

Transcript from Recordings at Risk Cycle 11 Applicant Webinar, February 15, 2024

Sharon Burney: Hello everyone and welcome to the Applicant Information Webinar for the eleventh call of Recordings at Risk. We're really glad that you could join us today. Next slide, please.

During this session, we'll give a brief overview of eligibility for this grant program, show you how to start an application, provide an overview of what's asked, and share a few final tips. We'll then turn to questions. I'm Sharon Burney and I'm joined today by fellow program Officer Alyson Pope, program associates, Jada Wright-Greene and Jane Larson, along with our colleagues, Louisa Kwasigroch and Christa Williford.

We'd like to begin with few brief introductions—to this platform, to CLIR as an organization, and to our team.

Alyson Pope: First, the platform, though venue of us are old pros at Zoom by now. That's a bit funny. Since we couldn't get the video to work. We want to provide a few reminders. 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. 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". We ask that you use the separate Q&A box to ask questions. This can be opened the same way as the chat box, and you can submit questions at any point during the webinar. We'll have dedicated time to answer them at the end. Because we have limited time together, please feel free to follow along with questions as they come in, and "upvote" them to let us know that it would be helpful to you to have them answered live. And finally, the session recording and transcript will be made available on the "Apply for an Award" page of our website a week after the event.

We always like to start with CLIR's mission. We are an independent nonprofit organization that forges strategies to enhance research, teaching and learning environments in collaboration with libraries, cultural institutions, and communities of higher learning. Our work is varied and includes programs which are staffed and supported by the organization on this slide. We've highlighted DLF, the Leading Change Institute and the regranting programs that we oversee, we also serve as the fiscal or administrative host for a number of affiliates, including IIF, NDSA, Open Repositories and Code4Lib among others, this constellation of initiatives that we have the privilege to work among contributes to our understanding of the cultural heritage sector in myriad ways and inform our programs continually. Recordings at Risk is just one of many initiatives administered by CLIR. Although we're talking about a funding opportunity today, it's important to note that CLIR is not actually a funding agency. For the Recordings at Risk program, we receive generous funding from The Mellon Foundation, and CLIR acts as the regranting agency. Just as we receive proposals and reports from institutions. We also send proposals and reports to Mellon and other funding organizations.

Our work is accomplished by a relatively small staff of about 20 geographically distributed individuals with the greatest concentration living in the DC area. The grants team is made up of me and Sharon, Jada, Jane and supervised by Louisa. Together, we administer our two active regranting programs from application to final report.

Jane Larson (she/her): Before we move into our program content, we would like to center today's conversation by acknowledging that, as residents of the US, we are speaking to you from unceded land of many Indigenous peoples. We recognize the longstanding history that has brought us to reside on this land, and we seek to have greater understanding of our place within that colonial history. We denounce any acts of terrorism, colonialism, and environmental disregard both past and present. In particular, we would like to respectfully acknowledge and recognize the original and current caretakers of the land, water, and air where we live, all indigenous peoples and all of their ancestors and descendants.

I am grateful to have the opportunity to live and work on their homelands and ask you to join me in acknowledging all Indigenous communities, their elders both past and present, as well as future generations. May this acknowledgment and our ongoing work demonstrate CLIR's commitment to beginning the process of working to dismantle the ongoing legacies of settler colonialism. If you haven't done so already, we'd love for you to introduce yourself in the chat and share a land acknowledgment for the area where you live, if you would like.

For more than 20 years CLIR has partnered with organizations to help raise awareness about the legal and practical threats to audio and audio-visual content. We supported the creation of the Library of Congress National Recording Preservation Plan in 2012 and gained valuable experience in regranting through our flagship Cataloging and Digitizing Hidden Special Collections and Archives programs. In 2015, we collaborated on the ARSC Guide to Audio Preservation, which is a practical introduction to caring for and preserving audio collections and is available as a free PDF download on the website. Through our work on these projects, CLIR came to recognize that there are unique challenges facing those performing audio and audiovisual digitization and description.

