Digitizing Hidden Special Collections and Archives:
Amplifying Unheard Voices

Applicant Webinar
September 14, 2023

Links mentioned:

- [Program Homepage](#)
- The program's [Core Values](#)
- [Apply for an Award](#)
- [Applicant Handbook (view only)](#)
- [Applicant Handbook (make copy, Google account required)](#)
- [Projects funded through Hidden Collections, 2015-2019](#)
- Learn more about Indigenous people and lands: https://native-land.ca/
- [Webinar Survey](#)
- [Oct 11th Q&A Webinar Registration](#)

Questions and Answers

The following questions and answers are grouped together based on general headings to better assist you in navigating the document. Consider using the "Find" feature in this document to search a word or phrase to find a more specific question topic.

All questions asked in chat and via the Q&A box during the live webinar are copied below. Some questions were answered live during the September 14th webinar and are marked. Any questions answered live may include additional references or clarification. If you have any other questions, email the CLIR Grants team at hiddencollections@clir.org.

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General

Q: Will this grant be available again next year?
A: Our funding from The Andrew W.Mellon Foundation only extends through this cycle. At this time, we do not have information to share about further cycles of this program. We recommend signing up for our [CLIR's Grants and Programs Newsletter](#) to stay informed on upcoming funding opportunities.
Q: What are the reporting requirements?

A: If awarded funding, recipients are required to submit interim and final reports. The deadlines for these reports will be stipulated in the award letter and contingent upon the length of the projects. Multi-year projects require an annual interim report. All final reports will be due 3 months after the official project end date. All reports should demonstrate consistency with the original proposal and any previous interim reports; consistent financial reporting is essential. Some budget variations are to be expected, but all discrepancies from the proposal and previous financial reports should be explained in the budget narrative. Other narrative sections should demonstrate compliance with the original proposal in terms of deliverables and grant activities, including outreach. All changes made to the original plan should be clearly identified and explained.

Q: Will this presentation be available online after the webinar? Apologies if this information is stated somewhere.
A: The webinar is being recorded and the recording, transcript, and Q&A document will be available on our [DHC:AUV Apply for an Award](#) page. We'll also follow up via email to let you know when the recording is available.

Q. What's considered independent? More specifically, are for profit social enterprises eligible?
A. The program is only open to non profit organizations within the United States and Canada. Historical societies, archival organizations and any non-profit organizations whose primary mission involves collecting, preserving, and sharing rare and unique materials with the general public.

Q. Are fiscally sponsored projects able to apply?
A. Yes if your fiscal sponsor is a nonprofit organization in the US or Canada, you are able to apply under them as an umbrella.

Q. For the initial application, are any secondary documents required, such as letters of support?
A. No, the initial application does not have any uploads or letters or additional documentation. If invited for the final application phase, these documents will be required.

Q. Could you please touch on reporting requirements for grantees?
A. Answered above–If awarded funding, recipients are required to submit interim and final reports. The deadlines for these reports will be stipulated in the award letter and contingent upon the length of the projects. Multi-year projects require an annual interim report. All final reports will be due 3 months after the official project end date. All reports should demonstrate consistency with the original proposal and any previous interim reports; consistent financial reporting is essential. Some budget variations are to be expected, but all discrepancies from the proposal and previous financial reports should be explained in the budget narrative. Other narrative sections should demonstrate compliance with the original proposal in terms of deliverables and grant activities, including outreach. All changes made to the original plan should be clearly identified and explained.

Q. Can this funding support a project that is already underway, but will take several more years to accomplish?
A. Yes, we do receive applicants for phase projects. As a reminder, ensure that this project and its defined deliverables meet the scope of our program, adhere to the five core values, and the budget is explained thoroughly.

Q. When will Africa be considered for these grants?
A. We are in the early stages of designing this program. It is not currently available.The DHC:AUV is limited to non profit organizations in the US and Canada.

Q. Does CLIR only fund digitization projects in the U.S. or does it fund projects outside of the U.S.?
A. This program is only open to nonprofit, academic, independent, and community-based organizations in the United States, or an associated entity, e.g. the Commonwealth of Puerto Rico or American Samoa and Canada that collect, preserve, and share rare and unique materials with the general public. In addition, all nominated materials must be owned and held by an eligible non-profit, academic, independent, and community-based organization in the United States, or an associated entity, e.g. the Commonwealth of Puerto Rico or American Samoa and Canada.

