

WEBVTT

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00:00:05.480 --> 00:00:15.090

Louisa Kwasigroch: Hello, everyone, and welcome to the Applicant question and answer webinar for the 12th call of *Recordings at Risk*. We're really glad that you could join us today.

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00:00:18.270 --> 00:00:24.470

Louisa Kwasigroch: Our time together will be filled with your questions, but we did have just a few slides to share.

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00:00:24.660 --> 00:00:29.029

Louisa Kwasigroch: We want to begin with an overview and a few reminders to our platform.

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00:00:29.360 --> 00:00:33.370

Louisa Kwasigroch: A live transcript is being generated if you'd like to utilize it.

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00:00:33.510 --> 00:00:39.639

Louisa Kwasigroch: To turn on this feature, click the "CC Show Captions" button at the bottom of your Zoom window.

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00:00:40.190 --> 00:00:48.539

Louisa Kwasigroch: Attendees will be muted throughout the presentation. However, you're welcome to use chat for general introductions and conversation.

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00:00:48.660 --> 00:01:03.269

Louisa Kwasigroch: 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 "Host and Panelists" to "Everyone."

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00:01:03.940 --> 00:01:11.749

Louisa Kwasigroch: We ask that you use the separate question and answer box to ask questions. This can be opened the same way as the chat box.

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00:01:12.060 --> 00:01:22.599

Louisa Kwasigroch: 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.

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00:01:22.980 --> 00:01:30.919

Louisa Kwasigroch: We will do our best to answer all of the questions live, but we will also share responses to all questions alongside the recording.

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00:01:31.560 --> 00:01:41.850

Louisa Kwasigroch: And speaking of recording, the session recording, transcript, and question and answer document will be made available on the [Apply for an Award](#) page of our website following the event.

12

00:01:47.260 --> 00:01:57.879

Jane Larson (she/her): CLIR’s work is accomplished by a relatively small staff of about 20 geographically distributed individuals with the greatest concentration living in the DC area.

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00:01:57.970 --> 00:02:08.869

Jane Larson (she/her): Today's webinar is led by the Grants Team, which administers CLIR active regranting programs, offering support for the entire grant cycle- from application to final report.

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00:02:08.949 --> 00:02:29.640

Jane Larson (she/her): The CLIR Grants Team includes Sharon Burney, Program Officer, located in Midlothian, Virginia. Alyson Pope, Program Officer, located in Pittsburgh, Pennsylvania. Myself, Jane Larson, Senior Program Associate, located in Pittsburgh, Pennsylvania. And Lizzi Albert, Community Relations Manager located in Washington, DC.

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00:02:29.740 --> 00:02:34.640

Jane Larson (she/her): Louisa Kwasigroch, our Managing Director, located in Chicago, Illinois.

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00:02:37.580 --> 00:02:59.039

Lizzi Albert (she/hers): Our team would like to center today's conversation by acknowledging that as residents of the United States, we are speaking to you from unceded land of many indigenous peoples. I'd like to respectfully acknowledge and recognize the original and current caretakers of the land, water, and air where I live. The Piscataway and Anacostan peoples and all of their ancestors and descendants.

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00:02:59.230 --> 00:03:24.159

Lizzi Albert (she/hers): I'm 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 acknowledgement remind us of our shared 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 yourselves in the chat and share a land acknowledgement for the area where you live, if you'd like.

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00:03:27.580 --> 00:03:37.029

Sharon Burney: We've had a lot of questions about eligible materials so we wanted to take a quick moment to highlight a few of the AV formats that have come up recently.

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00:03:37.150 --> 00:03:47.560

Sharon Burney: In sharing this, we want to emphasize that there is no definitive list of eligible materials. We continue to encounter unusual AV formats that fit the priorities of this program.

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00:03:47.570 --> 00:04:10.559

Sharon Burney: So as you consider whether or not the materials you have on hand fit, remember that this program was designed to prioritize at risk time-based analog materials for preservation through digitization. This program does not support file migration for previously digitized or born digital materials. We continue to welcome your questions on this.