The first and biggest of these is that much a/v content is at high risk of being lost due to physical degradation and changing environmental conditions. As materials disappear, cultural history does, too. A second major challenge is that specialized training is often necessary to address description, storage, and maintenance needs for these materials—which staff may not possess. Third: Storage costs post-digitization can be prohibitive. Organizations may not have the existing digital infrastructure to store and maintain preservation copies, production copies, and access copies of the materials. And a final challenge that CLIR recognized was the often tricky intellectual property situations surrounding a/v content. All of the projects that have been funded through Recordings at Risk have had to work through some, if not all, of these challenges.

Through the program, CLIR aims to help organizations identify priorities for digital reformatting, build relationships with partners, raise awareness of best practices, and develop practical strategies for addressing all of them. To date, CLIR has completed nine award cycles for RAR, funding a total of 147 projects involving more than 125 unique institutions and awarding over \$4.5 million. In light of the many challenges unique to AV collections, the

Recordings at Risk program was developed with 4 primary assessment criteria: impact, urgency, potential for preservation, and approach to access. These are different from our sibling, regranting program Digitizing Hidden Collections, as the emphasis for Recordings at Risk is grounded in the need for preservation through digitization and the recognition that materials will have varying levels of appropriate access given legal and ethical concerns. Recordings at Risk awards are smaller with shorter timelines and have a very narrow focus on the activities directly related to digitization work.

Sharon Burney: Let's examine this brief flow chart of our most frequently asked questions to determine if your proposed project is a good fit for the Recordings at Risk program. One is your organization a US nonprofit academic research or cultural heritage organization. Both the applicant organization and its collections must be located in the United States, or an associated entity, ie. The Commonwealth of Puerto Rico or American Samoa. Grants may be made to government units and their agencies or instrumentalities provided that cultural heritage is the primary function of the unit and grant funds will be used for charitable purposes within the scope of the Recordings at Risk program. Indian tribes, Alaska native villages, regional corporations, and village corporations are eligible to apply for funding. Generally speaking, to be eligible for this program applicants must be recognized by the Internal Revenue Service as tax-exempt under one of the following: IRS Code Section 501(c)3, IRS Code Section 115, IRS Code Section 170(c)1. Grants may be made to government units and their agencies or instrumentalities not organized under IRS Section 501(c)3, provided that collecting and disseminating scholarly and cultural resources are among the primary functions of the unit and grant funds will be used for charitable purposes within the scope of the Recordings at Risk program.

2. Is your collection located in the US or an associated entity? Both the applicant organization AND its collections must be located in the United States or an associated entity. And 3, is your collection owned and held by your organization? The materials nominated for digitization must be owned and held by the eligible organization and cannot come from an individual's personal collection or one held by a for-profit organization.

Eligible format materials may include Audio: open-reel audio tape, compact cassette, shellac/vinyl/lacquer disc, wax cylinder, wire recording, microcassette, digital audio tape (DAT), compact disc, MiniDisc. Video: VHS, U-Matic, 8mm, Betamax, Betacam, Digital8, DV, MiniDV. Film: 8mm, 16mm, 35mm, Super 8.

With that, Alyson will move into the eligibility requirements for the program and the resources available to applicants.

Alyson Pope: Thanks, Sharon. We have provided all the information applicants should need on the Recordings at Risk program pages—in particular, the program's homepage and the Apply for an Award page. We'll share these links throughout the presentation and also point to specific resources available.

We'll start with eligibility. To be considered for funding, you must be a U.S. nonprofit academic, research, or cultural memory organization. The organization and its collections must also be located within the United States or a related entity, such as Puerto Rico or American Samoa.

