

Digitizing Hidden Special Collections and Archives: Amplifying Unheard Voices

Applicant Webinar
October 11, 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](#)
- [Webinar Survey](#)

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 October 11, 2023 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 hidencollections@clir.org.

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[General](#)

Q: If we are part of a university, should we be contacting our research office to submit the application, or should the PI's submit the initial application?

A: This decision should be based on the individual needs of the organization submitting the application. In some instances the research office may be the optimal choice to submit the application. Often we find that the Principal Investigator (PI) is the chosen candidate to submit the application because they may be in a better position to tell the story of the project. While we can accept proposals from anyone from an eligible organization, for universities with research

offices it is never too early to start a conversation to be sure you are adhering to local requirements and procedures. Keep in mind if your application does advance to the final application process we do ask for institutional contact information in the budget detail. That requested information is typically someone from the research office.

Q: If digitizing is already underway will the grant cover the cost of cataloging, developing metadata, database development, and public access interface?

A: No, not if the materials are already digitized. We do not fund descriptions of born-digital materials or software development unrelated to funded digitization activities.

Q: We are a community museum that is an institution of the city. We are supported by a registered 501(c)3 non-profit founded to support city entities and operations. If the non-profit applies for the grant, can it cover digitization of materials held in the city's collections?

A: If you hold the city's collections within your museum and are a registered 501 ©3 nonprofit you fit the eligibility criteria for the grant. You must also be the owner of the city's collections.

Q: Our development department usually writes and submits the grant proposals. Can we still do this, or must it be the PI?

A: It's fine for the development department to submit the application. If advanced to the final round and awarded funding, we do recommend that you transfer ownership of the SMAApply account to the Principal Investigator. The SMAApply application space will also be used for your reporting requirements.

Q: We have a digital born collection but need help with long term storage and making the collection accessible to the public. Do we meet the requirements of this grant?

A: Unfortunately, no, We do not support the reformatting and description of born-digital materials at this time.

Q: If an organization has an international and US presence and is also aligned with a US based institution, what proof is needed for the organization, and should we consider bringing in the US based institution?

A: The grant is opened to any US or Canadian nonprofits or organizations. It would be helpful to know the details in this case, so please write to us for confirmation. Generally it is helpful to involve eligible organizations that own IP and/or hold nominated materials or would be committed to making digitized materials and metadata available online.

Q: Is an eligible organization (that holds the documents) one that meets the same non-profit requirements as our organization or is that different? Thanks so much!

A: An eligible organization is a nonprofit, academic, independent, and/or community-based organization 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. The same requirements apply to any officially named collaborating organizations.

Q: If an organization has an international and US presence and is also aligned with a US based institution, what proof is needed for the organization, and should we consider bringing in the US based institution?

A: You will be required to provide your EIN or IRS determination letter to provide proof of nonprofit status in the United States from the IRS. For more clarification contact us via email at hiddencollections@clir.org.

Q: We have a funded conservation and reclamation project underway until 2025. Can this be a part of this project?

A: We will need more information to be able to answer this. If the components of the scope of what you're doing fit the requirements of the program, possibly, but we need more information. You can, generally speaking, use a DHC grant to fund one phase of a multi-phase project. Conservation and reclamation are outside the scope of the DHC program, so presumably you would be requesting funds for digitizing materials conserved or reclaimed through previously funded efforts.

Q: If the materials are based within the US/Canada but we have people working on the project outside of the country, can the funding be used to pay for them or do we have to limit it to people working within US/Canada?

A: Applicant organization must be based within the US or Canada. You cannot have named collaborating organizations outside the US or Canada. You can add salaries to your budget and these may be people working outside the country, if the eligible applicant organization can legally employ them. For example., they could be working in advisory roles on your project. You would need to explain that in a way that makes sense to reviewers and keeps your project competitive. Funding is received by the lead applicant organization and CLIR pays the full amount awarded to that recipient organization and does not dispense parts of the award to collaborating partners or other entities.