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00:04:16.490 --> 00:04:22.410

Alyson Pope: The Rights, Ethics, and Reuse section will help reviewers assess an applicant's understanding

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00:04:22.580 --> 00:04:47.489

Alyson Pope: of the legal and ethical issues affecting the nominated content, and evaluate the proposed approach. So we wanted to bring some attention to that. 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,

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00:04:47.490 --> 00:04:55.430

Alyson Pope: reviewers strongly prefer that applicants avoid creating unnecessary barriers to access, since such barriers inhibit a project's impact.

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00:04:55.460 --> 00:05:18.840

Alyson Pope: Access restrictions are allowable when well justified due to legal and 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. Now we'll start with our first question.

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00:05:47.350 --> 00:05:49.410

Alyson Pope: Oh, we have no open questions.

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00:06:09.870 --> 00:06:12.809

Sharon Burney: Yeah, make sure to use the Q&A feature

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00:06:12.940 --> 00:06:16.049

Sharon Burney: on Zoom to submit your questions.

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00:06:18.820 --> 00:06:21.160

Sharon Burney: Does anybody have any? Yeah, here we go.

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00:06:24.690 --> 00:06:30.930

Sharon Burney: Okay, Would the repair of glass recordings be considered as something that could be funded by this grant?

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00:06:32.550 --> 00:06:34.420

Sharon Burney: Alyson, do you want to get that?

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00:06:35.940 --> 00:06:54.770

Alyson Pope: Sure the primary focus of the program is digitization. If you had glass recordings like glass lantern slides and you wanted to digitize them, and they needed to be repaired in order to be digitized. That would be an allowable expense within the program.

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00:06:58.360 --> 00:07:05.989

Sharon Burney: Next question is the funding for CLIR at risk, I guess Recordings at Risk, going forward? I think you're talking about this specific

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00:07:06.682 --> 00:07:19.450

Sharon Burney: program. We're in conversation right now with the Mellon Foundation about future calls for the Recordings at Risk program. We do definitely encourage you to sign up

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00:07:19.630 --> 00:07:27.879

Sharon Burney: for the CLIR programs, grants and programs, newsletter for upcoming calls for proposals.

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00:07:34.650 --> 00:07:46.159

Sharon Burney: And I guess this could also go on. Is this program funded by Federal money? If so, is there any confidence the program will continue to exist?
No, this is a regranting program from the Mellon Foundation.

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00:08:06.710 --> 00:08:27.249

Alyson Pope: Okay, good afternoon. I would like to ensure that I can submit an application on behalf of our organization. How do I ensure that I can do this, do I just simply need to register on your site. So you'll want to go to our Apply for an Award page for the program. The *Recordings at Risk* [Apply for an Award](#) page. We'll drop a link in the chat.

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00:08:27.350 --> 00:08:49.789

Alyson Pope: And that will give you a direct link to both the program's guidelines, which gives you an outline of what the application is going to ask you, and some insight on how to answer those questions as well as a direct link to the application in our [SM Apply system](#). So you would need to apply through our Sm Apply system

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00:08:50.670 --> 00:09:14.270

Alyson Pope: to submit the application. And if you were curious about your eligibility, the program is open to U.S.-based cultural heritage nonprofits. You would want to contact us via email at recordings@clir.org to ask any specific questions about your organization's eligibility.

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00:09:16.030 --> 00:09:41.639

Sharon Burney: Is it possible to apply for a Recordings at Risk grant to continue the work of a Hidden Collections grant (that I hope will be funded)? This would be for additional materials not worked on in the Hidden Collections proposal. Yes, often we do have applications that are part two of any previous grant for either program. But you can have a grant from each program.

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00:09:42.040 --> 00:09:42.940

Sharon Burney: Oh.

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00:09:43.220 --> 00:09:58.819

Sharon Burney: So one from *Recordings at Risk*, and one from Hidden Collections. That is allowable. And the materials and you've already addressed this, the materials cannot be for the same materials proposed in the other application. So that would be fine. Yeah.