Q. Are proposals sought from larger organizations or is there an expectation that smaller, community archives would be feasible as well?
A. This program is open to eligible non profit organizations within the United States and Canada of all sizes. This new iteration of the program was created with the intention to empower unheard voices in every aspect of the program. The creation of the two-step application process and the expanded applicant instructional webinar series are examples of our intent to assist smaller organizations to submit strong competitive proposals.

Q. My organization has different chapters through the US, does the grant only cover a state/region or can this be a nation-wide digitization effort for all the chapters in different states?
A. Yes, as long as the organization fulfills the non-profit eligibility requirements, is based in the US or Canada and the materials are held there by that organization. As a reminder please ensure there is some thematic coherence across the separate collections. Building a project around collections that are not related to one another in some way would not be recommended, since it would be extremely difficult to make a persuasive case for funding within an application.

Q. Please remind me, can we submit as individuals? I arrived late to the Zoom.
A. The program is open to nonprofit organizations in the US and Canada. Materials must also be held in the US and Canada. If you are proposing to digitize a personal collection, unfortunately that is ineligible unless you are a nonprofit focused on cultural heritage and preservation. Feel free to email us at hiddencollections@clir.org for more information if that doesn't answer your question.

Q. When will Africa be considered for these grants? How far is the Hidden collection Africa initiative?

A.We are in the early stages of designing this program. It is not currently available.The DHC:AUV is limited to non profit organizations in the US and Canada.

Q. Are collections about religious minority groups eligible?
A. Yes.

Q. Given that this is a Mellon funded program, with all else being equal, do U.S. applicants tend to be preferred over Canadian applicants?
A. Absolutely not.This program is independently administered by CLIR and the review panel includes Canadians.

Q. If the project is already receiving funds from another Mellon grant are we still eligible to apply for funds from this grant?
A.I am assuming you are speaking about a project that is not a currently funded Digitizing Hidden Collections project. Yes, you can apply for this grant. Budget items, particularly salary, should be connected to discrete, measurable outcomes and remain independent of other funding sources or work.

Q. Is there a portal to view links to all of the funded (and publicly available) digitized materials from the funded projects in one place?
A. That's in progress, but we recommend looking at our funded projects page, then going to those projects' pages and seeing what they've done.

Q. We are honored to be trying for another CLIR Hidden Collections grant! Since some of our collection is now digitized, and therefore less hidden, do you have a sense of how much that may matter? We completed around 10% of the overall materials at that time.
A. We often have previously funded organizations reapply for new cycles of the DHC program. I would recommend using a definitive approach to make your project more compelling to the review panel. Consider how the collections you wish to digitize represent the thematic focus of the program and can be digitized according to the core values.

Q. Can you have a Recordings at Risk and a Digitizing Hidden Collections grant at the same time?
A. Yes, but you cannot be a named PI on two projects simultaneously. An individual may not act as a principal investigator on more than one Digitizing Hidden Collections project at any time, and may not be named as a principal investigator on more than one Digitizing Hidden Collections proposal during a single cycle.

Q. Are the vendor quotes for digitization required in the preliminary application - or are estimates based on previous bids sufficient?
A. No vendor quotes will not be required for upload in the preliminary application. Estimates based on previous bids are sufficient. The goal of the initial Budget Summary is to help

reviewers understand how you are calculating the award request. The Final Application will require more specific budget information with additional space for explanation.

Q. Sorry - where can I find the list of the items that will be required for the final application?
A. We have not uploaded the final application on our website as of yet. The final application will include a budget detail worksheet, vendor quotes, letters of support, and additional supplemental information and uploads.

Core Values

Q. Can you describe some funded projects that are good examples of authentic partnership, but are not formal collaborative projects?
A. Yes. On our Apply for An Award page you can find a list of Funded Projects for the first DHC:AUV cohort. The list provides you with some great examples of amazing projects. One that comes to mind immediately, is the University of California-Irvine, and their "*PrisonPandemic: Digitizing Incarcerated People's Experiences During COVID-19*" project. This project was not a formal collaborative project. They partnered with California community organizations to collect 3,248 letters, artworks, and phone calls from people incarcerated in state and federal prisons, jails, and immigrant detention facilities during the COVID-19 pandemic. Authentic partnerships foreground meaningful engagement with the communities and organizations whose materials the source materials tell and build inclusive teams across organizational and geographic boundaries. Each partner's needs and goals should be acknowledged in the project planning stages, working to design the project together. Throughout the process, each partner should be clear on the goals and deliverables and have a voice in any decisions about how they are fulfilled. Partnerships might also be with community organizations and groups represented in collections. Community members should have avenues to give feedback on the project and recipient organizations should commit to soliciting and integrating that feedback into their approach in a way that honors community members' lived experiences, especially in cases where organizations are led and staffed by individuals who are not members of the represented communities themselves.

