Sharon Burney: Hi everyone, welcome to the Q& A session. It's gonna be all about CLIR's Digitizing Hidden Collections: Amplifying Unheard Voices program. I'm Sharon Burney and I'm a member of the Grants Team. And today we're here to answer your questions about the currently open call for applicants to cohort to the Digitizing Hidden Collections: Amplifying Unheard Voices grant program.

Alyson Pope: This is going to be a relatively informal session. So we don't have a long presentation prepared. We want to share just a few slides to help you navigate this platform, get to know our team and understand where to go for additional information. If you haven't yet, we'd love for you to introduce yourself in the chat. Tell us who you are and where in the world you live as we get rolling, remember to change the chat box from to panelists to to panelists and attendees.

So to start off. We want to share some notes about how you can use zoom. During this session a live transcript is being generated if you'd like to utilize it. To turn on this feature, click the CC live transcript button at the bottom of your Zoom window.

Because so many of you have joined us today, which we're super excited about, attendees will be muted throughout the presentation. However, you're welcome to use chat for general introductions and conversation. 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 in order to send a message to everyone. Remember to change the default from all panelists to all panelists and attendees.

Because of how busy chat can get, we ask that you use the separate Q&A box to ask questions today, which can be opened the same way as the chat box. You can submit questions at any point during the webinar, and we'll do our best to answer them at the end of the session. If you're following along with those questions as they come in, you can upvote them. If they're similar to your own, to let us know that it would be helpful to you to have them answered live.

If we don't have time to get to all of the questions, we'll write up responses to the remaining ones, and post all of the answers within the next few days alongside the session transcript, the Q&A session recording and transcript will be made available on the apply for an award page of our website by the end of next week.

Sharon Burney: CLIR's work is accomplished by a relatively small staff of about 20 geographically distributed individuals with the greatest concentration of us in the DC area where our headquarters are located. Today's webinar is led by the CLIR Grants Team with administers, which administers CLIR's active regranting programs, we offer support for the entire rant cycle from application to final report.

We'll do quick introductions of the group so you know who we are and how would be participating. Today I'm going to start with myself. I'm Sharon Burney. I'm a Program Officer, and I'll be contributing to the presentation and the question and answer, and I'll move it over.

Alyson Pope: I'm Alyson Pope. I'm also a Program Officer based in Pittsburgh, Pennsylvania, and I'll be contributing to the presentation and question and answer.

And we also have our Managing Director, Louisa Kwasigroch, providing Zoom logistics and Q&A support with us today from Chicago, Illinois.

Sharon Burney: We're also being assisted today in the question and answer section with Christa Williford and Lizzi Albert. So we thank them for assisting us today.

So as a reminder from our introductory webinar, we want to direct everyone again to the applicant handbook. This is perhaps our most essential resource. The handbook combines instructions and insights into the program and its application process.

The handbook also serves as a space for you to draft responses to questions prior to adding them to our online grant platform links to a view only Google Doc, as well as to generate a copy, are posted on the applied for an award program page. An updated version of the handbook will be shared with those invited to submit a final application to the program, and you can find project summaries from the recipients of Cohort One in our Funded Project section on our Apply for an Award page.

Alyson Pope: At our September 14th Applicant Webinar, we received over 80 questions and made sure to answer, capture and answer all of them in writing, even if we couldn't get to them all at the session. These are all organized by topic, and you may find some of the answers to your questions there. We'll put the link in chat, and we will be doing something similar for today's session.

Sharon Burney: Yeah, in the weeks since we first shared the applicant handbook, some questions have come up on a regular basis. We're gonna start by addressing a few of those reoccurring questions as well as some things that were asked via the registration form from this session. And then we're gonna dive into the Q&A submitted for today's session.

One of the first questions we get repeatedly, are small organizations eligible for this grant, and how do we know if we're eligible? To be eligible to apply an organization must be located in the United States or Canada and fall within at least one of the non profit categories we listed on our website. And if you have questions about the eligibility of specific organization emailing us is the best way to be sure you're eligible. There are no restrictions on the size of an organization, and, in fact, in past cycles, reviewers have been very interested in funding smaller organizations to grow capacity.

