

## WEBVTT

1

00:00:08.810 --> 00:00:18.500

Louisa Kwasigroch: Welcome to the final webinar for those who've been invited to submit final applications to CLIR's Digitizing Hidden Collections: Amplifying Unheard Voices program this year.

2

00:00:18.820 --> 00:00:21.709

Louisa Kwasigroch: I'm Louisa Kwasigroch, managing director at CLIR.

3

00:00:21.820 --> 00:00:26.279

Louisa Kwasigroch: We're glad you could be with us today, as we spend some time answering your questions.

4

00:00:29.800 --> 00:00:33.790

Louisa Kwasigroch: Quickly, we're going to start off with some introductions to this platform.

5

00:00:36.290 --> 00:00:39.450

Louisa Kwasigroch: Here are some notes about using Zoom during this session.

6

00:00:39.610 --> 00:00:49.469

Louisa Kwasigroch: A live transcript is being generated if you'd like to utilize it. To turn on this feature. Click the "CC Show Captions" button at the bottom of your Zoom window.

7

00:00:49.980 --> 00:01:01.859

Louisa Kwasigroch: You're welcome to use chat for introductions and conversation. If a chat box isn't already displaying on your Zoom screen, click on the chat feature at the bottom of the window.

8

00:01:01.990 --> 00:01:08.879

Louisa Kwasigroch: In order to send a message to everyone, remember to change the default from "All Panelists and Hosts" to "Everyone."

9

00:01:09.950 --> 00:01:22.740

Louisa Kwasigroch: We ask that you use Zoom's Q&A feature to ask questions. Please feel free to follow along with the questions as they come in, and “like” them to let us know that it would be helpful to you to have them answered live.

10

00:01:23.090 --> 00:01:30.610

Louisa Kwasigroch: We will also do our best to answer these questions live, and we will share written responses to the questions following the webinar.

11

00:01:31.380 --> 00:01:33.390

Louisa Kwasigroch: This session is being recorded.

12

00:01:33.820 --> 00:01:43.830

Louisa Kwasigroch: The slides, questions and answers, recording, and transcript will be made available on the [Apply for an Award](#) page of our website in the next 2 weeks.

13

00:01:47.400 --> 00:01:56.950

Jane Larson (she/her): 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.

14

00:01:57.140 --> 00:02:09.659

Jane Larson (she/her): I'd like to respectfully acknowledge and recognize the original and current caretakers of the land, water, and air where I live: the Shawnee and Osage peoples, and all of their ancestors and descendants.

15

00:02:09.729 --> 00:02:29.450

Jane Larson (she/her): 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 acknowledgment remind us of our shared commitment to beginning the process of working to dismantle the ongoing legacies of settler colonialism.

16

00:02:32.320 --> 00:02:43.710

Sharon Burney: I'm Sharon Burney, and I'm joined today by my fellow program officer Alyson Pope. We'll be answering all your questions over the next hour and conclude at 3 pm Eastern.

17

00:02:44.230 --> 00:02:55.220

Sharon Burney: We're supported today by our colleagues, Jane Larson, Lizzi Albert, and Louisa Kwasigroch. And before we get started we did want to go ahead and share the [survey link](#) for today's survey.

18

00:02:55.390 --> 00:03:01.230

Sharon Burney: We invite you to go ahead and open that now so you remember to complete it at the end.

19

00:03:07.150 --> 00:03:10.540

Alyson Pope: Hey, folks, we're gonna move forward with taking questions.

20

00:03:21.410 --> 00:03:23.470

Alyson Pope: As soon as we have questions.

21

00:03:36.190 --> 00:03:54.960

Sharon Burney: Hi, as a Canadian applicant, we wanted to inquire into the possibility of this grant not being available to us, as CLIR is based out of the United States? Obviously an odd question, but with uncertain politics at present, we wanted to know if there was any chance.

22

00:03:55.170 --> 00:04:03.348

Sharon Burney: We are still going to make this available to you, even though you are located in Canada.

23

00:04:04.190 --> 00:04:06.519

Sharon Burney: Yeah, we're not a government entity.

24

00:04:07.250 --> 00:04:09.870

Sharon Burney: We're a private nonprofit so

25

00:04:10.670 --> 00:04:16.540

Sharon Burney: this is how this grant was written to include Canadian organizations, and that will continue.

26

00:04:25.139 --> 00:04:34.680

Alyson Pope: Can you talk a little bit about best practices for reporting for this grant? We want to make sure we are planning effectively in the case that we receive the grant. Thank you.

