## Hidden Collections Applicant Webinar, February 5, 2019

For the most complete information and directions to the application, guidelines, and other FAQ, see the [program website](https://www.clir.org/hiddencollections/) and [applicant resources](https://www.clir.org/hiddencollections/applicant-resources/) page.

[**JUMP TO QUESTIONS AND ANSWERS**](#u79o262rwfhk)

**Intro:**

Hello everyone. We’ll be starting our webinar soon. While we wait for everyone to arrive, 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

**SLIDE 1**

[Start recording webinar]

NIKKI:

We’re going to go ahead and get started and begin recording this session.

Hello and welcome to the applicant webinar for the 2019 Digitizing Hidden Special Collections and Archives program. My name is Nikki Ferraiolo, I’m a Senior Program Officer at CLIR, and I’ll be your moderator today. I’m here with my colleagues, who will introduce themselves…

Kristen Blair, Program Administrator

Joy Banks, Program Officer (presenter)

Christa Williford, Director of Research and Assessment

Amy Lucko, Deputy to the President (if she wishes to introduce herself)

Thank you everyone for joining us today. In the next 30-40 minutes, we’ll be giving you an introduction to our organization, the Council on Library and Information Resources (or CLIR), and a quick overview of our Digitizing Hidden Special Collections and Archives initiative, now in its fifth year. As you know, we’ve just recently issued our request for proposals for 2019. **Initial proposals are due by Wednesday, April 3rd.**

You can also follow us on Twitter for news about the program @CLIRHC.

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 box at any time to submit questions. We’re using a new feature in Zoom today which should allow you to promote questions, so if you see a question from someone else that also interests you, click the thumbs up 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, along with the slides and transcript. And now Joy will start our presentation.

**SLIDE 2**

JOY:

Thank you, Nikki. **CLIR** is a independent, nonprofit organization that supports the works 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.**

We are a private, sponsor-funded research organization that engages in activities that support the advancement of knowledge. For example, you may be familiar with our publication series, which is available for free on our website at CLIR.org.

**SLIDE 3**

Our work is accomplished by a relatively small staff of about 18 geographically distributed individuals with the greatest concentration living in the DC area, where our headquarters are located. The grants team consists of about 3.5 full-time employees, who administer our two active regranting programs. This team supports the entire grant cycle--from application to final report.

**SLIDE 4**

PROGRAM BACKGROUND

The *Digitizing Hidden Special Collections and Archives* program was built upon the model of a previous funding competition, Cataloging Hidden Special Collections and Archives, which CLIR operated from 2008 to 2014. The purpose of both programs is to make highly significant rare and unique content widely available for the purposes of research, teaching, and learning. Over the first four cycles of the digitization program, we’ve received on average 134 proposals per year, with an average funding rate of about 13%.

All of the funded projects for the program are listed on our [Funded Projects webpage](https://www.clir.org/hiddencollections/funded-projects/). A total of 66 projects have received funding in the first four competitions of the program, representing about 160 unique institutions.

The Digitizing Hidden Special Collections and Archives program is wholly supported by The Andrew W. Mellon Foundation.

**SLIDE 5**

OVERVIEW

More detailed program information can be found on [our main program webpage](https://www.clir.org/hiddencollections/) as well as [the Applicant Resources page](https://www.clir.org/hiddencollections/applicant-resources/), both of which we’ll go over later. $4 million will be awarded in 2019. Single institutions can apply for between $50K and $250K; and collaborative or multi-institution projects can apply for between $50K and $500K. Single institution projects may last as little as one year and as long as two years; collaborative projects may last as little as one year and as long as three years. Funded projects must begin between January and June, 2020.

The Andrew W. Mellon Foundation awarded us a multi-year renewal for the program, so we expect it to continue through at least 2020.

There is a lot of other information on our website that can help you understand the design of the program, how it is funded, and its history.

**SLIDE 6**

RESUBMISSIONS

For those of you who have previously applied to this or other CLIR regranting programs, you have an opportunity to note in your application if your nominated collections have been included in a previous proposal to Recordings at Risk, Cataloging Hidden Collections, or Digitizing Hidden Collections.