Our new Review Rubric relating to the question, Why do you need support from CLIR's program to undertake this project.

And that's on the application.

Alyson Pope: Hey, Sharon, you're breaking up.

Sharon Burney: We thought a lot about equity during this new program's design. And we hope--- okay, let me stop video and see if that helps it.

Alyson, did you want to take the slide?

Alyson Pope: Sure, I'll take this slide. I'll go back over a little bit of what Sharon was saying. If you have any questions about the eligibility of your specific organization emailing us is the best way to be sure you're eligible. There are no restrictions on the size of an organization, and, in fact, in past cycles, reviewers have been very interested in funding smaller organizations to grow capacity.

Our new Review Rubric this year includes a specific question about need correlating to the question, "Why do you need support from CLIR's program to undertake this project?" on the application. We thought a lot about equity during this new program's design and hope this will help reviewers make decisions with these considerations which were less explicit in earlier iterations of the program in mind.

Do the collections we want to digitize need to be about communities or populations in the Us. Canada or North America?

No, the materials nominated for digitization must be owned and held by eligible organizations in the US and Canada. But there is no specific focus on collections relating to the US or Canada. The program has funded projects that focus on historic maps from Japan and manuscripts, going back to the 1700s in the Muslim world and archaeological research in Honduras, a really wide variety of projects that disseminate rare and unique content about populations around the world.

The requirements go back to our eligibility guidelines. As long as the collections are owned and held by an eligible organization in the US or Canada and fall within the thematic focus, they can be nominated for this program.

Do you require a detailed description of existing physical objects or collections to already be in place or done?

No, no minimum level of description is required. However, our reviewers will expect a fair level of knowledge of the size, scope, and condition of the collections, so that you are able to present a compelling and competitive application to the program. In the final application there will be space for you to share completed description if available. In the past this has included links to library catalogs or other content management systems, finding aids and inventories. Such materials help reviewers see the depth and breadth of the materials, and have a better understanding of work that has already been accomplished.

Can we use grant funds to create materials like oral histories? No, this program supports the digitization of rare and unique content. Therefore creating oral histories is not allowable.

What pre-digitization costs can be requested?

Costs related to preparing materials for digitization are allowable, like stabilization of materials, conditioning, packaging, packaging, and shipping them to send to a digitization vendor, or initial metadata creation. The costs related to deciding what to include or not include would not be allowable. Applicants need to know exactly what materials they are going to digitize before completing an application. Grant funds may not be used for any activities undertaken prior to the project start date.

Can we request funding for creating programming about the digitized materials?

Occasionally past recipients have requested and received small amounts of funding for conducting outreach related to their newly digitized collections. But any programming should be modest and strictly tied to connecting the newly digitized materials with potential user communities. Creating a documentary film about the newly digitized collection or conducting a research project based upon data and the collection would be outside the scope of the program.

And our last one, when are applicants notified whether they'll be invited to submit a full proposal?

The timeline is in our program homepage, but we'll share the dates again here in case there are other questions about it, you'll be notified whether you're invited to submit a full proposal by February, 19th, 2024, and then those who do advance will have until May 8th, 2024, to prepare that for submission.

So here is our timeline. Initial applications must be submitted online by November 1st, 2023. We anticipate that all organizations that submit an initial application will be notified if they are invited to submit a final application by February, 19th, 2024. This year we anticipate providing a greater level of support to those organizations invited to the final round to help develop initial applications into competitive final applications. This will involve a number of individuals from CLIR's community, including members of our review panel.

We anticipate making the public announcement of funded projects in August 2024.

Now it's time to turn to your questions. We'll do our best to get through as many as we can and may provide some typed answers if team members have the capacity during the session. Any unanswered questions will be answered in our transcript and shared to our website along with the recording.

I'm going to stop this screen share for now, in case that lowers the burden on our Internet.