27

00:04:35.520 --> 00:04:45.785

Alyson Pope: Yeah. So reporting for Hidden Collection grants is yearly. So if you only did a 1 year project, you would only have one final report.

28

00:04:46.300 --> 00:05:14.160

Alyson Pope: Any longer projects, you'll have an annual report, and then a final report. The final report contains an element called the IP manifest. That's probably one of the larger elements of the project. That's where you are going to provide a bunch of direct links. And that may be something that aligns with what you are provided by your vendor, if you use an external

29

00:05:14.330 --> 00:05:39.090

Alyson Pope: digitization vendor. We have the template for the IP manifest as well as templates for the interim and final reports on the programs [Manage an Award](#) page. So you can go look at those ahead of time. In terms of the file manifest, if you are using a vendor, you may want to send it to your vendor now and see if you can work it into your digitization workflow to possibly

30

00:05:39.090 --> 00:05:47.529

Alyson Pope: have them fill it out, or to have them fill it out in a certain format that's well suited to what you will need at the end.

31

00:05:47.530 --> 00:06:15.970

Alyson Pope: And like our guidelines, our reporting templates are Google documents that you can download and work in collaboratively before copying and pasting into our SM Apply space, which is both our application space and our reporting space. You'll otherwise provide digitization counts, accomplishments and challenges, and a financial report every year.

32

00:06:17.700 --> 00:06:23.840

Sharon Burney: And if you are awarded a grant, we will have a recipient webinar for all of

33

00:06:24.040 --> 00:06:31.379

Sharon Burney: all the applications that are funded. So we will go over this in great detail if you receive funding.

34

00:06:32.130 --> 00:06:46.920

Sharon Burney: Next question is, our library provides low resolution, (not print quality) images for public access and higher resolution copies upon request. Is this in line with the recommended public availability of materials digitized through the CLIR grant?

35

00:06:47.030 --> 00:06:54.490

Sharon Burney: Yeah, I mean, we see this a lot. First of all, what has to be made publicly available is the metadata.

36

00:06:54.680 --> 00:07:14.879

Sharon Burney: So that's what we're talking about in your file manifest that Alyson was just referring to. Secondly, we do see a lot of variations in low res that is free and higher res with a fee schedule. As long as you explain this clearly in your application, so that the

37

00:07:15.150 --> 00:07:20.960

Sharon Burney: reviewers are able to disseminate between what's publicly available and what's not.

38

00:07:21.120 --> 00:07:31.020

Sharon Burney: Sometimes people add a fee schedule that's added to their applications, and that provides a lot of clarity for reviewers. So yeah, that's fine.

39

00:07:33.000 --> 00:07:52.449

Alyson Pope: Can you clarify what you meant by "copyright assessment or research" being a disallowed cost? Does this mean we cannot dedicate staff time to this type of work? Or does this disallowed cost relate to outsourcing? Eg. Legal consultation? Yeah, we're more referring to the latter, like, you cannot have a copyright assessment

40

00:07:52.510 --> 00:08:03.529

Alyson Pope: done by outside counsel. We do see applications where, as a part of the proposal, there are staff.

41

00:08:03.530 --> 00:08:24.760

Alyson Pope: For instance, say you're digitizing oral histories that are on cassette tape, and the staff is reaching out to confirm permissions or the like. That is not something that is a disallowed activity. It's more an assessment that you would pay a legal professional for for the whole collection.

42

00:08:26.180 --> 00:08:39.680

Sharon Burney: We would like to digitize most or all of some collections, but there are copyright restrictions on some of the materials. Is it okay if we propose digitizing all materials for preservation, even if they can't all be made publicly available?

43

00:08:39.860 --> 00:08:51.509

Sharon Burney: Yeah, I mean, we see this, especially in Hidden Collections: AUV, because some of the collections cannot be

44

00:08:51.730 --> 00:09:05.539

Sharon Burney: made publicly available, due to sometimes it's the type of the ethical concerns attached to the collections. Sometimes it is strictly for corporate rights issues. As long as you clarify this

45

00:09:06.120 --> 00:09:09.220

Sharon Burney: in great detail in your RER statement.

46

00:09:09.620 --> 00:09:29.179

Sharon Burney: You add the percentage. If you know how many files that will be, and the percentage is greater that will be publicly made available than the limited ones, and why the ones that are limited or have copyright restrictions are not able to be publicly made available, you say why. And you know, sometimes this includes a takedown policy, you know.