Q. Can you quickly reiterate who counts as a marginalized group? We have a lot of works by female artists- do women count? Thanks!
A. The purpose of the Digitizing Hidden Collections: Amplifying Unheard Voices program is to support efforts to digitize materials that deepen public understanding of the histories of people of color and other communities and populations whose work, experiences, and perspectives have been insufficiently recognized or unattended. We have more specific language in the Application Guidelines and on the DHC:AUV homepage. We welcome projects centering women. If you feel you're dealing with a population who would be a good fit for the scope, but we haven't specifically named them, we welcome you to make the argument in your application for why they are a good candidate.

Q. We are trying to identify hidden diverse communities in our archives which reflects a dominantly White organization. Is this funding opportunity appropriate for this need?

A. This would be contingent on your ability to narrate the story of these diverse hidden communities in your archives and how their work, experiences and perspectives have been insufficiently recognized or unattended. Review panelists will be looking at core values, authenticity of relationship, and outreach to community, and coherence of collections–do they belong together or were they just grouped together to fit the scope of the program.

Q. Can you provide some examples of how projects define different communities they want to engage in for their projects?
A. Telling the story of your subject matter is very important. If you look at our [Funded Projects](#) page, there's a great project last year from University of California Irvine entitled, "PrisonPandemic: Digitizing Incarcerated People's Experiences During COVID-19CI-Prison Pandemic". They partnered with California community organizations to collect 3,248 letters, artworks, and phone calls from people incarcerated in state and federal prisons, jails, and immigrant detention facilities during the COVID-19 pandemic.Their collection will provide community members, lawyers, journalists, students, and interdisciplinary scholars access to the archive, increasing public knowledge and awareness of the inequalities experienced by incarcerated people. told the story of incarcerated people during COVID.

Q. Do programs originally aired on Cable Access TV count as "unheard"?
A. The new program focus is designed to support efforts to digitize materials that deepen public understanding of the histories of people of color and other communities and populations whose work, experiences, and perspectives have been insufficiently recognized or unattended.The five core values are: public knowledge, broad representation, authentic partnerships, sustainable infrastructures, and community-centered access. Collections have to reflect those communities and contribute to an understanding of their histories. If the programming fits those categories then this would count as unheard, but it would be up to you to tell that story in your application in a way that reviewers would understand and make sure you address the core values of the program. If material is born-digital it is not eligible.

Q. Can you provide different examples of how projects define the communities they want to engage?
A.Yes.The Atlanta University Center "[Our Story: Digitizing Publication and Photographs of the Historically Black Atlanta University Center Institutions](#)" and a collaboration between University of California Riverside and the Sherman Indian Museum "[The Sherman Indian Museum Digital Collection: Increasing Access to American Indian Off-Reservation Boarding School Archives](#)". These are examples because, to us, they represent ways that organizations were building really strong infrastructures for their communities and engaged a variety of organization types and sizes in their collaborations. For example, the AUC project brought together a lot of different collaborators from different sized organizations and leveraged their combined capacity to digitize some really important materials. When we were thinking about possible models for the program's new iteration, these collaborations came to mind as examples of what's possible and what we want to encourage when thinking about authentic partnerships. Because of the groundwork building the collaborations, the collections were made more broadly available,

allowing the voices to be amplified in really profound ways. Explore all our [funded projects](#) for more inspiration.

Collections

Q. Is digitization of motion picture film included?
A. Any born digital materials do not qualify for this program. Answering this question may require additional context depending on format types. Are the materials rare and unique historical and cultural materials? In the past, the program has [funded projects](#) involving more recent materials. While our guidelines do not specifically help with material selection, you should consider how the collections you wish to digitize represent the thematic focus of the program and can be digitized according to the [core values](#). Reviewers will expect to see care and consideration when handling newer materials that no individuals would be put at risk due to wider access to material content. Degradation of original format, especially for A/V materials is a consideration of our reviewers.

Q. Can the collection be held outside Canada and the US?
A..No. This program is only open to nonprofit, academic, independent, and community-based organizations in the United States, or an associated entity, e.g. the Commonwealth of Puerto Rico or American Samoa and Canada that collect, preserve, and share rare and unique materials with the general public. In addition, all nominated materials must be owned and held by an eligible non-profit, academic, independent, and community-based organization in the United States, or an associated entity, e.g. the Commonwealth of Puerto Rico or American Samoa and Canada.