Government units and their agencies are eligible, so long as their primary function is cultural heritage. And federally recognized tribal governments are also eligible. If you have any questions about whether or not your organization is eligible for a grant, you can always contact us via our program email at recordingsatrisk@clir.org. An eligible organization can only submit one application per cycle. If an organization submits more than one proposal, CLIR will contact the responsible parties and ask them to select just one for consideration. A common question we receive concerns different campuses of a single academic entity. For the purpose of this program, we treat each individual campus of a university system as its own distinct institution. For example, UC Berkeley and UC Riverside may submit separate applications and would not be required to join forces through a single "University of California" application. However, one of these universities would not be able to submit two applications from different schools or departments within the institution (such as one from the school of law and one from the school of engineering, or one from a campus library and one from a campus museum).

Sharon Burney: Recordings at Risk does not have an official list of allowed or disallowed formats. We welcome applications as long as the format is audio and/or visual, is time-based in nature (so, no still photographs or slides), and you can find a qualified external service provider or vendor that can perform digital reformatting in an appropriate way for the format and condition of the physical materials. It is important to note that the program was designed with analog-to-digital reformatting projects in mind. While born digital a/v content is no less important and is surely at-risk, it is not the focus of this particular program at this moment. There are, of course, a few formats that blur the lines when it comes to the analog/digital distinction, such as digital audio tape or DATs. This particular format, for instance, is eligible, and certainly at risk. Files on a hard drive, however, in need of digital reformatting are not eligible. Don't hesitate to reach out to us to double-check the eligibility of a specific format.

Our timeline for Cycle 11 began on January 17, 2024 when the call for proposals opened. Proposals are due on April 17, 2024. Recipients will be announced in early August 2024. We always notify applicants individually before the public announcement is made. All projects must last between 3 and 12 months. For Cycle 11, all project work should take place between September 1, 2024 and August 31, 2025. There is one additional Recordings at Risk cycle currently planned. Cycle 12 will open in early 2025.

The Apply for an Award page has a wealth of information to assist your grant writing process. Of particular note are the template budget documents, FAQs and a number of sample applications that may help inspire your proposal. We are regularly reviewing the resources we provide and often update these in response to common questions or issues we see. Perhaps the most important resource on this page is the application guidelines and template. This is a single document providing step-by-step application instructions, explanation and space for drafting responses. You can access it by clicking the view guidelines at the top of the page.

Jane Larson (she/her): We've shared a screenshot of the first page of that document. The guidelines and template can be thought of as a handbook for the application, identifying how the questions will be asked in the online application system and providing additional explanation instructions in the underlying rationale for the various components of the proposal. Some of what is covered in the guidelines will be mentioned here in the webinar, and on the application form

itself. but always reference the guidelines for a more comprehensive explanation of the application questions and requirements. This is available as a Google Doc. You can copy in order to develop your proposal alongside your team. You can also download the document as a word document or Pdf by selecting file, then download as. Be sure that you are using the most recent version of this document, which is labeled Cycle 11, and dated January 11, 2024. This version will have all the appropriate dates and instructions. Bear in mind that the guidelines and template Google. Doc is only a working document. You will still need to copy and paste your responses into CLIRs online application system in order to submit a valid proposal.

There are 2 other resources on the Apply for an Award page that we want to highlight. The first is the digitizing special formats Wiki, a project hosted by our colleagues in the Digital Library Federation program. This resource source may be of particular use to anyone new to digitization projects and includes links to planning resources, workflow documentation, and even a list of digitization service providers. The second is the technical recommendations for CLIRs Recordings at Risk program. This is available under the “Key Guides, Policies, and References” section of our Applicant Resources Document Library. Developed with the input of several of the members of our independent review panel, this document communicates more specific information about reviewer expectations for various aspects of Recordings at Risk projects. This will be especially useful to those who may be new to digital reformatting, working with vendors or thinking about digital sustainability. We continue to add resources and refine this document as needed. Next, we'll take a look at how to begin filling out the application. Sharon.