47

00:09:29.500 --> 00:09:40.150

Sharon Burney: The reviewers want to see that most of the collection is publicly available and why and if you don't, you have a plan in place to be able to handle those things and explain them clearly.

48

00:09:42.890 --> 00:10:02.459

Alyson Pope: One of the notes from the panel from the first stage of the application was that we had not made contact with the Indigenous communities who feature in most of the work in this collection made by the indigenous filmmaker whose work we are hoping to digitize. This has to do with a lack of detailed information which may not be available to us until we have actually digitized the material.

49

00:10:02.460 --> 00:10:14.079

Alyson Pope: I'm wondering how best to respond to this issue given that it has been raised, but that we can't know exactly what individuals or communities are involved until we do the digitization. Feels like a bit of a catch 22.

50

00:10:15.630 --> 00:10:31.720

Alyson Pope: It's hard to know the nuance of exactly where you are with analyzing your collection. I would say that generally, particularly in *Amplifying Unheard Voices* as a program, we're very intentional about

51

00:10:32.090 --> 00:10:42.765

Alyson Pope: being ethical with the materials and communities that we're working with, and the panel is going to want to see if you haven't

52

00:10:44.910 --> 00:11:05.106

Alyson Pope: begun this work, what steps you are taking to get to a place where you can begin this work. So if it's work that could not at all occur until until digitization has taken place, I think it would be really imperative for you to explain why that's the case.

53

00:11:05.860 --> 00:11:12.169

Alyson Pope: If there's just no understanding of who these materials are in relation to. And if that's

54

00:11:12.270 --> 00:11:20.240

Alyson Pope: not the case, and there is some understanding, I think the panel is probably looking for the beginning of the groundwork to build those relationships.

55

00:11:22.350 --> 00:11:45.480

Sharon Burney: In a recent grant planning session with our community partner, the conversation around identifying and making public metadata records of people, locations, and civil rights and social justice movements might endanger the people in the videos, considering the current political climate in the US. Is there any insight that CLIR can provide on this issue? And how can we take this into consideration in our proposal?

56

00:11:45.980 --> 00:11:52.400

Sharon Burney: This is just expanding on what I said earlier, when somebody was talking about the rights, ethics, and re-use.

57

00:11:55.990 --> 00:12:09.359

Sharon Burney: You know, we're navigating a very unprecedented times, and I think the review panel especially when the subject matters are people that are most at risk, I think, explaining that clearly

58

00:12:09.520 --> 00:12:13.194

Sharon Burney: in your rights, ethics, and re-use statements.

59

00:12:16.370 --> 00:12:25.499

Sharon Burney: Allowing the reviewers to take into context why you may not be able to make some of these publicly available.

60

00:12:26.149 --> 00:12:48.580

Sharon Burney: You could do a tiered access, or if you explain that the access is only for scholars and only for this, and you know only for certain communities. I think that that is a way to go about that. Having a takedown system in place, and how that would look like if you make it freely available and here's my, here's our takedown policy on that.

61

00:12:50.470 --> 00:12:58.859

Sharon Burney: But explaining things clearly. What is the percentage? I don't know, you know, exactly the particulars of the materials you're nominating.

62

00:12:59.150 --> 00:13:05.277

Sharon Burney: But can you add things that don't identify them by name, that you may be able to take out.

63

00:13:06.270 --> 00:13:11.969

Sharon Burney: So that the percentage that's freely available is higher than a percentage that is not.

64

00:13:13.780 --> 00:13:15.470

Sharon Burney: Hope that answers your question.

65

00:13:16.130 --> 00:13:36.369



Alyson Pope: And in terms of metadata, I would just add that we don't really stipulate what your metadata schema is, or what your ontology includes. So if you're dealing with a lot of PII, you can keep that in the files, but not put it in the metadata record.

66

00:13:36.370 --> 00:13:37.480

Sharon Burney: Exactly.

67

00:13:42.027 --> 00:13:50.019

Alyson Pope: For “representative samples” upload, how do you see that for oral histories on cassette. Is this simple translation what this is looking for?

68

00:13:50.020 --> 00:14:14.520

Alyson Pope: Same for digitization of U-matic videos? How would representative samples look? So ideally, like representative samples in an ideal universe is like some great photo you have from your collection that we can then, if you're funded, use for a press announcement or the like. But we understand that, like not everyone's materials, lend themselves to this form of optics.