Sharon Burney: Yeah, I'm gonna stop my video Alyson in case that's slowing me down. First question, we have this for collaborative project between 5 institutions. Do each of the 5 teams need to identify a PI on the application? No. You can have up to 3 PIs on any project, so you

don't need to name a PI at each of the institutions. You can have anywhere from one to 3 PIs on any project.

And then I'll do the second one. Give you a little bit of break. Let's see.

If we are part of a university, should we be contacting our research office to submit the application? Or should the PI submit the initial application? The PI should definitely submit the application. You have a better understanding, and be able to tell the story of your project in a way that possibly your research office shouldn't. We do ask for on the budget detail that you'll submit for the final application. We do ask for an institutional contact name on that. And usually that is somebody in the research office so that they can look over your budget, detail expenses and information, in a way you probably don't have access to. So, the PI can submit the application.

Alyson Pope: 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?

No, there is no transfer of copyright or ownership of the materials if you are a grant recipient. There are expectations for access of metadata and materials online, but the ownership of the IP remains with the original owners.

Sharon Burney: 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 in the initial application we asked for a budget narrative.

That would be the best estimate. More than likely you haven't gotten your vendor quotes you're not. Sometimes you're not sure of exactly how many materials you're actually gonna be digitizing, because sometimes you have duplicates, or you'll find blank things on in your material selection. So yes, you don't need a detailed budget, but you do need to explain the budget. Detail the narrative of the budget in a way that it makes sense for reviewers. They'll understand that you have a grasp of your project design and the expenses that you're think you're going to occur. So we like the best estimates possible.

Alyson Pope: Here's one right in front of me. If we don't hear by 2/19, do we assume we are declined, or will you also communicate declines? Yes, we communicate to every applicant whether they are invited to the next round or not. And also, if perhaps they have a technical disqualification. We also provide the reviewer comments for every applicant, whether they are invited to the final round or not, unless they are technically disqualified.

Sharon Burney: Here's one, I think this is one we were discussing. 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 art works. 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? We do have a requirement that the materials nominated for for your application are owned and held by your organization. I can't say that this will disqualify you. The reviewers would like to see that you have a handle on the rights ethics and reuse for your materials that you're proposing.

And we do use an independent review panel. And our IP specialist would like to, we would need you to clarify completely that you understand what the rights, ethics and reuse are for the materials, and that if there are issues with your rights, ethics and reuse that you have a takedown policy, or you have a a, a proposed, a plan in place. In case there are some issues that may arise from from copyright.

So I, I won't say that it disqualifies you. If you can explain that to the reviewers. But you want, this is a highly competitive grant. You want to make sure that you have an understanding for that, or that maybe you have other materials that you may be able to propose. That you do have a strong hold on the rights ethics and reuse that you could nominate in this place.

Alyson Pope: I'm gonna take 2 really short ones. So the grant includes both costs for digitization by a vendor and costs for digitization in house? In this program you can, we allow you to make that choice. We have another program where you're required to use a vendor, Recordings at Risk. Hidden Collections, it's up to you if you have the capacity to do it in house. You can propose that if you choose to use a vendor, you can propose that whatever works best for your project is allowable here.

And are costs related to translating the collection materials into English allowable. Yes, we do have some room for transcription and translation. Another kind of metadata costs. The digitization should be the bulk of the request. But there is that is an allowable cost within the program.

Sharon Burney: See if I see another one we haven't gotten to.

I don't see any new ones.

Alyson Pope: Oh, I have some more here. I'll go. In addition to scanning items, is creating an online, finding aid to access, learn about the new digitized collection and acceptable deliverable? Yes, that would be the kind of post digitization processing that is the typical deliverable that we see in these proposals.

Sharon Burney: Are you pulling these straight off the Q&A box? Okay.

Let's see, we're 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 narrow fruit. Conservation is with this hiring be covered by the grant, you can add salaries and wages to the grants.

Preservation should be limited only to what's necessary to prepare them for digitization. So I guess that would be dependent on how many hours you're looking at, and if it's excessive conservation then that might be questionable. But as long as it's to prepare the materials for digitization, there's small costs that can be. It shouldn't be the bulk of your budget. Hope that answers your question

Alyson Pope: Really quickly, I see a couple of you have been dropping questions in the chat. If you can make sure to put them in the Q&A so we make sure we don't miss them.