CLIR does not limit the number of times an applicant can re-apply for funding, and the act of reapplying will not hurt your chances for funding. Our standing review panel notices and appreciates when repeat applicants address previous reviewers’ comments or questions, so be open about how you’ve responded to feedback in your revised submission.

**SLIDE 7**

CHANGES FOR 2019

We want to cover four of the most significant changes that have been made to our guidelines and application form in the 2019 cycle.

First, we expanded the questions required of applicants proposing collaborative projects in an effort to better communicate to reviewers how applicants are thinking about forming equitable partnerships. The guidelines now require the lead applicant to list the primary contact at each participating institution and to confirm that all partners have been given: a) access to CLIR’s guidelines, b) an opportunity to participate in the project design and contribute to the draft proposal, and c) a copy of all submitted application materials.

Next, the use of watermarks and banding in access files created through this program is now prohibited. Exceptions will be allowed for culturally sensitive materials when the use of watermarks or banding is justified for ethical reasons.

We have also revised the Equity, Diversity, and Inclusion question to be more specific, and finally, we removed the restriction on the purchase of archival rehousing supplies.

If you have any questions about these changes, we can address those later in the presentation. You can also reach program staff at our email [hiddencollections@clir.org](mailto:hiddencollections@clir.org).

**SLIDE 8**

One of our most common frequently asked questions is: “So what do you mean by ‘hidden’?” Partly, this title is to keep the ties to our program’s history and brand: it is built upon our earlier Cataloging Hidden Special Collections and Archives initiative. The aim of both programs has been to make an ever broader array of rare and unique materials accessible and useful for the creation of new knowledge. For the purposes of Digitizing Hidden Collections, nominated collections must be “Hidden” in the sense that digitization--and not just description--is critical to accessibility and use of the materials by the people who need them.

In other words, proposals must convincingly argue that their collections aren’t sufficiently usable until they are fully digitized.

Some examples of the ways materials might be considered “Hidden” enough to justify digitization through this program include:

* The collaboration of geographically dispersed scholars would become possible once materials are digitized.
* The aggregation of closely related but geographically dispersed materials would become possible.
* The use of computationally intensive methods of search, discovery, and analysis would become possible.

**SLIDE 9**

PROGRAM ORGANIZATION

Now, we’ll spend a little time familiarizing everyone with our review process and timeline.

The program is directed by an independent Review Panel of about 14-17 individuals. We maintain a list of each cycles panelist [on our program website](https://www.clir.org/hiddencollections/2019-review-panel-members/). Panelists include scholars with expertise in using digitized collections for research, teaching, and learning; cultural heritage professionals; experts in digitization; and experts in intellectual property.

**SLIDE 10**

Our panel undertakes a 2-step review process that involves the submission of initial proposals for reviewer feedback and an invitation-only final proposal round for proposals deemed by our review panel as the most competitive for awards in the current year.

Our initial proposal deadline is April 3. **Comments will be issued to all applicants and the application system will reopen to those approved to advance on July 16.** Final proposals are due on **September 17**, and final notifications go out inlateDecember (**Dec. 20**). The 2019 awards will be announced to the public in the first half of January, 2020.

**SLIDE 11**

Because our staff is small, we can’t offer some of the same services that other funders can provide, like reviewing proposals and offering feedback on proposal drafts prior to application deadlines. However, we do address applicants’ questions by email. Our address is easy to remember, hiddencollections@clir.org; we’ll show it again at the end of the presentation to make sure everyone remembers it.

**SLIDE 12**

[Begin Tour of the Website, start at main program site: <https://www.clir.org/hiddencollections>]

Our program website contains a vast array of information and resources to assist your grant writing process. For the next bit of our presentation, we thought we would give you a live tour of some of those resources.

The primary two pages you’ll be working with on our website are the program Landing Page and our Applicant Resources page. You can think about these two pages this way: the Landing Page is intended for individuals that are learning about the program and trying to decide whether it’s the right fit for them; the Applicant Resources page is a one-stop shop for people who have decided to apply for the program.