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00:10:01.420 --> 00:10:10.070

Alyson Pope: And related to this. Is there any capacity to amend a grant application if new information comes to light after the proposal has been approved and invited to the application stage?

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00:10:10.280 --> 00:10:29.639

Alyson Pope: And invited, says, invited to the application stage. But for this program it's just a single application stage. So if the proposal is approved, then you would be awarded funding. We do have space within active grant projects for the submission of

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00:10:29.640 --> 00:10:57.369

Alyson Pope: modifications. Those modifications typically address changes in PI, extensions to projects, or changes in deliverables, or the addition of materials. So I'm not sure what you mean if new information comes to light after the proposal, but sometimes we do see projects where they've requested

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00:10:57.630 --> 00:11:13.299

Alyson Pope: an overestimated amount of digitization funds, and they have funds left over, and they will add materials to be digitized to the project in order to use up those excess funds.

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00:11:14.117 --> 00:11:26.529

Alyson Pope: That's probably the most frequent modification that we see related to what I think you're asking. So ask a follow up if that does not address what you were getting at.

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00:11:27.990 --> 00:11:36.579

Sharon Burney: What type of proof do you need that the ownership of the materials has been transferred from the production company to the nonprofit applying for the grant?

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00:11:37.580 --> 00:11:44.060

Sharon Burney: Okay, this is, we'll probably need a little more information on this, but one you have to own and hold

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00:11:44.410 --> 00:11:52.870

Sharon Burney: the collections that you're nominating, for the materials that you're nominating in the collection that you're nominating for your project.

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00:11:53.449 --> 00:11:57.229

Sharon Burney: This is because one of the requirements of the

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00:11:57.580 --> 00:12:01.469

Sharon Burney: program is to make the metadata

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00:12:02.540 --> 00:12:05.390

Sharon Burney: free and accessible on the Internet

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00:12:06.168 --> 00:12:10.289

Sharon Burney: once you have completed the project.

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00:12:13.490 --> 00:12:21.479

Sharon Burney: When you're saying a production company that makes me think that these materials are ones that have licensures with other.

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00:12:22.570 --> 00:12:26.710

Sharon Burney: This could be music. It could be videos. I'm not sure.

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00:12:28.460 --> 00:12:32.590

Sharon Burney: Sometimes people give us gifts of deed to prove that

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00:12:32.850 --> 00:12:41.890

Sharon Burney: that is that they have the ability to own the rights of these collections. We do have an intellectual property

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00:12:42.609 --> 00:12:51.240

Sharon Burney: specialists who will review every application, who will give it a review from rights and ethics and reuse

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00:12:52.734 --> 00:12:53.800

Sharon Burney: standpoint.

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00:12:57.640 --> 00:13:19.250

Sharon Burney: That production company makes me a little weary. If you could give us more details about the materials that you're nominating are these musical or video ones that have definite copyrights/infringements on it. It would be difficult to prove. But you'd have to make your case about why you can make these free and accessible. Do you have a gift of deed?

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00:13:19.630 --> 00:13:24.019

Sharon Burney: Oh, and anything you want to add to that, Alyson?

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00:13:24.480 --> 00:13:47.987

Alyson Pope: No, I would just say that the application does have space in the Rights, Ethics, and Re-use section, that we highlighted a few moments ago in the slides, to add supplemental materials. And that's typically where we see people add like deed of gift or MOUs related to rights around these materials. So if you do not,

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00:13:48.540 --> 00:14:04.720

Alyson Pope: if it's not a collection that you've cleanly owned and held for some time, and you feel like you would need to communicate the nuance around that to our IP review panel. Then that's the space where you would want to upload any related documents there.

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00:14:08.840 --> 00:14:27.250

Alyson Pope: What percentage of the proposed budget can be used for fair compensation for community partners/collaborators that may serve as cultural knowledge experts to help with informing captioning and translation. So since the goal of the program is digitization, we typically want to see a minimum of 50% of the budget

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00:14:27.250 --> 00:14:40.480

Alyson Pope: going to the digitization vendor. And if it's less than that, we want to see some specific justification for why it's needed for those unique materials.