Q. From what you've said, I understand that digitization of motion picture film, magnetic media like audiocassettes and VHS tapes, and photographs are able to be funded, but just wondering about optical media like CDs and DVDs? Thanks.
A. At this time we consider CDs and DVDs to be born-digital objects. These formats get into fuzzy areas selecting CDs, DVDs and/or other digital formats that have been produced during the digital era since a digital deliverable may already exist making digitization unnecessary and outside the scope of this program. We do get funded projects where that's a small portion of an existing collection because it makes the collection a coherent object. Decisions related to that are made by our independent review panel. If the bulk of collections are CDs/DVDs that's unlikely to be considered competitive with the review panel.

Q. Does the program support the recording of new materials, as in recording new oral histories with LGBTQ+ elders?
A. No. This program is only open to non-born-digital materials. The creation of new materials or reformatting of existing digital materials is not allowed for this program.

Q. If something was made into microfilm a long time ago does that count as being digitized?

A. No, we do not consider microfilm as born-digital. You can definitely use microfilm as a nominated material.

Q. Hi, I'd like to clarify - are previously recorded audio or audiocassette tapes eligible for inclusion in a grant application?
A. Any materials that were born-digital or have already been digitized should not be nominated for migration to other digital formats through this program.
We allow VHS, audiocassettes, and a variety of other audio and/or visual formats. However, formats get into fuzzy areas if you are talking about DVDs or other digital formats that have been produced during the digital era since a digital deliverable may already exist making digitization unnecessary and outside the scope of this program. Our reviewers would likely want assurances that the materials do not exist in digital format somewhere else, and we would also recommend that these be a smaller percentage of your overall materials being nominated for digitization.

Q. Can you speak a little bit about the necessary scale of the digitization efforts? How important is the size of the collection to be digitized in the application evaluation?
A. The DHC:AUV program grants starts at $50,000 and caps at $350,000. The program does not have a minimum collection size, and we have funded vastly different collections over the course of the program. We encourage you to explain your project thoroughly and compellingly. Do you have enough materials to justify service costs and digitization costs? Less important is the size, but does your budget make sense for the size of the collection you're trying to digitize within the limits of this program. Those applicants able to engage reviewers more effectively in the story of their collections and the need for support will likely be more competitive.

Q. What about preservation of physical spaces like a cemetery and its records (tombstones, burial records, funeral programs, etc.)?
A. Yes, you could apply with materials like that, it's an applicable format. It's not necessarily something we see a lot of proposals of that nature but we currently have a funded project from the Fashion Institute of Technology and they are digitizing costumes. There are instances in which we digitize physical 3D ephemera objects. You can find additional information on those projects on our Funded Projects Page.

Q. Can the collection be related to underrepresented communities outside of the U.S. and Canada if the collection is held by an institution in the U.S. or Canada?
A. Yes. We'd want to see what kind of outreach or communication is happening between the holding entity and the community being described. There is no prohibition that says the materials have to originate here if they are owned and held here.

Q. I believe you said artifacts are included so would this be photographing artifacts to create digital objects?
A.Yes, in-house digitization is allowed, and this would be an allowable expense.

Q. What are the limitations of digital mediums and formats that are acceptable for digitization? Are we able to use proprietary and modern techniques and formats as well as traditional?
A. Any materials that were born-digital or have already been digitized should not be nominated for migration to other digital formats through this program. The digitization methods are not proscribed by CLIR, but we do have technical experts on the review panel who will expect to see current standards of digitization specs met.

Q. Can we apply for funds to digitize materials, create a video of artifacts and build a kiosk to display all digitized materials
A. Yes. However I would encourage you to review the allowed and disallowed costs information provided in the Budget Summary section and Appendix A: Budget of the [Applicant Guidelines](.).

Q. also - would it be possible to digitize a historic's community's records for the purpose of creating a collection?
A.Yes, as long as the nominated materials support the "digitization of rare and unique historical and cultural materials." All materials nominated for digitization through this program must be "owned and held" by an eligible organization prepared to abide by the program's award terms. Remember to explain how the collections you wish to digitize represent the thematic focus of the program and can be digitized according to the [core values](.).