What if listing our collections and collection information, and what materials will you digitizes over 500 words, can we provide an attachment spreadsheet with the full collection information that is not the level of detail that is being looked for in the initial application phase we purposely kind of trim down the initial application phase to make it less burdensome. So that is a firm word limit for that phase, and you will have to kind of operate within that cut off to describe your collections. If you are invited to the final application phase, you'll be able to put forth a complete list of collections.

Sharon Burney: Digitization is already underway. Will the grant cover the cost of cataloging, developing metadata, database, development and public access interface?

Well, we don't probably digitize non-born digital materials. So if you're proposing to do materials that have already been digitized, those would not qualify. If I'm reading your question in a correct way. It would have to be materials that you have not started digitizing. So yeah, that would be a no, if it's already digitized.

Alyson Pope: We are a community museum that is an institution of the city. We are supported by a registered 501c3 nonprofit founded to support city entities and operations. If the nonprofit applies for the grant, can it cover digitization of materials held in the city's collections?

This is a little bit of a confusing question, but I believe the short answer is, yes. If you hold the museum, you hold the city's collections within your museum. You're a public entity of the city with a registered 501c3 nonprofit. You would fit the eligibility requirements for the grant. And we're, I'm assuming that you hold that the foundation entity also is the owner that holds the city's collections. If I'm misunderstanding, you can type some more in here for clarification. Or you can contact us via email with specifics at hiddencollections@clir.org.

Sharon Burney: Here's one. 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, bring it in the US-

based institution is a little confusing. The grant is open to any US-based nonprofit and Canadian organizations.

They would have to be the lead. Your presence could be all over the world but your 501c3, and your organization that applies will have to be based in the United States, and they should be the people submitting the application.

A lot of organizations may be a nonprofit in the US, but they have an international presence that makes sense. But it's only open to US and Canadian based or nonprofit organizations. And they must be cultural heritage organizations.

Alyson Pope: Our development department usually writes and submits grant proposals. Can we still do this, or must it be the PI? It's fine if your development department writes and submits to grant proposals. You'll do it within our system SM Apply. The one thing is that we ask that you probably transfer ownership of the account within that system to one of the PIs if you are awarded the grant, because that's also the software that we use for reporting, and only the owner in the system will be able to submit reports. So if the development department also does reporting, they may wanna stay in that role. But if the PIs are gonna do reporting, you just wanna make sure within the software, you submit, you shift ownership of the application to them so that they'll be able to submit reports down the line.

Sharon Burney: This is a little confusing, too, is an eligible organization that holds the documents one that meets the same nonprofit requirements as our organization? Or is that different?

So an eligible organization would be one that is a nonprofit organization, is within the United States or Canada, and whose purpose is committed to preservation of cultural heritage. They, you must own, and hold the materials for the applicant.

Now, I think you may be talking about a collaborative project and the collaborative projects. If they're a formal, formal, collaborative project, they would also need to meet those same requirements.

And I'm not, you know. If you want to add more to your question, we might be able to answer it a little better, or once again, you can also email us with the project. And what you're thinking about doing, and more details at hiddencollections@clir.org

Alyson Pope: This is one that comes up, does CLIR allow redaction of private information in the digitized files or digitization of a private nonpublic collection? We do appreciate the need to protect culturally sensitive or private personal information. We do have takedown and limited access or on-site access policies available for institutions with those types of projects. You would need to explain that in your proposal to flesh out why you're pursuing that kind of restricted access. But we have had proposals of that nature funded in the past, when it is warranted by the nature of the materials.

Sharon Burney: Will the grant cover the cost for purchasing photographic equipment, scanners to be able to do the digitization in house? Yes, we do have a limit on the amount of money you can spend on office equipment. That's $10,000. But yes, you can.

Alyson Pope: 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.