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00:14:41.320 --> 00:15:00.349

Alyson Pope: So the other 49% of the budget you have a bit of wiggle room to address metadata processing, captioning translation, and so forth within the parameters of the overall award budget.

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00:15:02.110 --> 00:15:10.110

Sharon Burney: How much funding is available this round? How many applications do you expect? And how many applications do you typically receive?

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00:15:10.330 --> 00:15:23.929

Sharon Burney: So we have approximately \$750,000 to award for this last round. Give or take, and that's always dependent upon the size of the request and the size of the applicant pool

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00:15:24.684 --> 00:15:36.219

Sharon Burney: because the applications can request anywhere from \$10,000 to \$50,000. So if most of the applications are at the top end, then the fewer projects we can fund.

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00:15:36.720 --> 00:15:45.459

Sharon Burney: How many applications do we expect? I think it's gonna be interesting this year, because of what's happening right now with federal funding.

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00:15:46.390 --> 00:16:00.249

Sharon Burney: So we kinda anticipate to get a little more than we usually do. But we usually get anywhere from 95 to as many as 140 we've gotten before, I believe or so.

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00:16:00.360 --> 00:16:06.710

Sharon Burney: So we don't know what's gonna happen this year. This has been a unique year. So we expect unique

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00:16:07.470 --> 00:16:09.530

Sharon Burney: things continue to happen.

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00:16:11.790 --> 00:16:37.359

Alyson Pope: Is it beneficial to choose a select collection of our holdings, or just whatever we feel is most at risk? It depends on the nature of your holdings in your project, but you are going to want to put forth a competitive proposal in a field of competitive applicants, and usually a part of that is persuading the panel around,

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00:16:37.360 --> 00:16:46.650

Alyson Pope: by building a narrative around your story and your materials so usually kind of the more cohesive of a collection

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00:16:46.650 --> 00:16:58.849

Alyson Pope: you have, the easier it is to communicate to the panel why that collection is both important and broadly impactful. So

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00:17:00.120 --> 00:17:14.549

Alyson Pope: it's not necessarily wrong to focus on the risk, but I think it may be easier thematically to put forth a competitive proposal if you have kind of a cohesive narrative around the collection.

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00:17:16.380 --> 00:17:25.640

Sharon Burney: For embargoed materials do you require a metadata record to be published? We have culturally sensitive materials with mixed rights that we would not want to publish online.

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00:17:26.357 --> 00:17:43.279

Sharon Burney: There is a place in your rights, ethics, and reuse for that. If there are culturally sensitive reasons for why you can't make that metadata publicly available, the intellectual property and the review panels will

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00:17:43.590 --> 00:17:50.760

Sharon Burney: you know, agree with you more more times than not, as long as you make that clear

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00:17:50.990 --> 00:18:15.899

Sharon Burney: in your application. Also explaining maybe a takedown policy that you have in place for things that will be questioned. But, as we said repeatedly, making your justifications to the reviewers as to why this cannot be made publicly available. Explain in as great detail as possible.

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00:18:16.260 --> 00:18:18.729

Sharon Burney: We'll definitely push you through.

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00:18:21.210 --> 00:18:40.530

Alyson Pope: What type of documentation do you need if a collection is donated to a library, and the person donating is still alive. A very old person, but still kicking. Really, I like that addendum on the end of that question. We don't need anything particularly different, for those living people do

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00:18:40.900 --> 00:18:44.058

Alyson Pope: frequently produced deed of gift

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00:18:44.840 --> 00:18:54.369

Alyson Pope: for donation materials. So you would just need some documentation of that sort that would go to the IP members of the panel.

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00:18:54.700 --> 00:19:01.419

Alyson Pope: But it wouldn't be anything more strenuous required.

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00:19:04.080 --> 00:19:05.210

Sharon Burney: Thanks.