69

00:14:14.710 --> 00:14:40.700

Alyson Pope: And certainly for folks that have AV materials. Like sometimes you can get a still, but sometimes you are just going to take a picture of your material, like the actual materials in a box, or like in their file boxes in the archive so you can give a sense of what kind of environment you're working with, or whatever, because you don't have, you're not dealing with a particular format that is photogenic for this

70

00:14:42.330 --> 00:14:47.678

Alyson Pope: for this particular prompt. And I would just say that I don't think,

71

00:14:49.760 --> 00:14:58.119

Alyson Pope: I would say that the representative samples are mostly a piece that the team needs, and a piece that gives the panel

72

00:14:59.013 --> 00:15:04.629

Alyson Pope: maybe like some emotional resonance, but isn't really

73

00:15:05.040 --> 00:15:08.879

Alyson Pope: something that's like, gonna bring home

74

00:15:09.920 --> 00:15:19.619

Alyson Pope: you're super competitive, bring down your really competitive proposal, if you just have a picture of a box with a cassette in it like that's not something that you'll get dinged for. If that makes sense.

75

00:15:19.620 --> 00:15:32.911

Sharon Burney: Yeah. And sometimes, sometimes, sometimes that is the emotional piece. If we see the box and the boxes showing the rapid decaying of your reel to reels or

76

00:15:34.130 --> 00:15:51.779

Sharon Burney: you know, whatever your tapes, and those type of things. So it doesn't have to always be that. If you notice in the slideshows, if you've been to our webinars, some of the pictures are the representative images that they send us, and sometimes they are just a reel to reel, or a set of cassette tapes.

77

00:15:52.740 --> 00:15:57.339

Alyson Pope: Yeah, this, the there's so many format options in this program that

78

00:15:57.600 --> 00:16:05.130

Alyson Pope: we understand that not everybody's gonna have a perfect storytelling picture to include.

79

00:16:17.910 --> 00:16:18.860

Alyson Pope: do, do.

80

00:16:40.470 --> 00:16:42.990

Alyson Pope: Do you guys have any more questions?

81

00:16:48.880 --> 00:16:51.279

Alyson Pope: I know we've webinared you quite a bit.

82

00:16:53.710 --> 00:17:01.150

Alyson Pope: Is it okay to reuse Letters of Support if we have applied in the past? It's not prohibited.

83

00:17:02.260 --> 00:17:06.400

Alyson Pope: If it's the same proposal, and it applies in the same way.

84

00:17:09.800 --> 00:17:17.899

Alyson Pope: I don't think there's an issue with doing that, but we do keep the application so they will be able to see it from the previous year.

85

00:17:19.150 --> 00:17:21.450

Alyson Pope: Sharon, do you have an issue with people doing that?

86

00:17:21.450 --> 00:17:22.660

Sharon Burney: I do not.

87

00:17:22.660 --> 00:17:23.560

Alyson Pope: Yeah, okay.

88

00:17:24.431 --> 00:17:29.889

Sharon Burney: Is it OK if the planned work for a 2 year grant term happens in one year?

89

00:17:30.309 --> 00:17:47.734

Sharon Burney: Yes. So this happens frequently. If you get funded and you finish your work early, you would send us an email to let us know that you've completed early, and you'd like to be moved to the final reporting stage.

90

00:17:48.429 --> 00:17:51.029

Sharon Burney: We can do that. And you can finish early.

91

00:17:56.099 --> 00:17:56.829

Sharon Burney: Okay.

92

00:17:56.830 --> 00:18:18.169

Alyson Pope: Just to confirm, we can only request to digitize analog materials? So we cannot digitize CDs, DVDs, etc. So there's a prohibition in the guidelines against digital reformatting. We have funded proposals in the past with very small proportions of the collection on those mediums.

93

00:18:19.280 --> 00:18:24.370

Alyson Pope: But it's typically a really small proportion of what's being proposed.

94

00:18:25.620 --> 00:18:26.170

Sharon Burney: So

95

00:18:27.110 --> 00:18:37.719

Sharon Burney: We are working with local communities to provide guidance on whether ethnographic material should be made public. Is it okay to have the majority of the collection accessible

96

00:18:37.860 --> 00:18:43.260

Sharon Burney: be requested? Is that the question until their needs are articulated.

97

00:18:43.260 --> 00:18:48.240

Alyson Pope: Is it okay to have them? I think it's probably by request, accessible by.