Q: If we are applying as a university, and if we are awarded a grant, could we offer some digitization services to a designated non-profit? (for example, we get funding to digitize our collections, but would like to help a local cultural center here by digitizing a box or two of their materials)?

A: The owner of the nominated materials should be an applicant or a collaborating partner. It would be better to pursue a collaborative partnership with the organization that holds and owns the nominated materials. In general collaborative proposals are more competitive so it's a good idea to start with that plan in mind if that's what you envision. If you do submit individually and are awarded funding; adding new materials to your project from another organization may or may not be possible through a modification request. The possible addition of new materials would have to fit within the original project scope, be digitized at the same standards in the original proposal and have no known rights, ethics and reuse issues. It would be more difficult to

add materials owned by someone not party to the original project, so we would definitely encourage you to make something like this part of your plan from the onset.

Q: Is it safe to assume that small projects following a post-custodial model are not a good fit for this grant?

A: Our minimum grant is \$50k, so if your project has \$50k worth of costs it still may be eligible. In terms of the post-custodial model, we'd need to have a discussion, because our program is technically designed to assess proposals and administer projects to digitize materials that are owned and held by the grantee organization and their partners. The intent of this requirement is not to exclude post-custodial efforts but instead to make sure invited proposals are as competitive as possible and that funded activities can be assessed to be legal within the program's currently lightweight administrative processes. Notions of ownership are complex and culturally specific so we are trying to figure out ways that we can accommodate post-custodial models in certain circumstances. We encourage you to write to email (hiddecollections@clir.org) and let us know what you're trying to accomplish even if it isn't a great fit at this time.

Q: Can materials exclusively in Spanish be digitized?

A: Yes, definitely. While grant proposals must be submitted in English, nominated materials can contain content in any language.

Q: Will this grant be available in the near future? The collection I wanted to digitize is currently being digitized by another entity. The collection in mind was the collection of Dr. Eva B. Dykes, a graduate of Radcliffe College (an affiliation of Harvard University). She was the first Black woman to complete the qualifications for a Ph.D.

A: Currently we don't have any information regarding future cycles of this program. However, we don't anticipate supporting the re-digitization of collections in the future-if this is what you are inquiring about. The type of materials you mention would certainly fall under the umbrella of "Amplifying Unheard Voices," theme, as such, a complementary digitization effort in the future could well be eligible. We recommend signing up for our [CLIR's Grants and Programs Newsletter](#) to stay informed on upcoming funding opportunities.

Q: The initial application guidelines say 170(c)1 organizations are eligible. May city-owned entities (museum and archives) apply directly, or should we use a 501(c)3 fiscal agent?

A: Either is acceptable.

Q: Can we apply for a CLIR grant and also apply to another funder for some of the costs?

A: Yes. However, in order to accept multiple related grants you would need to assure each funder that the activities supported by one grant did not overlap with the other. In other words, you would not be accepting money twice for the same expense. If you are applying for support for the same activities from two different funders and receive support from one funder you would simply need to withdraw your proposal from consideration for funding through the other. On the other hand, if you applied to CLIR for help with digitization of materials you already hold and to another funder for support for doing research with those materials or for bringing new materials

into the collection, it might be permissible to hold two concurrent grants related to the same collection. Or CLIR might fund the digitization of an a/v component of one collection and another funder the digitization of print or newspaper materials from the same collection. In those cases the two projects would clearly be complementary without the deliverables or costs overlapping.

Q: We have microfilm for our city newspaper from 1934-2004. The city newspaper is no longer a viable entity and we have the only copy of this newspaper. Is this a project that could be proposed for the CLIR grant?

A: Probably. We would need to know more about your organization. The materials are appropriate in terms of format and scope and would be considered “hidden” but we would need to know more about how the project would “amplify unheard voices” and meet our core values. We recommend emailing the grants team at hiddencollections@clir.org with a more detailed explanation and response.