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00:19:06.140 --> 00:19:09.560

Sharon Burney: We have something else.

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00:19:10.040 --> 00:19:26.679

Sharon Burney: Let's see. Okay, this is back to the other. Production company is just a single owner, filmmaker. Her partner has passed so it's just her. The materials are BetaCam. She's who has been working with the nonprofit for digitizing and public program of the materials

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00:19:26.860 --> 00:19:36.352

Sharon Burney: for a year. She's an elder, but is willing to hand over ownership for this collection to get them digitized. So yeah, that's a good, that's a good strategy.

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00:19:38.090 --> 00:19:45.509

Sharon Burney: Explain all of this in your rights, ethics and reuse statement. Upload in your optional documents a deed of gift.

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00:19:46.164 --> 00:19:57.989

Sharon Burney: The organization should be the one applying and holding the collection. That's a requirement. We don't allow collaborative projects in *Recordings at Risk*.

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00:19:59.510 --> 00:20:07.959

Sharon Burney: And then also, if there's some things that she does not want to make publicly available, explain that clearly and why that might be.

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00:20:09.970 --> 00:20:13.750

Sharon Burney: But yeah, it's just the metadata that has to be made publicly available.

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00:20:17.140 --> 00:20:20.790

Sharon Burney: And the reason that is, is that you'll have to fill out

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00:20:21.170 --> 00:20:26.379

Sharon Burney: a file manifest at the end of your project with your final report.

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00:20:26.860 --> 00:20:33.059

Sharon Burney: And that's where we'll test, do some checksums to make sure that those are available and online.

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00:20:36.550 --> 00:20:41.910

Alyson Pope: Would you discourage applicants from requesting funding to help pay for a buyout of staff time?

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00:20:43.186 --> 00:20:45.689

Alyson Pope: That is not discouraged.

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00:20:46.740 --> 00:21:10.519

Alyson Pope: But I do want to kind of make a distinction between our two programs. So unlike Hidden Collections, *Recordings at Risk* requires that you use a digitization vendor. It requires that this digitization is done out of house, and we want to see about a minimum of 50% of the ask go to that. Now, these are \$50,000 max grant projects.

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00:21:10.520 --> 00:21:31.010

Alyson Pope: So you can ask for a buyout of staff time in the other half of that ask if you have someone on staff who is actively working on the project, but since the digitization happens out of house, you have to make a pretty strong justification

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00:21:31.010 --> 00:21:42.760

Alyson Pope: for what that staff member is doing, since they're not doing the digitization, and their buyout would be limited by the downward pressure of the max

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00:21:42.760 --> 00:22:09.999

Alyson Pope: grant being \$50,000 and us expecting a minimum of 50% of that going to digitization. So while it is not discouraged, and we do sometimes see funded projects with components of staff pay like this, it is a lot more limited within this program than within Hidden Collections, because you're doing the digitization externally.

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00:22:16.062 --> 00:22:24.500

Sharon Burney: Does future planned public programming make for a stronger application or is that irrelevant here?

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00:22:24.710 --> 00:22:30.700

Sharon Burney: So the *Recordings at Risk* has 4 assessment criteria. One is the impact,

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00:22:30.750 --> 00:23:00.229

Sharon Burney: which is a potential scholarly and public impact of the program so you could include that there. They wanted to have a broad appeal for scholars, and that goes outside of just locally. But what is the national and sometimes transnational importance of the materials? The urgency would be the second component assessment criteria, which is, you know, how and why is this urgent to reformat this because of the

107

00:23:00.670 --> 00:23:01.370

Sharon Burney: oh.

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00:23:01.770 --> 00:23:21.595

Sharon Burney: the formats that they're in, or the condition of the nominated materials, the potential for preservation. So you want to work out an application that has a work plan that makes the deliverables for preserving this content over time. And that you're able to keep it available

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00:23:22.909 --> 00:23:29.370

Sharon Burney: online in the long term. And then the approach to legal and ethical concerns that might affect

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00:23:29.480 --> 00:23:42.320

Sharon Burney: access, which we've talked about a lot today with the rights, ethics and reuse. So those are the most important criteria. It doesn't hurt to include what your public programming is going to be on, in it. But it's not a primary focus.