We’ll begin with the Landing Page page:

In the first block of text, you’ll be able to find links to our review panel list, information on deadlines, our program email account address, and a link to sign up for occasional updates about program information for both the Hidden Collections and Recordings at Risk programs.

The next section of this main page details the program’s [6 core values](https://www.clir.org/hiddencollections/#core_values): Scholarship, Comprehensiveness, Connectedness, Collaboration, Sustainability, and Openness. These six values inform how reviewers assess each proposal. Rather than hard-and-fast rules for eligibility, these statements are designed to help applicants make choices of the kinds of projects that will likely be most competitive.

Below the program timeline, the landing page provides an overview of the award limits which we have already covered. This section provides information for both single and multi-institution projects so you can see how they compare.

Next, we supply all of the information regarding institutional and collection [Eligibility](https://www.clir.org/hiddencollections/#eligibility). Collections proposed for digitization may be in any format or relevant to any subject. Any standards, technologies, or tools may be applied, so long as they lead to the creation of digitized content and web-accessible metadata. Note that this program is specifically for creating digital copies of rare and unique physical materials. Requests for software, web, or app development, for the description of already digitized materials, or for reformatting born-digital or previously digitized content, are likely to be deemed ineligible, or, if deemed eligible, may not be competitive. CLIR does appreciate the importance of these other kinds of work; however, the parent grant which governs this program’s guidelines requires that CLIR insure that the funds it awards be spent on digitization and directly related activities only.

Collections nominated for digitization must be owned and held by eligible institutions in the United States or Canada, and the materials must also be located in the United States or Canada. It’s important to note that Canadian institutions may apply as partners on projects with a lead applicant from the US. We are hoping to receive more US-Canadian collaborative proposals in 2019 than we have in the past, so we encourage everyone to think about whether such a partnership might work for your project.

Generally speaking, to be eligible for this program, applicants must be recognized by the IRS as tax exempt organization.

CLIR does make grants to government institutions and their agencies, provided that cultural heritage is the primary function of the unit and that grant funds will be used for charitable purposes within the scope of the Digitizing Hidden Collections program. We recommend that government units wishing to apply for the program contact us at hiddencollections@clir.org to confirm their eligibility.

This page ends with information about [Award Terms](https://www.clir.org/hiddencollections/#award_terms). These are important reminders to anyone interested in submitting a proposal to understand the full expectations of CLIR and The Andrew W. Mellon Foundation should funds be awarded. One notable requirement is that metadata created through funded projects be dedicated to the public domain under a CC0 license. Digitized content must be made as easily available for scholarly purposes as possible within legal and ethical limits. Another key requirement is the IP Agreement all recipients are required to sign and execute. The agreement templates are provided on the website for your review; we recommend applicants share it with their institutional counsel while deciding whether to apply. If you have any questions about eligibility or award requirements, email us at hiddencollections@clir.org

After you’ve determined that your institution is eligible and that your project idea fits within the values of the program, the resources of the [Applicant Resources page](https://www.clir.org/hiddencollections/applicant-resources/) become your guide to drafting a competitive proposal.

[Second stop on Tour of the Website, the [Applicant Resources page](https://www.clir.org/hiddencollections/applicant-resources/): https://www.clir.org/hiddencollections/applicant-resources/]

At the top, we provide links to some of the most used resources:

* The [Application Guidelines](https://www.clir.org/wp-content/uploads/sites/6/2016/09/DHC_Guidelines_1.18.19.pdf) which provide additional detail and description of each element of the application
* The link to [the online application system, SM Apply](https://clir.smapply.io/prog/digitizing_hidden_collections)
* And a link to the [Frequently Asked Question section](https://www.clir.org/hiddencollections/applicant-resources/#faq) further down on the Applicant Resources page.

We’ll revisit the Application Guidelines document later, but first I want to provide an overview of the rest of the page.

The [Proposal Planning Resources section](https://www.clir.org/hiddencollections/applicant-resources/#planning) includes a few important documents such as a GoogleDoc version of the application which is a convenient tool for collaborative proposal drafting. Bear in mind that you will still need to submit your application through the online application system linked at the top of the applicant resources page. The Digitizing Special Formats wiki, put together by our Digital Library Federation (or DLF) colleagues. This wiki contains a number of external resources on planning successful digitization projects. This section is also where we post all of our recordings and transcriptions for our applicant webinars. You can use the links here to sign up for our next two Q&A sessions, if you haven’t already.