Rights, Ethics, and Re-use

Q. Is it possible to digitize a collection that is still owned and cared for by the tradition bearers/descendants?
A. Yes, however, you should have a good understanding of rights ethics and reuse questions involved here. Reviewers want to see you have a plan to navigate any potential rights issues as they come up. If you advance to the final stage you'll be asked to support and expand on that plan in the final application. You'll have the opportunity then to make some changes if it turns out the collections have a lot of challenges.

Budget and Finances

Q: It is a reimbursement type of grant, or do funds come upfront for expenses?
A: No, This is not a reimbursement grant. If awarded funding, awards will be issued in USD or CAD based on the location of the lead applicant organization. Project funds will be paid directly to the lead organization at the beginning of the project start date. If the project is a collaborative project, the lead organization will receive the funding.

Q. My organization is about to launch a digitization project that has already received partial funding from another source. Can we still apply for CLIR funding to supplement the existing funding, and support the parts of the project that would occur during the CLIR grant period?
A. If you have active funding from other sources to work on digitization, you will need to create a distinct project for *Digitizing Hidden Collections* with clear and measurable outcomes that

would not be affected by the success of the other funding projects. If you have more specific questions on this, we encourage you to reach out to the CLIR Grants Team at hiddencollections@clir.org.

Q. Are these matching or non-matching funds?
A. This program does not require matching funds.

Q. Will we have to provide an audited financial statement?
A. We don't usually ask for audited financials. If selected for funding, we require the completion of the budget detail and budget narrative with all reporting (interim and final). Providing a sound budget narrative and template will make your application stronger and more competitive for reviewers.

Q. Do we include salaries and benefits as well as contributions in kind?
A. Yes. You can provide salaries and fringe benefits into the project. In-kind contributions are not mandatory, however, if it helps to tell the story of your budget and project in a more compelling way or for clarification purposes; I would include it..

Q. Is it possible to split funds among partners? our institution will be in charge of the digitization the partner will provide the content
A. Yes, certainly, you are able to share funds with partners. It will be the responsibility of the lead applicant organization, who will receive a lump sum payment from CLIR, to distribute funds as they have budgeted. We encourage exploration of the Budget Summary section and Appendix B: Budget of the Applicant Handbook for additional instruction on how to include collaborators and other partners in the budget.

Q. Can grant funds be used to pay the salary of existing digital collections employees?
A. Yes. You can find more information on allowed and disallowed costs in Appendix A of our Applicant Guidelines.

Q. What do the funds cover? Do you cover staff time?
A. Yes. You can find more information on allowed and disallowed costs in Appendix A of our Applicant Guidelines.

Q. Can a portion of this funding go towards creating accessibility and interpretation of digital assets?
A. Yes as long as digitization is the core of the project. You can include work for transcription, translation, and other accessibility work. We recommend that you include a clear explanation of why the work is necessary to meet any organizational requirements that you have or to meet the needs of the communities you hope to reach through this work.

Q. Are indirect costs allowed in the budget?

A. No. CLIR does not allow inclusion of indirect costs in budgets submitted to any of our grant programs, in compliance with the terms of the parent grants which have created them. For more information, read CLIR's Indirect Cost Policy.

Q. Do the funds requested and received have limitations or stipulations on how it is distributed between the partner/collaborating groups (association/non-profit/community org/academic institute) or does ONE have to take the whole allocated amount and distribute?
A. If awarded funding, awards will be issued in USD or CAD based on the location of the lead applicant organization. Project funds will be paid directly to the lead organization at the beginning of the project start date. If the project is a collaborative project, the lead organization will receive the funding. There are no stipulations or limitations on the distribution of funds between partner/collaborating groups.It will be the responsibility of the lead applicant organization, who will receive a lump sum payment from CLIR, to distribute funds as they have budgeted.

Q. Could grant funds be used for pre-digitization conservation, for instance to stabilize or restore documents before they can be handled for scanning? Or would that preliminary phase need to be funded separately?
A.Yes, we consider any initial preparation or stabilization of materials necessary to safely digitize as an allowable cost through this grant. This work and their related costs shouldn't be the bulk of your project, so balance that need. Our Applicant Handbook goes into great detail and states that stabilization is acceptable, but conservation or preservation treatment services beyond stabilization are costs that should be assumed by the organization.

