewers will prioritize the main application form and required components and will be unlikely to do more than skim additional documents that are especially lengthy or tangential to the proposal. It can be helpful to highlight particular points or details you want reviewers to notice rather than expect them to wade through 100-page finding aids or pages of photographs of very similar looking items. You want these supporting documents to build reviewers' excitement about your project rather than to frustrate or confuse them.

Allowable uploads are listed in the Guidelines and include:

- Summary documentation of collection assessments

- Accession documentation
- Donor agreements: This is handy to reference when discussing rights issues.
- Photographs of the nominated materials to show their physical condition. These are especially helpful to prove the “at-risk”-ness of your items.
- Audio/video samples relevant to the nominated materials: these can help make the case for scholarly impact.
- Sample metadata records or even mock ups of how records will appear to users online: These can help illustrate the technical plan and how access will be provided to deliverables.
- And as I mentioned earlier, extra service provider proposals can be added here as well.

Slide 44: Final Tips

BECCA

We’d like to close out with a few tips for applicants. First, ask yourself ‘Is this program the right fit for my project? It’s worth the time spent researching to make sure you’re investing time in a program whose criteria and goals align with yours. Second, please read the instructions carefully! Third, leave yourself as much time as possible and plan everything out in advance. Treating this like a project and meeting often to track progress, will make for a smooth drafting process. Fourth, assemble a team of people with different expertise to draft different parts of the proposal.

Also, our panelists really care that proposals ask for the amount needed to get the project done successfully. Don't just choose the lowest cost vendor because it's the lowest cost; select the vendor most qualified to do the work to the standards you've established and then justify your choice. If you need to include staffing for work directly connected to the project, explain to the reviewers why that funding is necessary and how the work is outside the normal scope of work or current institutional capacity.

Next, reach out to staff. At CLIR, we’re available to answer your specific questions over email at any time.

Finally, propose a project you really believe in. Your commitment to and excitement about a project definitely come across in your application, and reviewers take note.

Slide 45: Closing remarks

BECCA

This final slide gives you an overview of our team and how you can contact us. All questions can be sent to our recordingsatrisk@clir.org email address. We all monitor that and do our best to reply promptly. Don't hesitate to contact us with any questions as you tackle your applications. You can also follow us on Twitter @CLIRRaR. We post reminders for deadlines, webinars, and other useful tips. We also share the work of our recipients, so you can check out what they are doing, too.

Thanks so much for hanging in there with us.

We'll now move into our time for Questions and Answers. I see some of you have already submitted questions. If you have a question to submit, use the Q&A box that can be found by hovering your mouse at the bottom of your screen.

[Becca then reads each question and refers them to a colleague to answer]

[Sharon will copy questions into Q&A transcript document, transcribe answers, and Becca/Joy will enhance these answers with quotations from the program's Applicant Resources]

Q&A: [See transcript online]

Closing KRISTEN

I see that there are no more questions. Thank you everyone for joining us today to learn more about applying to the Recordings at Risk program. Be sure to review all the materials available on our Applicant Resources page. Within the next 24-48 hours, we should have the slides of today's presentation and our transcript posted alongside a link to the recording of today's session on that page. If you have additional questions, you can always reach the CLIR Grants Team at [recordings at risk @ clir.org](mailto:recordingsatrisk@clir.org). As a reminder, applications are due January 31, 2020. Thanks to all of you for your interest in our program and for attending our session today. Have a great afternoon and happy grant writing!