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00:23:47.250 --> 00:23:48.550

Sharon Burney: Great questions.

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00:24:14.440 --> 00:24:19.710

Alyson Pope: I don't think we have any currently in the queue. I was gonna give folks a few more minutes to...

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00:24:19.870 --> 00:24:21.409

Sharon Burney: Looks like this one more.

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00:24:21.410 --> 00:24:22.680

Alyson Pope: Get typed.

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00:24:27.974 --> 00:24:30.650

Alyson Pope: Yeah, this one's kind of a long one.

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00:24:34.400 --> 00:24:36.389

Alyson Pope: I guess.

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00:24:44.960 --> 00:24:49.610

Sharon Burney: Thank you for your help. Regarding amendments to a proposal, I guess this

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00:24:49.630 --> 00:25:16.140

Sharon Burney: regards Hidden Collections more, so feel free to pass, but I'm finding more material than originally identified in the proposal stage. So I was wondering if I can actually add additional materials which would also increase the cost and request amount. Also, I had included student employee costs for 15 hours and 15 weeks in the proposal, but I feel it would be more efficient to bring in an NYU MIAP student for a summer. Okay? So for

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00:25:16.690 --> 00:25:40.120

Sharon Burney: the *Recordings at Risk* grant is primarily smaller projects intended for, to help organizations who may be constrained due to staffing, and sometimes the ability to have the equipment necessary to do in-house, to do in-house digitization. And so that's where most of the focus of that. For your Hidden Collections

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00:25:40.120 --> 00:26:02.636

Sharon Burney: and for and also *Recordings at Risk*, your application is going to be reviewed by an independent review panel, who makes decisions based on a lot of factors, including the criteria or the rubric for that particular project. When we talk about making changes to projects, those will be small changes.

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00:26:03.080 --> 00:26:09.449

Sharon Burney: It's difficult to change, drastically change a project once it has been funded.

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00:26:10.463 --> 00:26:27.429

Sharon Burney: Because the review panel has looked at it based on cost efficiency, based on, you know, a lot of different criteria. So we don't use a modification process either way, for anybody to change drastically, change their project. We do

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00:26:27.430 --> 00:26:28.170

Alyson Pope: I think.

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00:26:28.170 --> 00:26:44.219

Sharon Burney: We do expect sometimes that when you start to go through the boxes, that you'll find some duplicates or things that were unsalvageable so the deliverables change in terms of materials. That happens frequently.

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00:26:46.608 --> 00:26:53.390

Alyson Pope: I think possibly this is a person that's been invited to the second stage of DHC so.

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00:26:53.550 --> 00:26:55.120

Sharon Burney: That should go to the DHC inbox.

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00:26:55.120 --> 00:27:18.810

Alyson Pope: If that is your question, if that is your circumstance. So we just RAR is one application stage, DHC is two. If you got invited to the final application stage for DHC, you are allowed to change your proposal between application stages. If that's what you're asking, yes, we do see change from the initial proposals to the final proposals within

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00:27:18.900 --> 00:27:29.686

Alyson Pope: Hidden Collections. Within *Recordings at Risk*, you would only do one application. We expect your funded proposal to be basically

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00:27:31.180 --> 00:27:37.982

Alyson Pope: executed as promised. So I think we're kind of dealing with two different

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00:27:38.950 --> 00:27:41.070

Alyson Pope: distinctions, questions here.

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00:27:41.070 --> 00:27:46.680

Sharon Burney: I think he is, I think he's asking this because he plans on applying for *Recordings at Risk* too.

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00:27:47.000 --> 00:28:15.109

Alyson Pope: Yeah, you can. If you resubmit between cycles or you apply to both programs, there is no requirement that your proposal be the same, especially if you resubmit, we expect to see changes because you're gonna have been given feedback from the review panel, and we would expect to see changes that address that feedback. So there's no requirement between cycles or between programs that you have the exact same proposal every time.