Q: Is the digitization of things like buildings or objects in augmented reality and/or for a digital collection of them online eligible?

A: This argument can be made for materials that are owned and held by the applicant organization or their collaborating partners. Previous projects have digitized 3D entities—costumes, bugs. I don’t recall that we’ve done buildings—probably because these are not typically owned by eligible organizations who want to digitize them. You would need to make an argument that clearly identifies the materials to be digitized, the materials to be created, and the rights applicable to each. Augmented reality might be beyond the scope since it would involve scholarly interpretation and not straightforward digital capture and access.

Q: Is vhs and older forms considered non born digital? We will need to digitize these materials to make them usable.

A: VHS is an eligible format for digitization. Most forms of obsolete a/v media are eligible but it’s always good to write to program officers at hiddencollections@clir.org to check.

Q: We are looking to compile and house archival items housed in several archives across the Northeast, all connected to the American invasions of Iroquoia in 1779 and the dispossession that followed. They are not housed in one place, and they are not controlled by any of the groups involved in the project. I am also interested in expanding the narrow definition of archives. There are more monuments, for example, to the Sullivan-Clinton campaign than there are for any other event of the American Revolution. These monuments--which are "texts" broadly construed--can be digitally brought together in one place with other documents to create an online archive that talks back to these often racist objects. I worry that the organization's definition of "archive" is too narrow for us.

A: We don’t recommend applying to this program for support to build collections—just to digitize collections already owned and held by partners. The scope at this time is too narrow to allow this kind of work.

Core Values

Q: The materials in our collection are very rare, but we cannot say with certainty that they are unique. Are we still eligible for this opportunity?

A: You should be able to make a case that your collections amplify unheard voices and that your project exemplifies our five core values. We would recommend doing some research online to determine that materials you are proposing to digitize are not already easily available somewhere else before proceeding. In the past, proposals to re-digitize materials or to digitize published materials already digitized by others have not been competitive projects nominated for funding. Sometimes a collection of materials may be considered unique in aggregate even if individual items are not always unique, so the degree of uniqueness a project demonstrates is something a reviewer must judge for themselves. Our website has additional information on the program's [Core Values](#).

Collections

Q: What if listing our collections and collection information in “What materials will you digitize?” is over 500 words? Can we provide an attachment spreadsheet with the full collection information?

A: In the initial application phase we are not requiring that level of detail. We have purposely trimmed it down to make the initial application process less burdensome. You must adhere to the word limit within this form for the initial application. If invited to the final application phase you will be able to include a more detailed list of your collections.

Q: I am working with a school archive/museum in an exceedingly rural area. It includes a mass of information about women and the rural poor, but also contains artifacts from indigenous people of the area and a large collection of natural history artifacts. The collection is accessioned, but mostly uncatalogued. Our goal is to make the entire collection accessible to those beyond our area/region. Would we need to segregate the natural history components that are unrelated, or would it potentially be acceptable for us to continue with our goal of digitizing the entirety of the collection?

A: It is not required that you focus squarely on closely related materials only, however we have found that applicants can generally put forward a more compelling argument for funding if the project has a thematic consistency that aligns with the goals of the Amplifying Unheard Voices call 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](#).

Q: We have a large TV collection. We would like to focus on the digitization of materials related to a series of events that are covered in the collection. Would a proposal like this potentially work? or does it need to be for a full collection?

A: Yes. a proposal like this could work. In our experience, projects are curated in a myriad of ways. Ensure the nominated collection you are proposing is cohesive and the amount of work you have to do is justifiable given the budget. As a reminder, be careful to consider the rights of all parties involved with the creation of the works, since you would need to demonstrate in the proposal that you understood these rights and were considering them in your plans for capture and access.