Yes, probably, as you've briefly described, that would be allowed. What we mean when we say the metadata components need to be secondary, is that when you make a budget ask of the review panel, we expect the bulk of the budget to be going towards the digitization of the materials. So, for instance, if you needed $10,000 for digitization, but you wanted to do extensive translation that would for some reason cost $30,000, that would be an imbalance between the digitization and the metadata components within the context of this program. So what we're primarily funding is digitization. But we understand that in order for those materials to be useful and accessible, they need other types of processing. But the core ask should be based in the need to digitize.

Sharon Burney: When you say that they digitize-- Oh, you just did that one. Sorry.

Okay, I just went trying to find…

Alyson Pope: Here. I'm gonna grab this one really quickly. That's similar to some of others. We are the stewards of the materials to be digitized, digitized. But we don't hold copyright. The copyright owner has provided us a letter giving us permission to digitize the materials. Will this be a problem? This is similar to kind of the nuance of the earlier question. But if you have a deed of gift that would be up to our IP, the IP reviewers in our review panel to analyze the rights, ethics, and reuse portion of your proposal based on your claim to access to those materials and the documentation that you have to back it up.

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

Yes, you can, but-- Yes, as long as your project, you're not digitizing anything that's already born digital that you're explaining the difference about why this part is a different project than the other. It fits the core values for the Digitizing Hidden Collections, Amplifying Unheard voices.

And it's a competitive grant. Yes, you can submit for part of a collection that has already been digitized. I just want to explain when you're doing telling the story of your project. How this is related and that it fits the core values and all the parameters of our program. So you can do that.

Alyson Pope: If an organization has an international and US-based 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?

I would possibly need more details. But what you would need at the you'll provide like your IRS letter or your EIN most 501c3s have the IRS provides them with an EIN we have a large EIN database, so you would need to provide proof of nonprofit status in the United States from the IRS. So you may consider bringing in the US-based institution. If you cannot do that without them behind you.

Sharon Burney: 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?

Unfortunately, no, the purpose of this grant is digitizing rare collections. And that's already been done. Making them accessible to the public is part of the grant. But the primary focus of the grant is digitization.

Alyson Pope: If the PI is going to do most of the digitization on site can the salary, salaries can be applied to the PI. Yes. You can include PI salaries in the proposal if they are doing digitization work on the project. I believe there was another question about salaries for a digitization assistant. But in general, yes, people working on the project, actively working on the project, their salaries are allowable costs.

Sharon Burney: Our project involves digitizing historic song recordings from Hawaiian bands after the overthrow to be made available to the public online music, archive and song index. Can our scope of working budget include migration and hosting on this online platform? Yes, you can. You can include that as a sur services in your budget, however. Only through the time that the project, so these projects can be one to 3 years after that you're going to have to do or show that you'll be doing a cost share, so that it would only cover the amount of time that you're actually working on the project.

Hope that makes sense. You will have to indicate that you're going to sustain that online platform after your grant period is over.

Alyson Pope: Can we ask for a percentage for overhead costs? We consider overhead costs and administrative costs to be indirect costs, and they are not allowable within the program.

Also, we have a funded conservation and reclamation project underway until 2025. Can this be a part of this project?

I, we would need considerably more information about that project, probably to be able to answer this for you. But if the components of the scope of what you are doing fit the requirements of the program, and if you can exhibit financial need that is not already covered within the project, then it could possibly we would. We would need to know more about the, the parameters of that project, and what you're working on.

But you can use this funding as a partial piece of a broader phased project.

Sharon Burney: Yeah, we just don't want to have overlapping budget areas on those both of those projects. Going back, I previously asked the question about ownership. Is it possible provide supporting documentation for your IP team to assess such as our asset transfer agreement? Of course, wholeheartedly. The more information we have the better it is for the review panelist to make a a cohesive decision about to write that ethics and reuse. You would add that when it's time to upload in other documents on your application.

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

The, the, you should have a decent understanding of the collections that in the project that you're proposing, and when you tell the story of your pro project. That's where it's up to you to become creative into show the review panelist. Why, you're while you're pro materials that you're proposing are amplifying unheard voices.