The [Document Library](https://www.clir.org/hiddencollections/applicant-resources/#document) contains several of the templates necessary for your application including the Budget Detail and the List of Collections to be Digitized. Our 2018 IP agreements are also posted here. The Blog posts listed help provide additional context for the program, and the Additional Links provide further documents including instructions for the application system, CLIR’s Indirect Cost Policy, and the questions that CLIR asks reviewers when they assess proposals.

The [Applicant Toolkit Videos](https://www.clir.org/hiddencollections/applicant-resources/#toolkit) are a series of four short videos and associated resources that were made in collaboration with DLF, CLIR staff, members of our review panel, and grant recipients to help address some common questions and concerns of applicants to this program. We hope that you’ll take advantage of the insights provided in these brief presentations to help you develop the most competitive proposals.

To provide even more insight, we’ve included a number of [sample proposals](https://www.clir.org/hiddencollections/applicant-resources/#proposals) from previous years. The sample applications from the 2018 cycle should be uploaded later this week. These proposals have been recommended by our review panelists as good models to follow; they represent a variety of institutions types, collection materials, and approaches to digitization.

The [Frequently Asked Questions](https://www.clir.org/hiddencollections/applicant-resources/#faq) section of this page has been compiled from applicant questions over the years. If you don’t see a response to your particular inquiry, program staff are always available via email at [hiddencollections@clir.org](mailto:hiddencollections@clir.org).

Since we know that not all those who find our program will be eligible or have a project idea that fits within the program guidelines, we’ve provided links to several other funding opportunities from [Related National Funders](https://www.clir.org/hiddencollections/applicant-resources/#related_grant_programs).

[SLIDE 13: Third stop on Tour of the Website, the Application Guidelines: <https://www.clir.org/wp-content/uploads/sites/6/2016/09/DHC_Guidelines_1.18.19.pdf>]

We’ll now return to the top of the page for a brief introduction to the Application Guidelines. The Application Guidelines supplement the application itself and walk applicants through each question, providing information on what should be covered in the response and the rationale behind most questions. The guidelines are arranged a bit differently from the application, grouping sections and upload elements thematically. In the online application system, however, all required and optional uploads will be submitted at the end.

We won’t spend a large amount of time reviewing the guidelines, but we did want to be sure to point out several things:

* Introduction and Note on Icons provides you with an explanation of elements of the application that are public information and those details which we may post to our [Hidden Collections Registry](http://registry.clir.org/).
* Application Form section contains most of the content of your proposal. Icons mark those items that are public as well as those which will be uploaded later in the SM Apply system. For some questions, we also include a “Why we ask” note box to further explain the background or justification for the application prompt. These are developed by CLIR staff with the input of members of the Review Panel to help applicants develop the most competitive proposals. For some prompts, like here in Section 4, we have made notes for those application elements that are required in the final round only.
* The next major section is the Application uploads. This mirrors the order of the uploads in our online application system and provides some general information on page limits, file size limits, and file format requirements.
* There are three appendices: Budget, Application Checklist - Initial Round, and Application Checklist - Final Round. The checklists are provided for your convenience as you prepare your proposals. The budget appendices provides all the information on allowable and disallowed costs for the program. We’ll switch back to our slide presentation now to cover some of those elements. We encourage careful reading of this budget document as you develop your proposals.

[Switch back to slides]

**SLIDE 14**

The program funds digitization and description and directly related expenses only. Disallowed costs include collection assessment, conservation, or preservation costs (except for rehousing supplies as described in the Application Guidelines). Salaries, benefits, and outsourced services will comprise the major portion of Digitizing Hidden Collections project budgets.

All costs should be strongly justified in the budget narrative section of the proposal. We also must emphasize that the bulk of all requests should be for funds that will be used directly toward the labor of performing digitization (whether in-house or through a vendor) and creating metadata for access. Reviewers can look unfavorably toward projects with excessive allocations elsewhere.