Q: How much detail do you need about the items to be digitized for the initial grant submission. Our collaborating community organization has boxes that contain its history and the history of African Americans in the city and we will not be able to list everything to be digitized by our Nov 1st submission. Can we still send in an initial application?

A: In the initial round we recommend you have a general idea of what the collections are (i.e., what's in the boxes, what kind of shape they are in). We know there are often surprises once the project begins. The reviewers like to see that you have a general understanding of the nominated materials so you can create a digitization plan and project plan based on that estimate. If your application advances to the final round you will be expected to give a more detailed collection list. .

Q: What type and how much information in this initial phase of the application , will we need to show in terms of scope and size of the collection?

A: In the initial application, the collection information is limited to 500 words. You are free to input whatever progression of detail you have available to you. For example, that may include item numbers, linear feet, number of boxes, all applicable measurements are acceptable levels of detail at this point. As much information as you can provide at a surface level but we don't expect you to have complete collections details in the initial application phase.

[Rights, Ethics, and Re-use](#)

Q: Hello! Thank you for this opportunity. I have a question regarding the requirement that organizations own the materials submitted for digitization. In our case, the collection we seek to digitize consists primarily of artworks. The collection was abandoned, efforts were made to return individual artworks to its creators, and later the unclaimed works were transferred to our organization. We are now the sole custodians of this collection and are authorized to care for it and to use it in accordance with our mission. However, the artists have the strongest claim to ownership and we will return works to any individuals who make a legitimate claim. Will this circumstance disqualify us from consideration?

A: We do have a requirement that materials are owned and held by your organization and any named collaborating organizations. In this case, because the works are "orphaned" I can't say this would absolutely disqualify your project. We would probably advance a proposal like this to review and get our IP reviewer's opinion on the situation. Reviewers would like to see that you

have a handle on the rights, ethics and reuse limitations for the materials you're proposing and that you're making reasonable efforts to engage with outside rights holders in conversations about the disposition of their works and copies of their works. We do use an independent review panel and the IP specialists will need you to clarify that you understand RER and that if there are issues you have policies in place in case there are issues that may arise from copyright holders. In short, these kinds of edge cases don't necessarily disqualify you, but you want to make sure you can make a compelling case. This is a highly competitive grant and if reviewers perceive the legal justification for the project to be too shaky or risky it is unlikely to be funded.

Q: The digitization project will be made by our organization. We are planning to have the digitized collection online with an agreement with a local state university. Is this acceptable?

A: If you have a deed of gift, this will be analyzed by our IP lawyer for Rights, Ethics and rEuse questions.

Q: I previously asked the question about ownership. Is it possible to provide supporting documentation for your IP team to assess, such as our Asset Transfer Agreement?

A: The inclusion of supplemental documents is allowed in the final proposal round. In an initial proposal it is sufficient to mention that you have this evidence in hand and that it will help you demonstrate how the work you are proposing is both legal and ethical.

Q: If we own and hold materials, but copyright belongs to someone else, can we budget for a copyright specialist?

A: That is not an allowable expense within the parameters of the program. You would have to incur it as an institutional cost.

Q: Our collection is privately owned by the collector. The collector has signed MUS saying their intention is to repatriate the materials to the source communities. Can the costs of repatriating the collection to the First Nations communities, and establishing a customized digital archive that incorporates the cultural property needs of the First Nations be part of the grant budget? We anticipate working with communities to customize TICK labels and would like to fund this through the grant.

A: This is probably outside our scope since the materials are privately owned but we would encourage writing program officers at hiddencollections@clir.org with details to check. If there is a way to establish a collaborative partnership between eligible entities that would (together) own and hold the materials and have good standing to determine the course of action for repatriation it is possible it could work. However, in situations like this the amounts required to support negotiation, partnership development, and collections assessment might be much greater than the amounts needed to undertake the digitization and create the digital archive. In those cases, the scope of our program might just be too restrictive to cover all that is needed.