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00:28:16.510 --> 00:28:19.340

Sharon Burney: For that project. But if it's a resubmission

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00:28:19.660 --> 00:28:23.239

Sharon Burney: and you claim it's a resubmission, because we saw this happen,

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00:28:23.710 --> 00:28:30.589

Sharon Burney: make sure it's the same project. If it's a different project altogether, then it's not considered a resubmission.

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00:28:49.480 --> 00:29:11.930

Alyson Pope: Do you all provide feedback if an application is not accepted? There's not really instances in which an application is not accepted. There's two things that can happen. If you have a large enough technical error, you could be disqualified, and if you're disqualified you'll be told why. An example could be like

137

00:29:11.950 --> 00:29:22.029

Alyson Pope: you asked for \$70,000, but the program limit is \$50,000. If you get DQ'd, you'll get a pretty straightforward explanation of why you are DQ'd.

138

00:29:22.740 --> 00:29:45.699

Alyson Pope: If you are not, which the majority of applications are not, you will go to the review panel. We have a panel meeting where I think we have 18 panelists right now. They go over all the applications. They score them, and they make funding decisions, and every applicant receives the comments

139

00:29:45.700 --> 00:30:08.649

Alyson Pope: from those review panelists. I believe it's three panelists per application. So you will get a PDF back with your notification, whether you were funded or not, that gives specific feedback from the panel about your application to strengthen it if you were going to resubmit to our program or to submit somewhere else.

140

00:30:14.216 --> 00:30:17.129

Sharon Burney: How do you select panelists? Great question.

141

00:30:17.580 --> 00:30:34.970

Sharon Burney: We have a form online I believe still. If you're interested in being a future reviewer for the *Recordings at Risk* or *Digitizing Hidden Collections* program where you can fill out a form. And we look at those sometimes. We make a database of people who have submitted the forms.

142

00:30:34.970 --> 00:30:50.120

Sharon Burney: Sometimes, we speak at a lot of events, and we also do a lot of conference. We meet people at DLF at conferences and at speaking engagements that we think might be great review panelists.

143

00:30:50.130 --> 00:30:52.340

Sharon Burney: That's how we make our selections.

144

00:30:52.600 --> 00:30:55.800

Alyson Pope: And some of them are prior grantees.

145

00:30:55.800 --> 00:30:58.289

Sharon Burney: Some of them are prior grantees. That's correct.

146

00:30:58.730 --> 00:31:00.749

Sharon Burney: So if you're interested in that

147

00:31:04.040 --> 00:31:06.900

Sharon Burney: please hit the form or send us an email.

148

00:31:08.000 --> 00:31:11.150

Sharon Burney: Along with your CV and we'll put you in the database.

149

00:31:14.480 --> 00:31:25.949

Alyson Pope: I'm wondering if this would be appropriate to ask, however, given the current federal government policy change, are there any concerns in terms of language or terms used in application content.

150

00:31:27.639 --> 00:31:31.310

Alyson Pope: This is not.

151

00:31:33.900 --> 00:31:35.799

Alyson Pope: Are there concerns?

152

00:31:35.900 --> 00:31:37.600

Alyson Pope: No, no.

153

00:31:39.780 --> 00:32:04.570

Alyson Pope: We have two programs. Hidden Collections has a thematic focus called *Amplifying Unheard Voices* so there's a way in which it has kind of a distinct DEI type of lens, perhaps. That is not a concern for our funders, and that is not something that we are currently looking at. If it becomes a hurdle

154

00:32:04.570 --> 00:32:15.380

Alyson Pope: for our applicants because of limitations that they may be facing on their end, particularly publicly funded

155

00:32:15.890 --> 00:32:20.470

Alyson Pope: entities, then I think that would be something that we

156

00:32:20.620 --> 00:32:24.880

Alyson Pope: have to look at as a programmatic team.