**SLIDE 15**

The next two slides contain information on allowable costs which are also covered in more detail in Appendix A of [the Application Guidelines](https://www.clir.org/wp-content/uploads/sites/6/2016/09/DHC_Guidelines_1.18.19.pdf). On this first slide, I want to note again that archival supplies for rehousing are now allowed but they must fit within the cap as outlined for equipment, supplies, and materials.

**SLIDE 16**

This slide continues the list of allowable costs. As you review the Budget information in the Application Guidelines, pay attention to any line-item restrictions and note especially whether the restriction or limit is for single or multi-institution projects.

**SLIDE 17**

Our next slide outlines the disallowed costs, also covered in great detail in the Application Guidelines. We do want to note especially that Indirect Costs are disallowed in this and all CLIR programs. CLIR’s Indirect Policy is linked to on our [Applicant Resources webpage](https://www.clir.org/hiddencollections/applicant-resources).

These lists of possible costs and their categories **may change in future iterations of this program**, so just be mindful that you should always be looking at the most recent guidelines.

**SLIDE 18**

We want to end with some tips for submitting a successful application for our program:

•Take the **scholarly significance** requirement very seriously, and keep program value statements in mind.

•Consider the potential value of **collaboration.** When pursuing collaborations think about working with an institution with collections that complement yours, or a different kind of institution (a larger or smaller organizations, a community group with archival collections, and remember the allowance for Canadian collaborating partners.

•Be aware of the changes to the application in the second round, in case you are selected to advance. You’ll need to add letters of support from scholars and from an institutional administrator; you’ll also need to provide vendor quotes and a vendor selection rationale, if applicable. For letters of scholarly support, be sure to recruit the strongest possible advocates for your collections far in advance of the application deadline. **At least 2 of the scholar writers should come from *outside* your institution(s).**

**SLIDE 19**

•Study the **guidelines** and **website** carefully.

•Frame your project around a **coherent** subject.

•**Budget** carefully, specifically, and within program guidelines; use your common sense to align your budget to your project goals and our program values.

And I’ll now pass this back to Nikki.

**SLIDE 20**

NIKKI:

Thank you for listening to our presentation. This last slide gives you an overview of our team and reminders on how to connect with us. We’ll now use the remaining time to answer questions. If you’d like to pose a question, type it into the Q&A box which, if it isn’t displaying already, can be found by hovering your mouse at the bottom of your Zoom screen. You can also upvote questions if someone else asked a similar question already.

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I see that there are no more questions. Thank you everyone for joining us to today to learn more about applying to the Digitizing Hidden Collections program. Be sure to review all the materials available on our Applicant Resources page. If you have additional questions, you can always reach the CLIR Grants Team at [hiddencollections@clir.org](mailto:hiddencollections@clir.org). We’ll be hosting two Q&A webinars, one at 3:00 pm Eastern time on Thursday February 14 and a second at 3:00 pm Eastern time on Wednesday February 27. As a reminder, applications are due April 3, 2019. Have a great afternoon and happy grant writing!

## 

## Questions and Answers, February 5, 2019

**re ownership of collections: we have some collections that are state-owned, some that are federally-owned, and some that are private that we own - which ones of these are NOT eligible for this grant?**

Joy: contact us at [hiddencollections@clir.org](mailto:hiddencollections@clir.org) with details on your specific situation.

Christa: the situation that is likely not to work is collections owned by private individuals, like board members, that won’t be made publicly accessible to researchers. Collections must be owned in the US and Canada.

**re public access to results: a lot of the data in our archives is protected sensitive information that requires us to limit access to primarily researchers. If we have to have the people request access to results, does this disqualify this portion of our collection from this grant?**

Christa: It does not. We recognize that there are legal concerns that prevent providing access. You have to explain what the legal and ethical constraints are. At a minimum we require that some metadata be made openly accessible.