Q: If I hold the copyright for the collection and/or have developed IP to accelerate the digitization process, do I relinquish those copyright protections by receiving a CLIR grant?

A: No, there is no transfer of copyright or ownership of the digital materials to CLIR if you are a grant recipient. CLIR and the Mellon Foundation just expect a non-exclusive license to

participate in the preservation of IP should the digital deliverables created through the project be abandoned in the future. There are expectations for creating access to project metadata and content online but the ownership of IP remains with original owners. Any IP connected to software products or code developed through project funds would need to be anticipated in a Rights, Ethics, and Re-Use statement and any plans for licensing and/or monetizing this IP made clear and you would need to adhere to those plans in the future as part of the grant agreement. Plans to charge fees for access to high-resolution content or license software created with grant funds could put the competitiveness of a proposal at risk but they are not strictly disallowed.

Budget and Finance

Q: In the initial application, the question states how much funding we are requesting. At this time of initial application, we don't need a detailed budget, correct?

A: During the initial application process we only require a budget narrative, that will include your best estimates for your project. We understand that you may not have vendor quotes or know the exact collection numbers for your project. Providing a sound budget narrative and template will make your application stronger and more competitive for reviewers. Explain the budget narrative and expenses you expect to incur in a way that will make sense to our review panel and reinforce your story about what you're proposing to do.

Q: So the grant includes both costs for digitization by a vendor and costs for digitization in-house, I understand.

A: We allow the applicant to make the choice of digitization by vendor, or in house, or a combination of both. We understand that each unique organization, project and nominated materials require an unique set of circumstances for project completion. Our [Recordings at Risk](#) program requires the use of an outside vendor.

Q: Are costs related to translating the collection materials into English allowable?

A: Yes, transcription and translation and other metadata costs are allowable. 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. but digitization should be the bulk of the cost..

Q: We are working with old documents held by the National Archives in Washington DC and St. Louis. We already know a percentage of documents will require conservation. This will require hiring NARA-approved conservationists. Would this hiring cost be covered by the grant?

A: You can include salary and wage expenses to the grant. However, conservation activities should be limited to only what's necessary to prepare the items for digitization. This shouldn't be the bulk of your budget. We would strongly encourage making NARA a collaborating partner on this grant if possible, since if they don't participate in the development of the proposal and weigh in on its feasibility they could elect to refuse access to the materials.

Q: So just to be clear, the grant will cover digitization and metadata creation, but not processing (arrangement and description) and preservation such as rehousing and acid-free boxes and folders?

A: A limited amount of arrangement, description, and rehousing may be permissible but the bulk of the project should be focused on digitization and metadata creation. You can find more information on allowed and disallowed costs in [Appendix A](#) of our [Applicant Guidelines](#).

Q: Will the grant cover the costs for purchasing photographic equipment/scanners to be able do the digitizing in-house?

A: Yes, those are allowable expenses. Keep in mind that the supplies and materials expenses have a \$10,000 limit to these costs. You can find more information on allowed and disallowed costs in [Appendix A](#) of our [Applicant Guidelines](#).

Q: A large part of our project involves raising awareness around the importance of submitting materials to paint a full picture of an underrepresented community. Can funds be used for the outreach efforts needed to expand the collection, or only to digitize what already exists in our possession?

A: Requests to digitize materials not yet in-hand have not been competitive in the past so we would advise being careful to make clear to reviewers that this is not what you are doing. It would be best to focus on digitizing what currently exists to keep within the program's scope. Outreach connected with what you have digitized could be designed in such a way to attract future donations. To avoid confusing reviewers and create a competitive application, we would not recommend a project proposal to digitize materials you do not currently own and hold.

Q: If part of the collection has been digitized, can we apply for the remaining collection?

A: Yes, just be clear in the proposal that you're requesting funding to digitize and make accessible the materials that remain, and not those already digitized.