157

00:32:26.400 --> 00:32:31.280

Alyson Pope: But it's not something we're currently shifting to address.

158

00:32:34.240 --> 00:32:36.309

Alyson Pope: Sharon, do you want to add anything there?

159

00:32:36.480 --> 00:32:47.990

Sharon Burney: Yeah, we're not a federal agency. We are a nonprofit organization. And this program is a re-granting program funded by The Mellon Foundation. And

160

00:32:49.300 --> 00:32:51.550

Sharon Burney: so we're just doing business as normal.

161

00:33:43.910 --> 00:33:55.370

Alyson Pope: Are the panel reviews conducted online or in person? The panel review for *Recordings at Risk* is a virtual panel review. It takes place over two days in

162

00:33:55.710 --> 00:33:57.460

Alyson Pope: June online.

163

00:34:15.920 --> 00:34:35.960

Alyson Pope: I'll take another one, because that was an easy one. My project does not seem to meet the minimum \$10,000. Are there other similar opportunities under CLIR? Our only, our other similar opportunity is larger in scope so I don't know that it would be a good fit if you are looking for

164

00:34:35.960 --> 00:34:49.549

Alyson Pope: a sub. \$10,000 grant. But if you want to go to our [Apply for an Award](#) page, we do have a number of [related funders](#) listed there. You may want to check out some of their offerings.

165

00:34:49.790 --> 00:34:57.329

Sharon Burney: Also, you could increase the size of the nominated materials that you're submitting or proposing for digitization.

166

00:34:57.820 --> 00:35:00.489

Alyson Pope: If you can bundle some collections, possibly.

167

00:35:00.960 --> 00:35:03.189

Sharon Burney: Into one cohesive project.

168

00:35:19.120 --> 00:35:21.020

Sharon Burney: These are really good questions.

169

00:35:40.430 --> 00:35:49.160

Sharon Burney: So any more questions before we finish up?

170

00:35:53.670 --> 00:36:03.509

Alyson Pope: Apologies. I believe you mentioned this, but can you apply for this grant and Hidden Collections in the same year? Yes, the programs are run separately, and you can apply to both.

171

00:36:04.080 --> 00:36:16.529

Sharon Burney: Your organization can have both a Hidden Collection and a *Recording at Risk* at the same time, but you cannot have two from the same organization under the same program.

172

00:37:03.690 --> 00:37:07.829

Alyson Pope: Okay, it seems like. Oh, did we get one in the chat?

173

00:37:09.010 --> 00:37:10.070

Sharon Burney: I think we're done.

174

00:37:11.500 --> 00:37:14.180

Sharon Burney: Yeah, I'm gonna put up the last slide then.

175

00:37:14.180 --> 00:37:19.309

Alyson Pope: Yeah, let me put up the last slide. Maybe it'll prompt anyone if they have any final questions.

176

00:37:24.820 --> 00:37:43.779

Sharon Burney: All right. So there are no more questions. We want to thank everybody for joining us today to learn more about the *Recordings at Risk*. And so you learned a little bit about Hidden Collections. We will upload the slides, the transcript, and any written answer to today's questions and recording from this session posted to the [Apply for an Award](#) page.

177

00:37:43.960 --> 00:37:51.460

Sharon Burney: If you have any additional questions, don't hesitate to reach out to the CLIR Grants Team at recordingsatrisk@clir.org.

178

00:37:51.690 --> 00:38:05.770

Sharon Burney: And we monitor the inbox constantly. Don't forget that applications are due April 14th, 2025, and thank you for your interest and attending our session today. We have dropped a [survey link](#)

179

00:38:06.830 --> 00:38:10.840

Sharon Burney: so that you can help us help you

180

00:38:10.960 --> 00:38:15.649

Sharon Burney: and help us make these webinars better each and every time.

181

00:38:15.760 --> 00:38:19.749

Sharon Burney: So thank you again, and have a great day.

182

00:38:20.150 --> 00:38:22.150

Sharon Burney: And happy grant writing.