**What, if any, are limits and/or restrictions on equipment purchases for digitization under the grant?**

Joy:

* From guidelines: *“Supplies and materials necessary for digitization and the production of metadata including dedicated software and hardware/equipment (e.g., storage media) and re-housing and storage supplies. Items in this category should be one-time purchases. Requests for supplies and materials are limited to a maximum of $7,500 total for single institution projects or $12,500 total for collaborative projects; applicants may request partial funding for items and contribute the remaining funds as part of their cost share as desired.”*
* Indirect costs are not allowed. The program is not for building up institutional infrastructure--really about getting your project done

**What percentage of initial applications are invited to the second stage?**

Joy: In recent years, about 35% of proposals have been invited to the second stage of the competition.

**Would a collection for which repeated analog access would be detrimental to the materials, so digitization to preserve the integrity of the materials, be considered hidden?**

Christa: Yes. that is a great justification for the hiddenness. Our reviewers do like to see some type of access to materials.

**Will institutions give up intellectual property and/or copyright for photographs digitized through the support of this grant?**

Christa: No. The IP rights that apply to the original will apply to the digitized copies. You should consult our IP agreement. The IP agreement is to make sure the applicant takes on any risk.

**I just looked at the Creative Commons website and it said that the Public Domain Dedication and Certification has been retired. What should we use instead?**

Christa: We are looking for a public statement that says that people can reuse your metadata.

To the best of our knowledge, the two current license Creative Commons offer currently are CC0 and Public Domain Mark

* CC0: “Use this universal tool if you are a holder of copyright or database rights, and you wish to waive all your interests that may exist in your work worldwide.” (Use for newly-created content)
* PDM: “Use this tool if you have identified a work that is free of known copyright restrictions.” (Use for existing content that is already in the public domain)

<https://creativecommons.org/share-your-work/public-domain/>

<https://wiki.creativecommons.org/wiki/CC0_use_for_data>

**Is any letter of Institutional Support required for initial round of application?**

Joy: No. It is required in the final round, however, you should be talking to head administrators about your proposal. If you are planning a collaborative project you need letters from administrators at the collaborative institutions.

**Will projects other than digitization projects be considered? I would like to propose a project to add standardized rights statements to our collections at a substantial scale. I was hoping that it would meet the core value of connectedness and openness.**

Christa: No. The parent grant from the Mellon Foundation requires us to focus on digitization.

**Is there a specific contact to negotiate the IP template? Our institution has jurisdiction and indemnification/warranty requirements that will need to be negotiated in preparation for submission of this application. Thank you!!**

Christa: Yes. You can write to us with your specific situation. We haven’t run into too many problems. We normally handle all of that after the project has been selected for funding. We only make revisions to the IP agreement in a limited number of situations.

Nikki: Christa is correct that revisions to the IP agreement are rare, however, jurisdiction is the easiest change for us to make.

**Some of our collection is in Italian. Is translation of documents an allowable cost?**

Joy: It’s not disallowed but be aware that the primary budget should be about the digitization and description of objects. It will need to be strongly justified.

**We digitize audio cassettes so we could find out what was on the cassettes. If we can determine if they are worth describing, would that description be eligible for a grant?**

Christa: Yes. We consider metadata creation to be part of the digitization work. However the majority of the budget should be towards digitization.

**In order to achieve the program’s core values of scholarship, comprehensiveness, connectedness, collaboration, sustainability, and openness, will it be it be an allowable line item to include some funding for web development to present the digitized products online in a scholarly context?**

Christa: It is not disallowed but is discouraged if it is going to be a large amount of your budget. The review panel has been more interest in a shared model rather than limited to the institution.

**Would the labor of ascertaining copyright for newspapers and newsletters be eligible?**

Joy: It is not disallowed but is discouraged if it is going to be a large amount of your budget. You will need to make a strong case for it.

**Do you have a specific definition of indirect costs?**

Joy: Indirect costs are disallowed. You can find CLIR’s indirect cost policy and definition here: <https://www.clir.org/hiddencollections/applicant-resources/indirect-cost-policy/>.

Christa: Indirect cost are negotiated with the federal government by each individual institution. Normally this would cover things that are needed for project work to take place. One time purchases are allowed ongoing expenses are not allowed.