Q. This might have already been covered but, are the grants funds restricted in any capacity? Can it pay to cover internship support?
A. Yes you can use grant funds to pay salary lines. The budget does have allowed and disallowed costs, you can find that information in the Budget Summary section and Appendix A: Budget of the Applicant Guidelines.
Q. My organization has 3 existing digital collections staff. Could we use grant funds to cover all or part of their salaries (relative to the % of time they spend on the CLIR-funded project)?
A: Yes, if they are spending time on digitizing this project. Make sure you make a case for a fiscally sound project.

Q. Can a portion of this funding go to support accessibility and interpretation of the newly digitized collections?
A.Yes, you can include work for transcription, translation, and other accessibility work. We recommend that you include a clear explanation of why the work is necessary to meet any organizational requirements that you have or to meet the needs of the communities you hope to reach through this work.

Q. To be clear, we can ask for salary as well as project costs such as software, equipment?
A.Yes, you can ask for salary, fringe benefits, and equipment necessary for digitization and the production of metadata including dedicated software and hardware (e.g., storage media) and

re-housing and storage supplies. Items in this category should be one-time purchases. Applicants may request partial funding for items and contribute the remaining funds as shared costs. We encourage exploration of the Budget Summary section and Appendix A: Budget of the [Applicant Guidelines](#) for additional instructions.

Project design

Q. The application permits very specific project lengths - 12, 24 or 36 months. What if your project is expected to be say 18 months?
A. When applying for the program you will need to choose one of the stated project lengths. Sometimes projects are able to finish early due to varying circumstances. When a project finishes early, the project team notifies the grants team via email and we move the project to the final reporting stage.

Q. Maybe I missed it but what is the funding period?
A. Projects must start by January 1, 2025 and be completed by December 31, 2027.

Q. Is in-house digitization allowed?
A. Yes, it is.

Q. Forgive me if you mentioned this already, but is the digitization company chosen by the grant recipient or is there a list of approved/required vendors?
A. The applicant will choose their own digitization company, and some applicants choose to perform inhouse digitization. The [Apply for an Award Page](#) has information on digitization for applicants inclusive of [DLF Digitizing Special Formats Wiki](#) and [Guidelines for Grants Writers Involving Subcontractors and Vendors](#).

Q. Forgive me if you mentioned this already, but is the digitization company chosen by the grant recipient or is there a list of approved/required vendors? Or does CLIR perform the digitization itself?
A.CLIR does not provide digitization and there is no required vendors list. The [Apply for an Award Page](#) has information on digitization for applicants inclusive of [DLF Digitizing Special Formats Wiki](#) and [Guidelines for Grants Writers Involving Subcontractors and Vendors](#).

Q. Would the creation of a public portal to access digitized materials count as a digitization expense? These costs would include website and web interface so the digitized materials are freely available
A. Funding is not limited to digitization, however it should be the core of the project. You are allowed to include transcription, metadata, outreach expenses. We do not have any requirements about where your materials will need to be stored because everyone has such different situations. Since we are looking for sustainable solutions for the organization requesting and presenting the project, the solutions will look much different, depending on your own budget annually and the sort of community that you find yourself representing. In the Allowable Costs for the program (Appendix B: Budget in the [Applicant Handbook](#)), there is room

to request services, which is usually where we see most folks list cloud-based storage options. We don't pay for ongoing storage. So yes, but it would depend on the breakdown of what you're building for that portal. The same goes for pre-digitization processing. You can find more information on allowed and disallowed costs in [Appendix A](#) of our [Applicant Guidelines](#).

Q. Does this grant require contracting with external digitization services or does it allow for in-house digitization work? Likewise, does it allow for temp/PT workers?
A. It does all for in-house digitization. If it makes more sense to your project to perform in-house digitization, you can justify that clearly in your budget narrative and detail. Temporary and Part-Time workers are also an allowable expense in the budget along with any fringe benefits. Reviewers are going to look at your plan and budget and make sure they make sense and provide competitive salaries for your location.

Q. Are there parameters on the ultimate project deliverable? (some grants require the creation of a digital platform, or exhibition)
A. Each applicant, organization and funded project is uniquely different based on the individual project needs and strengths. The ultimate project deliverables will be uniquely tied to your project proposal. Those selected for funding, will submit final reports that must include a file manifest. I would ensure that your project and deliverables are centered in the program's five core values and focused on community centered access.
Q. Does this grant may cover post digitization developments like 3D printing replicas of 3D models ?
A. Yes.