Sharon Burney: The application is composed of 9 sections listed here. I'll pause for a moment to remind you that any questions have come up, or if you think of any as we dive into these questions, feel free to submit them in the Q&A box. And, as noted, all required uploads are added at the end of the process, even though we'll be talking about them as parts of these sections. Once you've confirmed your eligibility as well as your project's alignment to the program, you may be ready to start your application. You'll do this through our online grant management system, Survey Monkey Apply (SMAApply), which you can reach by clicking the “Apply Here” button on the Apply for an Award page.

The first step in the application process is registering for an account. If you have applied to any previous Recordings at Risk cycle, beginning with the third call, or to Digitizing Hidden Collections call or another CLIR fellowship program from 2018 forward, you will be able to login with the CLIR SMAApply profile you have already set up. You can use the “Forgot your password?” prompt if you need a reminder for that information. all others should use the register here. Link, at the bottom of the dialogue box circled in red on your screen. For new users, you will receive a message from the SMAApply system that will verify your registration. If you don't receive the message right away, be sure to check your spam or junk folders. And if you still cannot find a verification email contact our team before attempting to register again.

Try to avoid creating a new account when you've already set one up. This helps reduce the number of duplicate accounts in the system, which makes it easier for us to assist you. Something to consider as you are setting up your account - the same login information you use to submit your proposal will be how you will login and access the reporting space should your

project be awarded funding. We recommend documenting the email and password you've used to reduce any confusion in the future.

Once you've logged in or created and verified your account, you will see your application dashboard, and should be able to start a Recordings at Risk application. Here you can jump to the different tasks of the application, view your progress, and add collaborators to help you prepare your application in the system. There's no need to attempt completing the entire application in one sitting. You could also complete the task in any order you choose. Just be sure to save your work as you go. Most of the application content is contained in the application form, task. remaining tasks are all for uploads when referencing guidelines and temp the guidelines and template. You'll notice cross referencing to actions that require an upload. This is our attempt to help applicants understand how all of these pieces of the application fit together thematically, even though the online system separates uploads to be added at the end. We've tried to make all this as clear as possible in our supporting documents. But if you have any questions or suggestions about how we can make it better, just email us at recordingsatrisk@clir.org.

Next, we'll do an overview of the different components of the application. The application is composed of 9 sections listed here. All required uploads are added at the end of the process, even though we'll be talking about them as parts of these sections. The first section of the application is the Project Summary. This is where you provide basic information about the project, and your letter or letters of institutional support. This letter should come from a head administrator within your organization who will be responsible for making decisions about allocating resources for preserving and maintaining access to the project deliverables over time. The purpose of this letter is to affirm your organization's dedication to the project and its long-term sustainability. If you are referring to the Guidelines and Template, you may notice that a little "list" icon is next to many of the elements in this first section. This indicates that particular information is going to be added to the Hidden Collections Registry. The registry is an open discovery tool that highlights rare and unique collections, including those nominated for Recordings at Risk and Digitizing Hidden Collections. Registry entries are short, just giving basic descriptive information to scholars, professionals, and others looking for information about rare and unique materials.

At the end of Section 1 and throughout the Application Form task in SMAApply, you'll be given the choice to click "Save & Continue Editing," which will save your work and keep you on the same page, or click "Next", which will save your work and move you to the next page. These buttons will navigate you through the entire form so you don't miss any of the 9 sections.

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

down menu that asks how many different media types are included in your project. For example, if your project would reformat 42 VHS video tapes and also 4 hours of wire recordings, you will need to choose 2 different media types. This slide shows the forms that are generated when 2 categories have been selected. Here you would be able to enter the quantities and types of media you propose to reformat--you could describe your VHS tapes under Category 1 and your wire recordings under Category 2.