**My name is Gerald Goad and I serve as elected Clerk of the Circuit Court of Carroll County, VA. We are of course a government agency, however, we are tax exempt. I wanted to be sure that we would be in fact eligible for grant funds before applying. Thank you**

Christa: Normally we like to see applications from government agencies that have public access to special collections and archives as a part of their purpose. You can follow up with us about your sepecific situation at [hiddencollections@clir.org](mailto:hiddencollections@clir.org)

**Can we pull three different subsets of material from three different collections -- all around a specific theme -- for the grant application?**

Joy: Yes. We don’t have restrictions on how you develop materials to create your project. You will need to make the case on why those materials have been selected. You should also make the case for how these selections align with CLIR’s core value of “comprehensiveness.”

**One of the collections we are considering is partially processed, i.e. it has a rough inventory but does not have a detailed finding aid or catalog record. I know that the grant supports description - but is there a guideline as to how much processing would be supported prior to digitization?**

Christa: Think about it as a reviewer. It is a gray area expense. If you can sufficiently justify the processing being done at the same time as digitization, then apply. However, reviewers may think it may need to wait a year.

*[From Libby Del Greco, via the chat box]:* **We are considering a digitization project, but we don't know exactly what we will find when the project is complete. As such, we are unsure if all of the materials will be appropriate to share publicly. Does CLIR allow for a review process by the hosting institution where it may be decided that some of the digitized materials would not be shared with the public? For cultural or mission-related reasons?**

Christa: Not disqualifying. We would look for is a detailed explanation of what you expect to arise and how you will handle these situations.

**Guidelines call for the inclusion of a "representative image." How should this be addressed for a proposal that seeks to digitize a collection of audio recordings? Should the step be skipped, or should the application include a photo of, for example, a stack of old magnetic audio tapes?**

Joy: The representative image is used by us on occasion to represent your project on our website, registry, or social media accounts should your project be funded. Applicants tend to submit images of the physical materials, a screen shot (if video content), or some other visual representation of your materials (perhaps a photo of the artist or musician). You can see some examples of what others have used by viewing some of our funded projects in our [Hidden Collections Registry](http://registry.clir.org/projects?year=2016).

**I'm thinking of participating in two projects that might be eligible for funding. Can I participate in two applications or is there a limit to only one per institution? Both are joint projects; one includes a intra-institutional partnership between a US unit and a Canadian unit.**

Joy: The institution is not limited on the number of applications they submit. An individual cannot serve as PI on more than 2 applications or concurrent projects.

Nikki: It is fine to work on two or more Hidden Collections projects concurrently if you are not a PI.

**Are ongoing projects eligible?**

Joy: You would need to put forward a project proposal that would follow the guidelines of this program. The project should have a beginning and an end and you should make the case for value and significance on the basis of the materials that you are nominating for digitization.

**Do we need to provide documentation showing ownership, and does it need to refer to intellectual property rights?**

Christa: Rights Ethics and Reuse should explain how you know who has ownership. We allow an appendix in addition to the 4 page limitation on the Rights Ethics and Reuse.

**And what about using part of the grant for the preparation of digital transcripts of the historic, non-digitized audio collection?**

Christa: You need to be able to argue that the transcripts are a necessary part of the description for creating access and that it does not cost too much.

**Interested in digitizing a special pan african collection located in an african country's library. The collection is listed as public domain and the institution wants to provide access to our institution for digitization and distribution. Please advise.**

Christa: The materials must be owned and held in the US and Canada. Unfortunately, right now this would not be eligible.

**In addition to a grant covering the labor of digitization, can funds be used for promotional activities for the project? For example outreach activities, presentations, tables at conferences or ads in appropriate scholarly journals?**

Joy: Yes. Outreach activities are encouraged. There is a limit for conference expenses in our guidelines. If only US institutions it is $5,000 U.S. and Canadian institutions $10,000

**Do “storage supplies” include storage for the digitized products, such as hard drives or LTO tapes, or only for storage of the original archival materials?**

Joy: It allows for both. If you have questions email us specifically at hiddencollections@clir.org

**What is metadata?**

Christa: Data about data. For our program this means capturing the information about the digitizing content that you would need to capture and make available to the individuals who would want to use it.(name, title, subject matter, date information)

**In terms of strength of proposal, is there a preference for digitization of entire collections vs. selected portions of a collection?**

Joy: We have seen both funded. The key is to justify your selection based on your institutional capacity and long term digitization goals.