Q: Our project involves digitizing historic song recordings (from Hawaiian bands after the overthrow) to be made available to the public in our online music archive and song index. Can our scope of work and budget include migration and hosting on this online platform?

A: You can include migration and hosting expenses in your budget. However, keep in mind that those expenses can only be included during the grant period only (1-3 years). After your project end date your organization will be required to fund those expenses.

Q: Can we include the salary costs of hiring a digitization assistant?

A: Yes, salary and fringe benefit expenses are an allowable cost. You can find more information on allowed and disallowed costs in [Appendix A](#) of our [Applicant Guidelines](#).

Q: Can we ask for a percentage for overhead costs?

A: No. Overhead and administrative costs are indirect costs and not allowable within the program; this has been a requirement of CLIR's parent funder, the Mellon Foundation. See

[CLIR's policies page](#) for documentation about this policy, if you need it to take it to a university research office to argue for permission to apply.

Q: We have a collection of taped interviews of tribal members who have since passed. We would like to gift a copy of the digitized interviews to family members. Can the grant pay for these gifts?

A: This is a good idea and could be considered part of your outreach. You'd have to explain it in your budget but I think it would be received as an example of creating an authentic partnership, since all partners would be receiving benefit from the work. As a reminder, be careful to consider the rights of all parties involved with the creation of the works, since you would need to demonstrate in the proposal that you understood these rights and were considering them in your plans.

Q: When you say that the digitization must be the bulk of the request, how does that work with needing to hire someone to manage this project for a couple of years (like a post-grad)? Salary and benefits would be more costly than the actual digitization.

A: Are the people managing the project doing in-house digitization? If you had a proposal where the salary lines heavily outweighed the digitization lines and none of those people were involved in digitization, it would raise questions for the review panel in terms of the structure of the budget. However, all digitization projects require management, quality assurance, metadata creation, and ingestion into access and preservation systems, so all of these kinds of work would be considered part of digitization—not just capture.

Q: For materials that include audio, can transcription costs be included? transcription would enhance digital access by supporting captioning and making digitized items searchable

A: Yes. We would just encourage incorporating automated forms of transcription as much as possible so you can focus on maximizing the amount of content you would make available.

Q: Is customization of a Content Management System to house the digital collection eligible?

A: We allow some software costs and some salary costs. Ongoing subscription costs that would extend beyond the term of the grant are disallowed. A one-time retooling of your portal would be eligible. You can find more information on allowed and disallowed costs in [Appendix A](#) of our [Applicant Guidelines](#).

Q: We understand that storage for the long term site cannot be included in the grant, however, can professional design for the site be included in the grant (masthead, logo, etc) thanks!

A: Yes if you can argue you need grant funding for this work and that it is necessary for the project, one-time costs like this can be included in the project budget. As a reminder, you can find more information on allowed and disallowed costs in [Appendix A](#) of our [Applicant Guidelines](#).

Q: We are a nonprofit working with the Hawaii State Archives. HSA houses the collection and will digitize the materials, while we would oversee the project, interface with the families and descendants of the musicians in the recordings, lead the transcription, translation, and metadata

creation, and make the materials available online through our digital archive and index. If the HSA would do the digitization as an in-kind service, how could the budget reflect that the digitization will comprise the bulk of the work?

A: Please write to us with more details so we can give a better response. In the budget narrative you can provide estimates of in-kind contributions from HSA or any other project partners so that reviewers could take that into account when estimating the overall monetary value of the project. From this description our assumption is that you would need some grant money for staffing for project oversight and for gathering information from families to incorporate into metadata, and for compensating family and descendants for their contributions. Project management and metadata creation are both considered part of digitization work in addition to digital capture so there may not be a challenge here. Transcription and translation can be considered essential for creating access depending upon the nature of the material, so that, too, may be considered by reviewers as core to the project rather than a “value added” activity.