How do they empower those voices within this national or international community? And if the project hits the 5 core values for the Digitizing Hidden Collections program. That would be some assessment that you would have to to determine.

The 5 core values being public knowledge, the creation, the dissemination of digitized special collections. Does it have broad representation? Does your project engage in authentic partnerships? Do they help with thinking and creating strategies for sustainable infrastructure? And does it have community centered access? I think that's the approach that you should use in looking at your project and looking at the materials and seeing that they hit them, telling that story when you fill out your application. Hope that helps you a little bit.

Alyson Pope: If we're applying as university, and if we are awarded a grant? Oh, no! It moved--

Could we offer some digitization services to a designated nonprofit, an example. We get funded to digitize our collections. But we'd like to have a local cultural center here by digitizing a box of or 2 of their materials.

Since you do not. But since the materials are not held or owned by you, that would not be allowed. However, you could pursue a collaboration with that cultural center. We allow collaborative partnerships within that application process. So if you plan that from the start you could consider including them as a collaborator on the project, and then that would be something that you could pursue. Otherwise you would need to both kind of accession those materials, or get some kind of deed, and you would have to contact us to see if they could be added to the scope of collections, but it would be easier, probably from the start, to pursue a collaborative partnership with them within the grant.

Sharon Burney: If the materials are based within the US and Canada, but we have people working on the project outside of the country, can the funding be used to pay them, or do we have to limit it to people working within the US and Canada. The, the applicant organization must be based within the university United States and or Canada.

You can. A named collaborative organization cannot be outside of those areas. However, if you want to fund people you can add salaries to your, to your budget.

And yeah, they could be working as advisory on advisory roles on your project. They could be working in a variety of titles. You would have to explain that thoroughly in a way that makes sense to reviewers and keeps your project competitive. The if you refund it, the actual funding goes to the applicant University. So. However, if you are asking if you can have collaborating named formal collaborating organizations outside the US or Canada, you cannot.

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

The minimum cap for the grant is $50,000. So in terms of is it safe to assume that small projects are not a good fit? If you have justifiable costs that come to the burden of $50,000, even if it's a small project that could be something that could compete within the program. Post custodial model. It would depend, I guess, on what that is saying about the IP and ownership of the materials. We would need to know more information about that to be able to say if it would be a good fit for this grant or not? Because the requirement is technically that the materials are owned and held by the grantee.

I'll take one more. Can you talk more about how we should write our authentic partners into the grant if they're not an official collaborating organization. We're interested in working with some tribal consultants on part of the project, but the materials are held and will be digitized by our institution. The review panel looks for things like using tribal consultants.

We frequently see the use of like a tribal advisory board, honorariums for those, travel funds, for something of that nature. A tribal Advisory Board are allowed within the context of the program. So you can ask for funds for that. I think that the review panel likes to see direct engagement with the communities.

They also like to see. They like to see them rewarded for their work. So even if they're not a collaborator, if you intend on putting together some kind of advisory board or outreach panel or engagement process.

It would behoove you to explicate on that in your proposal. We do want to briefly say, though, that we cannot accept letters of support if you get to the final application round. If you intend to use an advisory board, and you intend to give them an honorarium, you would not be able to also tap them to provide letters of support for the project.

Sharon Burney: I'll take 2 quick ones, Can materials exclusively in Spanish be digitized? Of course they can.

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 V. Dykes, a graduate of Radcliffe College and she was the first black woman to complete the qualifications for a Phd. At this time we don't have any information on any upcoming cycles of Hidden Collections: Amplifying Unheard Voices. The best way to keep up to date to new calls for proposals is by subscribing to our newsletter, and which will announce if we have upcoming cycles, for that sounds like a fascinating project.

Alyson Pope: The initial application guidelines say 501c3 organizations are eligible. May city owned entities, museums and archives apply directly, or should we use a 501c3 fiscal agent. Either is applicable and eligible within the program. So it's that could be whichever is easier for you. But either pathway would, you would be eligible.