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

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

In addition to your own statement in this section, the application also requires that you provide at least one and up to three letters of support from experts familiar with the collection to help you make your case. The letters cannot come from individuals directly connected to the project, and it is strongly recommended that you get support letters from individuals outside your home institution and, when possible, outside the local region to help demonstrate wider interest. That being said, if there is a local scholar who is really the best person to support your project, then it likely makes sense to ask them for a letter. To help you gather the strongest letters of support, we've created CLIR's Guidelines for Authors of Letters of Support, which can be found in the Document Library of our Apply for an Award page. We encourage you to share this document with all of your letter writers to help guide the process and provide context for the request.

Section 4 concerns Risk Assessment. Here is where the urgency of the proposed project is explained. Competitive applications will demonstrate the organization's understanding of these risks, their strategic priorities for mitigating these risks, and how the proposed project advances those priorities. Note that if your materials are in good condition, you aren't necessarily going to be looked at unfavorably by reviewers. Sometimes good condition is a reason why the recordings should be preserved now. The review panel considers many factors when evaluating risk so we encourage you to think beyond the physical condition of your materials. Though things like age and evidence of decay are important, also take note of environmental factors affecting your geographic region, age or health of the originator of the content, and/or access to native speakers of endangered languages. Rarity of the items is also considered, so if you have the only copy of something, that certainly adds to its risk of loss.

Jane Larson (she/her): The Rights, Ethics, and Re-Use section helps reviewers assess an applicant's understanding of the legal and ethical issues affecting access to the nominated content, and evaluate the proposed approach. We require you to dedicate all metadata to the public domain under a Creative Commons waiver and to avoid imposing additional access restrictions on the reformatted recordings than what may already be in place for the source recordings.

While this program does prioritize preservation over access, reviewers strongly prefer that applicants avoid creating unnecessary barriers to access, since such barriers inhibit a project's impact. Access restrictions are allowable when well justified, due to legal or ethical concerns. Such restrictions will not necessarily disadvantage you in the competition, and may even be viewed favorably by the review panel. This includes restricting access to recordings that include personally identifiable information or culturally sensitive material. The project design section describes how the project will work in practice and consists of the components listed here. Design a project plan with timeline that identifies all the major activities taken during each phase of your project, including the parties responsible and the deliverables. Develop a technical approach that provides information related to preservation, reformatting specs, metadata schema, and so on. Present a thoughtful digital preservation plan which describes the processes and parties responsible for so preserving the files created during the project and how preservation activities will be managed over time. Consider the creation of multiple copies of files, scheduled fixity checks, periodic migration of data to new storage media and metadata creation that enables these activities. Finally, provide a list of all envisioned project deliverables and how they will be made available to users. You'll also list conditions and terms that limit their availability.

All of these elements are discussed at greater length in the application guidelines. In this section and throughout the application, be mindful of all page limit requirements. Documents that exceed page limits will be truncated before being passed along to the reviewers.

Section 7 focuses on service provider information. Because the goal of the program is to help institutions without in-house capacity or expertise get started with preservation reformatting of their audio and audiovisual collections, all Recordings at Risk applicants must propose projects that name a qualified external service provider who will provide reformatting services; in-house digitization is not allowed and proposals to reformat recordings at your own institution will disqualify your application. The most frequent question we receive about this is from academic institutions who'd like to use on-campus digitization services that may be run through a different department. This would be considered in-house digitization. In addition to covering the basic information on your selected service provider or providers, you'll be asked to submit a rationale for service provider selection. Here you will demonstrate that you have chosen a service provider of providers that perform technically competent and cost effective digitization appropriate for the specific materials you are nominating.

You may reference the service provider proposal(s), but make sure that you clearly explain your decision-making process. Generally, our review panelists expect to see more than simply saying, "we've worked with this vendor before." Our recipients also encourage all of you to look outside your usual vendors because you may find another service provider more suited to your particular project. We technically only require one service provider proposal, but in most cases, you are

strongly encouraged to seek out additional bids and can include up to 3 total. Multiple bids helps demonstrate to reviewers that you have done your research, and that the services to be provided are right for your specific materials and your organization's needs. Should your organization prohibit the selection of a service provider until after grant funds are awarded, you must still make a tentative selection for this proposal in order to support the figures included in your project budget. The Guidelines and Template provide more detail, and CLIR staff is available to answer questions at recordingsatrisk@clir.org.