(Pay attention to the “comprehensiveness” core value and justify your selections accordingly.)

**Can digitization training be part of the budget request?**

Joy: Training fees allowed. Review panelists are encouraged when they see activity that promotes staff development and training activity that would sustain the digitization activity

**What are third party rights and how do you acquire that?**

Christa: If you have a collection that a individual donated to you and it is a collection of theater programs and a scrapbook. The rights for some of the things in the scrapbook may be held by people other than the person who donated them to you.

**Is there a requirement for digitization specifications required for this project? For example, must the materials be digitized at 300dpi?**

Joy: No, but reviewers will expect you to follow current digitization standards depending on the format of the physical objects. FADGI standards are a good rule of thumb. You should be aware of what the widely available standards are.

*[From Lorraine Wright, via chat box]:* **Does scanning of documents, included costs for a standardized naming of documents, which requires extra time and effort?**  
Christa: Yes. Establishing standard descriptive names is a part of the digitization workflow.

**Do the FAQ address ADA requirements for making images and digital materials accessible?**

Joy: They do not at the moment. We are not an authority on how to make things accessible to all different. If your project will be designed to address a community that has specific needs, show that in the application.

Nikki: Any work done towards ADA compliance can be listed in the deliverables question in the application. See guidelines page 18.

**We are a small and volunteer-run nonprofit, and have analog cassette recordings of oral histories of six Indian tribes in our state that we are in the process of digitization and transcription to make accessible to tribes and the archives of large historical institutions in our state and region. Would we be eligible?**

Joy: Based on the description I would say yes. You will need to have someone serve as a PI and we like to see that be someone on staff. Email directly at [hiddencollections@clir.org](mailto:hiddencollections@clir.org)

**Can the proposal be just for the creation of the metadata of material that has already been digitized**

Christa: No. that doesn’t fall under the scope of the program.

**Will the slides be distributed?**

Christa: Yes. they will be on the website. <https://www.clir.org/hiddencollections/applicant-resources/>

**We catalog our images down to the item level - this includes digitizing and cataloging ever image. Which grant do we fall under? Cataloging or Digitizing?**

Joy: Unfortunately the Cataloging Hidden Collections program became Digitizing Hidden Collections so you can no longer apply for that program.

**If the process of digitization and creation of metadata will be expedited by involvement of interns, will the grant fund student interns? Is there a preference for this to be in salary form or as a stipend. I understand paying for credits earned is not allowed. Do CLIR reviewers value mentorship in any particular way as they review proposals?**

Joy: The budget can include student interns and the review panel will look to make sure the interns are being paid a fair wage. There isn’t a preference for salary or stipend just provide justification. Reviewers do value mentorship.

**If you ask for an amount, can less be awarded? Or is the total amount requested only given or declined?**

Christa: It has happened once or twice that reviewers asked to award less than what is requested, but it is rare. Single institution projects have a $250,000 cap and collaborative $500,000 cap. A collaborative project has to be two different institutions that are governed by two different organizations. If you apply as a collaboration and reviewers think you are not a collaboration you will only be allowed to apply for the single institution max.

**This is overwhelming for a small volunteer run organization like ours. Would we be too small a fish in the competitive tank of many, many big fish for this grant?**

Joy: It’s not impossible. You would not be excluded based on your size. This is a large complex application that requires a lot of thought and care as well as a large amount of institutional support. The reviewers would expect to see a strong justification of your collections and sustainability of the digital files. Consider collaboration; and note that when partnering, smaller institutions can be the lead applicant. Also consider smaller grant programs such as Recordings at Risk: <https://www.clir.org/recordings-at-risk/>.

**What are some of the items that qualify for this grant? For example, school or university's new paper dated back in the 1900's.**

Christa:Anything held in US or Canadian collecting institution that needs to be digitized. You will need to make an argument for national significance.