Sharon Burney: We applied for a CLIR grant and also applied to another funder for some of the costs.

Yeah, I think we've gotten this question in a variety of ways in this particular session. When you apply, you can get out other funding, but you can't duplicate the lines and the budgets on both sides. So you need to clearly, distinctly show us why, why? This particular project is different from the other project in your funding.

We don't require cost share. So there's no no need to tell us about that unless you'd like to and explain things. Yeah, you can apply for a CLIR grant, and also apply to another fund for some of the costs that aren't covered by your CLIR grant. Of course you can.

Alyson Pope: We have a large TV collection. We would like to focus in on the digitization 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?

Yes, a proposal like that would potentially work. It's not really you know, things can be curated in any number of ways within archives and museums. We don't necessarily-- You don't have to put forth that an entire collection that you own as long as the collection that you are proposing makes kind of cohesive sense and the amount of work that needs to be done can be justified by the budget which is within the $50,000 to $300,000 parameters of the program. That does sound like a proposal that would work.

Sharon Burney: I don't know if we do, we do this one. We have a collection of tape interviews of tribal members who have since passed. I don't think so we would like to give the copy of the digitized interviews to family members. Can the grant pay for these gifts? That could be part of your outreach. Yes, of course you would have to explain it in your budget. We think that this

I think the reviewers would look at this as part of that authentic partnerships that we're talking about when we talk about outreach. Yes, you could add it into your budget.

Alyson Pope: So 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 postgrad salary and benefits be more costly than actual digitization? For one thing, are the people managing the projects doing any of the digitization work? Because when we do say digitization like it may be a single line if you are using a vendor, but it could be a component of those salaries if you are doing in-house digitization.

I do think if you had a proposal where the salary lines heavily outweighed the digitization lines, and none of those people were involved in the process of digitization, that the review panel may have some questions about the structure of that budget.

Sharon Burney: Our project is a collaborative partnership of a wide range of community members and scholars. There are perhaps 35 plus of us from different community non profit and scholarly advantages, but not necessarily representing these organizations are there strategy or strategies you can recommend to lift up the partnership elements within our organization.

Yeah, you know, we'll probably need more detail about your actual project, but how that works but one that comes to mind from our first cohort was from University California, Berkeley, that did a project on covid pandemic in prisons, in which they utilize a variety of organizations to highlight the inequities that these imprisoned people faced during covid, and they use scholars. They use community members. They use the families of these prison pandemic issues that came up and highlighted in there.

That should will be on our funded projects page, and you can get a description of that project on if you go to our funded Projects page on the Hidden Collection site. You can get more of that in depth. Look at how that does. But I would recommend looking at your project, looking at what your outreach activities are and how you'll include them. 35 plus people in that and tell it. Tell the story. Tell a compelling story of why your project is important and how it has brought authentic partnerships and community centered access would be my recommendation.

Alyson Pope: For materials that include audio, can transcription costs be included? Transcription would enhance digital access by supporting, captioning and making digitized items searchable. Yes, that was an easy one. We'll do another one.

We have microfilm from our city newspaper, from 1934 to 2004. The city newspaper is not a viable entity, and we have the only copy of this newspaper is this, is this a project that could be proposed for the CLIR grant? Without any more details, the answer would be, probably we would need to know more about your organization, since I'm assuming you're not

the city newspaper, since one no longer exists. But we would need to know more about your organization if they're the holding organization and the ones planning to do the project. But the materials are appropriate in terms of format and scope.

Sharon Burney: 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 November first submission. Can we still send in an initial application. Yeah, we'd like for you to have an idea about what the collections are about, how many they are. What you might think is in the boxes. What kind of shape they're in. Take pictures of them all that type of stuff.

We don't. We always know and understand that there will be things that will be a surprise. Once you open up boxes that haven't been opened up, or they may be in different shape than we do, or it might be more, it might be less than what you propose. Would we like you to have a general understanding of the materials. How many? So that you can create a digitization plan and and a pro a project plan accordingly from that. But it doesn't have to be completely detailed. We understand that there'll be altering information once you, and sometimes when the vendor gets it, he finds things so we understand that just give us the best general information that you can.