Q. If invited to apply for the second round, is your application more competitive if the accessibility of the collections leads to more community building, public programming, etc. building off of current relationships/partnerships? Or does it focus more so on making once inaccessible collections accessible?
A.The DHC:AUV grant is a highly competitive grant. The independent review panel seeks projects that compellingly tell the story of the collections in the most complete, succinct, fiscally sound ways. Ensuring that your project and digitization plans are articulated thoroughly and your overall project encompasses the five core values (Public Knowledge, Broad Representation, Authentic Partnerships, Sustainable Infrastructures and Community Centered Access) will ensure a competitive application.

Q. Are there specific guidelines or requirements for the storage/accessibility/repository that eventually maintains the digital collections? For example, my collections are at a state university, could a digitized collection from this grant-funded project be stored through the Harvard/HBCU Library Alliance project/site?
A. This sounds like a reasonable way to make materials accessible. We don't have set requirements because all projects are uniquely different. We have basic standards we want projects to meet. We don't dictate what the form of the portal is but we do largely want materials to be publicly accessible once they are digitized. Some exceptions made for private information, culturally sensitive materials etc. We look for long term availability. We don't specifically dictate

how you need to put things online; we expect that to be elucidated in the proposal and the review panel will evaluate whether it's appropriate.

Q. Can the digitized materials be watermarked?
A. Watermarking is not allowed unless for culturally sensitive material that can be well justified. Watermarks and branding are seen as a barrier to access.

Collaboration

Q. Can you collaborate with institutions outside of N. America?
A. No.
Multi-institutional (collaborative projects) must involve at least two eligible U.S. and/or Canadian non-profit organizations.The same eligibility is applicable to collaborating organizations named on your projects as singular projects; they must be within the US and Canada.

Q. Is it recommended/required that the lead applicant institution own/hold the collection? Or could the primary applicant be from another institution, with the holding/owning institution a collaborating applicant?
A. In most instances, all collaborating applicants are holding/owning some portion of the collections. In some cases, the lead institution is operating an online portal (like a state repository) and other organizations plan to host their materials there long term. So, if you're not contributing materials to be digitized, I would look at how your organization will be contributing significantly to the project overall, like a long-term access model.

Q. We are interested in digitizing colonial records created by a foreign colonizer but presently held by NARA. Are foreign collaborators (government archives, universities, etc.) allowed?
A. No. Multi-institutional (collaborative projects) must involve eligible U.S. and/or Canadian non-profit organizations.The same eligibility is applicable to collaborating organizations named on your projects as singular projects; they must be within the US and Canada. In addition, all nominated materials must be owned and held by an eligible non-profit, academic, independent, and community-based organization in the United States, or an associated entity, e.g. the Commonwealth of Puerto Rico or American Samoa and Canada.

Q. Are we able to apply for funding inter-institutionally? Our organization partnered with U of Chicago's South Side Home Movies Project and UIC Special Collections to preserve the ephemera of the Filipino American Historical Society of Chicago. Some of these materials include analog films, photographs, documents and newsletters from over the past century. Is it possible to apply these University affiliations under one umbrella??
A. From our perspective, if under the same fiscal entity and both meet qualifications for eligibility, yes. It is up to the institution to manage the grant administration for that, like dual department budgets. In this scenario that would be the responsibility of the University of Chicago to manage.

Q. My entire collection is unprocessed but rare and as the only librarian, can the collaborator be a representative from Ithaka, they would help write the grant and provide any support I need since I am a staff of one? Would that be acceptable?

A. You as the sole librarian–what's the organizational affiliation you're working with? If you're not working for an eligible nonprofit, you wouldn't be able to apply as a collaborator with ITHAKA. As an ed nonprofit, they are eligible. They could look at hiring you as a contractor. But unless you are an eligible entity, you cannot apply as a lead applicant or as a collaborator. All applying orgs have to meet the eligible criteria.

Q. I am an independent collector that has been digitizing rare lowrider print media at lowriderfever.com. What would be the suggested approach to working with a non-profit to help fund this work? As a contractor of the org?

A. Please keep in mind that all nominated materials must be owned and held by an eligible non-profit, academic, independent, and community-based organization in the United States, or an associated entity, e.g. the Commonwealth of Puerto Rico or American Samoa and Canada. Any materials that were born-digital or have already been digitized should not be nominated for migration to other digital formats through this program. I would also reiterate that this program is only open to nonprofit, academic, independent, and community-based organizations in the United States, or an associated entity, e.g. the Commonwealth of Puerto Rico or American Samoa and Canada that collect, preserve, and share rare and unique materials with the general public. If the non profit organization is the holder of the nominated materials and interested in the DHC:AUV program, they are eligible to apply for the program and hire the digitization vendor of their choice.