While we are unable to recommend specific qualified service providers, we do have a few tips to help you in this process. Consider reaching out to colleagues for recommendations. Check to see which service providers partnered with organizations on similar grant projects. Explore resources provided by industry organizations, like the Association of Moving Image Archivists (or AMIA) and the Association for Recorded Sound Collections (or ARSC), that often publish lists of digitization service providers who meet their professional standards. Also, the DLF's Digitizing Special Formats wiki has a list of companies and organizations who have volunteered their information to the page. You will still need to do your homework when it comes to assessing proposals from service providers. Another resource that may be helpful to you is the "Effective Outsourcing with Audiovisual Digitization Service Providers" webinar also hosted by our colleagues at DLF and available on the wiki. We also encourage you to consult our guidelines for grants involving consultants or subcontractors for guidance on bidding, selection and budgeting, and when working with when we are working with an external service provider. Our technical recommendations for CLIR's Recordings at Risk program also includes a section on soliciting and evaluating bids. Both documents are available on our apply for an award page.

Sharon Burney: Section 8 is about funding which relates directly to the Service Provider section, since the primary expense for most projects will be the cost of digital reformatting. There are 3 budget documents that need to be uploaded. The first is the budget narrative, which has no page limits and serves to explain to the review panel what you are spending and why an optional budget narrative template is available on the apply for an award page, and you should use the application guidelines to help you build this narrative. You should explain all line items that appear in your budget. Discuss how your organization will manage your project, and why you are seeking external funding for this project. The budget detail must be submitted on the budget and financial report form, which is a macros-enabled, Excel, template provided by CLIR.

You can hover over any red numbers on the sheet to access additional instructions as well as review the instructions tab for more detail. The third budget document is the service Provider proposal. This is simply a PDF. Upload of the proposal or proposals that you have selected quotes from additional service providers that you did not ultimately select can be added as appendices. All allowable costs within this request, which includes any costs from your service provider should be directly related to preservation, reformatting of nominated materials, and may include cost charged by a service provider related to stabilizing media for the purpose of preservation, reformatting, conducting preservation reformatting, or basic metadata creation; shipping of materials to the service provider; and insurance for materials during shipping and handling by the service provider.

In addition to the expenses directly related to the preservation through digital reformatting of at-risk materials, this program allows for some additional yet still connected activities. All such additional costs must be specifically and strongly justified throughout the proposal and especially in the Budget Narrative. We have made these adjustments in response to frequent requests to consider allowing requests for these kinds of services and materials. Note in particular, automated captioning, some basic transcription work and the purchase of digital storage media or rehousing supplies are allowable. At the same time, it is vital to keep in mind that the purpose of the Recordings at Risk program is to support preservation reformatting and not enhanced access.

To remain competitive, applicants are advised that costs other than vendor-provided digitization services, shipping, and insurance should total no more than 50% of the total request. Reviewers will, at their discretion, decide which applicants might need more additional support of these kinds than others, due to the apparent limitations of the applicant organization's capacity to fund this work through other means. CLIR and its review panel expect to see fair compensation for any labor funded through this program. Conversely, there are a handful of disallowed costs, and I'll point out a few that are particularly relevant. Indirect costs are disallowed by all CLIR's grants programs as are any miscellaneous costs. Electronic equipment other than dedicated digital storage media. Software licenses and services are unfortunately something that we can't cover, including digital storage services. Extensive conservation work beyond what is required to get a solid capture of the materials is not covered. Extensive processing and editing of digital audio files post transfer is also disallowed.