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

The digitization of things like buildings or objects can be eligible. That argument could be made in your proposal to the review panel. We have had previous projects that have digitized entities. There was a project that digitized physical costumes. There have been some that digitized bugs. I don't recall that we've done buildings. But yes, objects can be digitized.

But you would also need to make an argument for what this digital collection of them online would be comprised of because augmented reality could possibly be beyond the scope of the program. But digitization of those materials could be something that could be covered.

Sharon Burney: So can you mention some type of community activities to foster the use of the digitized collection? We see a variety of different community activities. Sometimes they'll have depending on what you're digitizing. Sometimes they'll have a film festival in the community. Sometimes they'll they just have the open house or program in which the community members are the people featured in the digitized collections participate or run the actual program to talk about the history that's associated with your collections.

I just spoke briefly about the prison pandemic one, and how they used it to create a dialogue between administration and the actual families of of these communities. Just making sure that when you that you are when the

organizations are led and staff by individuals who're not members of the represented community that you are centering those communities that you are featuring in your collections in an equally empowering way.

Alyson Pope: Sorry all, I was muted. Is customization of a content management system to house the digital collection eligible.

We do have some allowance for software work, and we do have salary allowance. So it would depend. I would think, on how that is being executed. What is a disallowed cost is an ongoing subscription cost. So if you were expanding the cost content management system to house the digital collection and that came with ongoing subscription or cloud based subscription costs, that's not something that would be an eligible cost if you were retooling part of your portal, I believe that that would be an eligible cost, as a one-time cost or a salary cost.

It looks like we only have a couple more minutes. We also are almost through all the questions. I'm gonna drop a link in the chat really quickly to our follow-up survey. If everyone could take a quick moment to fill it out for us.

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?

So you're gonna have about 500 words to describe the collection. You can put in whatever progression of detail you have available to you. For some people they're gonna be able to say the specific number of items they have for other people, they need to be working from a space where they're doing linear feet or number of boxes. Those are all applicable measurements, and those are all acceptable levels of detail to be at in this state of the process, with the collection, so as much information as you can provide at kind of a surface level. But we do not necessarily expect you to be able to provide the full details of the collection for the initial application phase.

Sharon Burney: 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 versus mentioning? Can funding be used for this? Yes, the funding can be used for this in your outreach activities, portion of your budget narrative.

I would, though, however, look into guidelines and look at Appendix A on the budget where it will tell you what the disallowed and allowed costs are, and make sure that your outreach activities don't fall on under any disallowed costs. But yes, of course, outreach and activities definitely can be funded.

Alyson Pope: There's a rather in-depth question here about the Hawaii State archives from Kimberly there, Kimberly, if you're still here, I think we would probably need to get some more details from you for this question. So if you'd be willing to reach out and email the program box hiddencollections@clir.org, we could give you a better response to the nuances of this question, because this is kind of a tricky one, and I

want to make sure that we understand the details so we tell you the right thing.

Sharon Burney: And I'm gonna say the same thing for Amber, who wrote about collections that are privately owned by the collector. If you will reach out and email us too we'll be more than happy to ask the additional questions we need, and give you a more thorough answer that I could answer live.

Alyson Pope: And I know Christa is trying to answer really quickly in the chat. But VHS is applicable. It is not a born-digital material.

If we own and hold materials, but copyright belongs to someone else, can we budget for a copyright specialist? I don't believe that that is something that would be allowed within the parameters of the program. That would be something that you all would have to take on, I believe, as an institutional cost.

Sharon Burney: That's it.

Alyson Pope: I think that's all we're gonna be able to take within this time.

If we haven't gotten to any of you please contact us at hiddencollections@clir.org. And if you could take our short webinar survey, that would be really helpful. All these answers are going to go up online with the session recording and the transcript on the apply for an award page.

Sharon Burney: Yeah, give us a few days to answer, to answer those questions thoroughly. So we hope to have it up online no later than Monday.

Alyson Pope: Okay, thank you all.