Q. If a nonprofit history organization that holds the non digitized material wants to work with a university who can do the digitization and interpretation work on their behalf and then make it available back to the organization, can the university (with more experience and resources) be the lead applicant or would the nonprofit holding the materials need to be the lead applicant? Or would the nonprofit need to be the lead applicant?

A. If ownership of the materials has been transferred to another organization, this seems like a project that would benefit from collaboration. The holding organization should likely be the lead applicant organization as they would be best able to develop plans for digitization and dissemination of the materials. If the donating organization would have a really critical role in the project, they should likely be a collaborator or partner on the project. In this case, it could be that the smaller organization is the applicant with the University acting as a vendor for the applicant. Or, it could be a collaborative project with the smaller organization as the lead applicant and names the university as a collaborating organization that contributes more significantly to the applicant organization (ongoing storage, access, hosting repository of the materials, etc.)

Q. I manage a digitization project of a library collection on behalf of the Navajo Nation and the Navajo Nation Department of Water Resources (they own the collection) (US Gov agency). In addition to this partnership I work at a non-profit Law Library (University) and we work with the Law College and other Indigenous focused programs on the campus. We partnered with a non-profit organization doing the digitization. Does this collaboration qualify?

A. Yes.,as long as all collaborating organizations are nonprofit, academic, independent, and community-based organizations in the United States, or an associated entity, e.g. the Commonwealth of Puerto Rico or American Samoa and Canada that collect, preserve, and share rare and unique materials with the general public. Federal, state, provincial, territorial, municipal, tribal, or indigenous government units may also be eligible, provided they can present evidence that collecting, preserving, and sharing rare and unique materials with the general public is part of the purpose and normal functioning of the unit. Government organizations should email hiddencollections@clir.org and confirm their ability to demonstrate eligibility prior to preparing and submitting a proposal. In addition, all nominated materials must be owned and held by an eligible non-profit, academic, independent, and community-based organization in the United States, or an associated entity, e.g. the Commonwealth of Puerto Rico or American Samoa and Canada.

Q. Are non collaboration projects less likely to get funded?
A. No.

Review Process

Q. How many initial applications are usually accepted to move forward with the final application?
A. With the first cohort, approximately 50% of the applicants were invited to move forward to the final application phase. We are typically able to grant 15-20 awards per cycle.

Q. Projects are encouraged to collaborate, but don't need to be. Is this item judged in your rubric or not? If yes, will collaborative projects have an advantage against others with no collaboration?
A. Projects are encouraged to create authentic partnerships that foreground meaningful engagement with the underserved communities whose stories the source materials tell, and that build inclusive teams across institutional and geographic boundaries. This is slightly different from collaborative projects. Some organizations may find it helpful to add other organizations as official partners (collaborating organizations). When we think about collaboration with an organization on the proposal, the collaborating organization should either be providing materials or digitization as part of the project, and/or are having a significant contribution to making your digital assets available and accessible after the digitization work is done. Those are the two most likely scenarios that participating in the intellectual property agreement signature process are important for this project. Think about listing collaborators as folks who will be instrumental in guaranteeing the digital deliverables of your project. There is no preference given to collaborative projects in our assessment rubric. You can find additional information on the rubric in Appendix B of the Assessment Rubric at the bottom of page 25 in the Applicant Guidelines.

Q. About how many projects can receive funds in this grant period?
A.It is difficult to determine final funding percentages, as they vary depending on the amount of final application submissions and funding amount requests. We typically award 15-20 projects per cohort.

Q. For projects that pass the initial application, what is the deadline for the final application? And when do you anticipate notifying successful grant recipients?
A. The deadline for those invited to submit a final application will be May 8, 2024. We anticipate notifying awarded projects in August 2024. Funded projects will start January 1, 2025.

Q. Thank you for speaking about how many applications are invited to the second round. Of the roughly 50% moved on to the second round, what percentage do you expect to be funded? (ie, is an invitation to the second round a pretty good indication that the application is likely to be funded, or is the second round as competitive as the first?). Also, is feedback provided on applications?
A. I don't have direct statistics, my recollection of the overall numbers is that last cycle approximately 50% advanced to the final stage and our funding rate was a little under a third. This grant program is highly competitive. We do provide support for those applications invited to the final stage that will give you more direct assistance in building out your application. Review panel feedback is provided during both the initial and final review stage. Review panel provides notes on every application they read and those comments are passed on to every applicant.