The most complete list of allowable and disallowed costs will be found in Appendix A of the guidelines and template document. So be sure to carefully review as you develop your proposal, and you can reach out to us via email with any questions you have regarding these items.

The Applicant Information section is pretty straightforward. You'll be asked to provide proof of nonprofit status, a board/trustee list unless your organization is a college, university, or federally recognized tribal organization, contact information of the PI, and your institution's address. You will be given the option of submitting proof of non-profit status one of two ways: by entering your IRS EIN number or by supplying your IRS determination letter or other approved document. Not all EINs will be recognized by the SMAApply system, so if it does not work, just plan to upload the appropriate document. And, as always, let us know if you have questions or issues. The final component of the application is an optional additional information section where you can upload appendices. Keep in mind that you should use this judiciously, and only include additional information that clearly and directly support your main proposal. Reviewers will prioritize the main application form and required components, and will be unlikely to do more than skim additional documents that are especially lengthy or tangential to the proposal.

It can be helpful to highlight particular points or details you want reviewers to notice rather than expect them to wade through 100-page finding aids or pages of photographs of very similar looking items. You want these supporting documents to build reviewers' excitement about your project rather than to frustrate or confuse them. Allowable uploads are listed in the Guidelines and include: Summary documentation of collection assessments, Accession documentation, Donor agreements: This is handy to reference when discussing rights issues. Photographs of the nominated materials to show their physical condition. These are especially helpful to prove the

“at-risk”-ness of your items. Audio/video samples relevant to the nominated materials: these can help make the case for scholarly impact. Sample metadata records or even mock ups of how records will appear to users online: These can help illustrate the technical plan and how access will be provided to deliverables. and, As mentioned earlier, extra service provider proposals can be added here as well.

We’re nearing the end of our presentation, so feel free to submit questions in the Q&A box for us to address. We may not have time to address all questions today, so please join us again for our Q&A webinar on March 6, which will be dedicated to answering your questions. The link to register can be found on our Apply for an Award page. You are also welcome to email us at recordingsatrisk@clir.org. We know that the pandemic and related supply chain issues may still be affecting you project planning and the best of times can be challenging. So we wanted to take a moment to make a few specific notes to all of you working on applications right now. One of the most common reflections we hear from recipients is that additional time should be factored into project timelines. The program limits projects to no more than 12 months, so think what that may mean when you consider potential delays and any plans for accessibility to materials. Would a smaller project be more feasible? Could you achieve the same goals through a different or more flexible metadata strategy? Do you have plans in place if you are unable to access your collections for a period of time? Service providers have often been affected by the same closures and delays, so think about how that may translate to your project. Have you asked about any protocols they may now have in place to facilitate remote processing? Considerations for shipping delays? Lessons they’ve learned and could pass along to you moving forward?

We also do want to note that, should your project be funded, the program does have allowances for no-cost extensions and other modifications. Our hope for all funded projects is to see them safely and successfully to completion, and the grants team is always here to support you every step of the way.

So a few broader tips. First ask yourself, is this program the right fit for my project? It's worth the time spent researching to make sure you're investing time in a program whose criteria and goals align with yours. Second, please read the instructions carefully. Third, leave yourself as much time as possible, and plan everything out in advance. Treating this like a project and meeting often to track progress will make for a smooth drafting process. Fourth, assemble a team of people with different expertise to draft different parts of the proposal. Also, our panelists really care that proposals asks for the amount needed to get the project done successfully.

Don't just choose the lowest-cost vendor because it's the lowest cost. Select the vendor most qualified to do the work to the standards you establish and then justify your choice. If you need to include staffing for work directly connected to the project. Explain to the reviewers why that funding is necessary and how the work is outside the normal scope of work or current institutional capacity. Next reach out to staff. At CLIR, we're available to answer your specific questions over email at any time. Finally, propose a project you really believe in. Your commitment to and excitement about a project definitely come across in your application, and reviewers take note.