Q: For clarification on the answer to this question “Can you mention some type of community activities to foster the use of the digitized collection?” — Can you elaborate on funding vs mentioning? - Can funding be used for this?

A: Funding can be used for outreach activities, such as programming, webinars, community events highlighting your collection. You can find more information on allowed and disallowed costs in [Appendix A](#) of our [Applicant Guidelines](#).

[Project Design](#)

Q: Does CLIR allow redaction of private information in the digitized files or digitization of a private/non-public collection?

A: We appreciate the need to protect culturally sensitive or personal information. We do have restricted access options available and have funded such proposals in the past. You’ll need to explain the rationale for restricting access to content and to metadata. You will need to distinguish your strategies for content from those that apply to metadata. Just be aware that because of the program’s emphasis on contributing to public knowledge it is very possible that proposals that anticipate creating access to small groups may be less competitive than proposals that envision broad access. Proposals to digitize materials related to indigenous or particularly vulnerable communities (incarcerated, refugees, etc.) are exceptional cases; for those, reviewers will look for “community-centered” strategies that document the histories of those communities without creating opportunities for harm, cultural appropriation, or violations of cultural norms.

Q: Can you explain more about how metadata components to projects need to be secondary to digitization components? If our project is to scan the materials then describe them is that allowed? Thank you!

A: Metadata creation is a part of digitization. Collections processing, transcription, translation may be considered either tangential/value-added or essential to the project depending upon the nature of the material and the circumstances of the organization. We do not exclude people

from consideration who ask for large amounts for non-digitization activities, however, be sure to reflect why this request is essential for creating access to the materials you are proposing to digitize.

Collaboration

Q: For a collaborative project between five institutions do each of the 5 teams need to identify a PI on the application?

A: You can have up to 3 named Principal Investigators (PIs) on any project. A principal investigator is not required for each named collaborating organization.

Q: Can you talk more about how we should write our authentic partners into the grant if they are not an official collaborating organization? We are interested in working with some tribal consultants on part of the project, but the materials are held and will be digitized by our institution.

A: Review panel looks for things like using tribal consultants, we frequently see the use of a tribal advisory board, honorariums for something of that nature are allowed within the context of the program. The review panel prefers to see direct engagement with communities and to see people rewarded equitably for their work. If you intend on putting together an advisory board or engagement process, it behooves you to include these expenses to create a competitive application. Keep in mind, if you intend to pay someone an honorarium or as an advisory board member, they cannot provide a letter of support for your application.

Q: Our project is a collaborative/ partnership of a wide range of community members and scholars; there are perhaps 35+ of us from different community, non-profit, and scholarly vantages — but not necessarily representing those organizations. Are there strategies you can recommend to lift up the partnership elements within our organization?

A: We need more detail about your actual projects, but in our first cohort UC Berkeley did a project on the COVID pandemic in prisons and used a variety of community organizations to highlight the inequities faced by incarcerated people. Used scholars, community members, families. You can find more information on this project on our [Funded Projects](#) page. Utilize your outreach deliverables to tell a compelling story of why your project is important and how it has been grounded in authentic partnerships in which all parties have a voice and in community-centered access that prioritizes the needs of the people most personally connected to the materials. You can find more information on authentic partnerships in the frequently asked questions area on our [Apply for an Award](#) page.

Q: Can you mention some type of community activities to foster the use of the digitized collection?

A: We've seen film festivals, open houses, dialogues between organizations, universities, families and the communities represented in the collections. Make sure that if your organization is not staffed and led by the communities represented in the collections, that you center them in

any planned outreach. You can find more information on authentic partnerships in the frequently asked questions area on our [Apply for an Award](#) page.

[Review Process](#)

Q: If we don't hear by February 19, 2024, do we assume we are declined, or will you also communicate declines?

A: We communicate all decisions to every applicant whether they have a technical disqualification, advance to the final round or not. We also pass along reviewer comments to everyone regardless of the outcome.