So we're gonna get into questions. Now, if we run out of time, don't worry. We'll be sure to provide written answers and thorough ones in the Q&A document that will be posted alongside the recording. And please note that we'll be holding a full, hour-long session dedicated to Q&A on March 6. Applications are due April seventeenth.

So happy grant writing, and we'll see if we can answer a couple of questions

Alyson Pope: The material we are seeking the grant for comes from two distinct collections but relate to the same topic and are all 16mm film just from different eras. Is it okay to include both collections in the request or focus on one? If both collections can be digitized within the constraints of the program's budget, then yes, you could include both collections as long as you own both collections.

Sharon Burney: Are compact discs for video collection an allowable format? I noticed CD's were only listed under the Audio format eligibility. So the focus of this Recordings at Risk program is primarily on analog to digital reformatting. We do have some people who create proposals that include some CDs or DVDs. But if your entire collection of materials for nomination are focused primarily on CDs, it won't be a more competitive grant application.

Alyson Pope: can we include 2 separate vendors? We have some items that need special treatment and require a specialized vendor and not needed for others. Yes, you can include multiple vendors. There is space in the application to upload multiple service provider proposals. And we have current active projects that have multiple vendors.

Sharon Burney: If we receive another grant after we apply to support digitization, say from the NFPB, that funds a portion of the collection, could we revise what we want to digitize if it's from the same collection and in similar condition? This is an interesting question. Sometimes we have people apply for grants, and they have received funding. My answer to you is if you can get funding for the same for the same deliverables, objectives, and materials simultaneously maybe you could write a proposal that considers a subset of that that's not funded under this particular proposal. So I would encourage you to not fund the same activities specifically outlined in your other proposal. It could be the same collection, but more expanded, expanded version of those materials and also depends on what the timing of the timeline is of the other grant. Is it the same timeline as ours? Or do you have time prior to submitting your application. Will funding come in? Decisions come in between that time of ours. There's a short turnaround here between April and July. So you do have some time to look at that. I hope that's your question. If you have more specific timeframes, you can email us at Recordings at Risk, and we can give you more guidance

Alyson Pope: Can the cost of preparing items for digitization from an outside vendor, such as fixing splices of 16MM film, be included? Yes, the Grant funds cannot cover conservation strictly for preservation, but it can cover mediation of mold. Fixing splices of 16 film. Anything that has to happen in the process in order for the materials to be ready to be digitized. That is an allowable cost.

Sharon Burney: Do you provide feedback on applications? If we submit before the deadline, so we can make our application stronger. No, unfortunately, we do not provide feedback prior to

submission. However, if you have any questions about your application prior to please email us at recordingsatrisk@clir.org, and we can answer those. After the review process, though we always provide comments from the review panel. But yes, we'll answer any questions or give you as much feedback as possible. But we don't review applications and then give you feedback on those. Unfortunately.

Alyson Pope: I think we've answered everything that's still open. I know Christa has done a lot of work to type answers to y'all in the Q&A Box behind the scenes since we were a little delayed with the presentation. So we will close for today. I'm gonna share the screen one more time. So you all can be reminded about the Q&A session upcoming on March sixth. That will be an opportunity for to address your questions within the next few days we should have the slides, transcript, and written answers to today's questions, and recording from this session posted to the apply for an award page. If you have additional questions, you can also always reach out to the CLIR Grants team at recordingsatrisk@clir.org. We all monitor the program inbox and do our best to reply promptly.

You can also keep up with us on Twitter at [@CLIRgrants](https://twitter.com/CLIRgrants). We have draft a survey link in the chat. If you could complete the survey regarding today's applicant webinar, so we can continue to ensure a successful experience for everyone. Don't forget. Applications are due April 17, 2024. Thanks to all of you, for your interest in our program and attending our session today and bearing with us, while we had some tough technical difficulties at the beginning. Apologies again. Have a great afternoon and happy grant writing.

Sharon Burney: Good luck, everyone.