98

00:18:48.240 --> 00:18:50.579

Sharon Burney: Oh, by? Oh, by request. Okay.

99

00:18:51.020 --> 00:18:58.059

Sharon Burney: Oh, yeah. You just have to explain that. The metadata has to be public.

100

00:18:58.100 --> 00:19:03.159

Sharon Burney: You have to once again explain your rights, ethics, and re-use statement.

101

00:19:03.170 --> 00:19:22.889

Sharon Burney: Of course, we want to have broad representation and community centered access is one of the core values of the program. So you have to show how that's going to be

represented in other ways if you can't have public access to the collection. Are you doing outreach?

102

00:19:22.890 --> 00:19:35.950

Sharon Burney: Are you having symposiums? How are you working with community organizations to highlight this? You want your collections to have a broad global appeal. So for

103

00:19:37.210 --> 00:19:41.460

Sharon Burney: scholars and the public. You have, you have to explain that

104

00:19:42.490 --> 00:19:47.210

Sharon Burney: effectively. It is a very competitive grant, so.

105

00:19:51.680 --> 00:20:13.730

Alyson Pope: We know that rental space is considered overhead costs and disallowed. What about costs related to storage, to house materials - shelving archival materials, crates and storage containers? You can purchase rehousing and storage supplies, those are allowable under the equipment supplies and materials line. You can't

106

00:20:21.060 --> 00:20:23.290

Alyson Pope: buy like furniture.

107

00:20:24.010 --> 00:20:33.490

Alyson Pope: General purpose items that may be reasonably be expected to have a useful life after the project, such as office furniture, shelving, or archival cabinets.

108

00:20:34.340 --> 00:20:48.360

Alyson Pope: So supplies, yes. Furniture, no. I also wanted to briefly touch on rental space because of a question that we had come into our inbox that was related, and indirect costs

109

00:20:48.860 --> 00:20:51.640

Alyson Pope: prohibit rental space.

110

00:20:51.810 --> 00:21:07.640

Alyson Pope: As in you cannot rent an office for the project, but if you're having some kind of like advisory meeting in a hotel or something, that's not the same as rental space, and that's not a prohibition.

111

00:21:07.640 --> 00:21:11.730

Sharon Burney: Or for like, say you're having a symposium for outreach. That's like.

112

00:21:11.730 --> 00:21:16.290

Alyson Pope: or like an event. Yeah, if you're using an event space, we're not calling that. That's not the same as indirect costs.

113

00:21:16.290 --> 00:21:20.750

Sharon Burney: And I would include it in the budget as like symposium outreach.

114

00:21:20.890 --> 00:21:21.500

Sharon Burney: No.

115

00:21:21.500 --> 00:21:22.050

Alyson Pope: Yeah.

116

00:21:22.690 --> 00:21:23.620

Sharon Burney: Let me

117

00:21:24.219 --> 00:21:34.499

Sharon Burney: I think that'd be on the Other, and then you break down catering, event, space, honorariums, etcetera, etcetera, in your budget narrative.

118

00:21:43.550 --> 00:21:44.960

Sharon Burney: Great questions

119

00:22:01.980 --> 00:22:03.729

Sharon Burney: Any more questions?

120

00:22:16.810 --> 00:22:39.239

Sharon Burney: It's difficult to state definitively in the grant application that certain activities will happen without knowing that the grant will be rewarded and items can be digitized. For instance, we are proposing that we can reach out to various partners that would be interested in the content, but it's too early to actually contact them now, as we don't know if we will have files to share.

121

00:22:39.240 --> 00:22:49.339

Sharon Burney: Also, a symposium is proposed, but it could not happen if the grant is not awarded. Is it OK to simply state that we are proposing the following activities. Yes it is.

122

00:22:49.940 --> 00:22:55.390

Sharon Burney: Yeah, we're planning a symposium, you know. And you put it in the grant line.

123

00:22:55.590 --> 00:22:58.760

Sharon Burney: Yeah, yeah, yeah, we.

124

00:22:58.760 --> 00:23:03.790

Alyson Pope: You're not gonna come find you guys if you don't do these digitization projects, if you're not funded, that's.

125

00:23:05.560 --> 00:23:16.319

Sharon Burney: Yeah, these are estimates, and the only time that you need an actual quote is, if you have a vendor or a consultant that's being paid \$5,000 or more. That's it.

126

00:23:16.320 --> 00:23:16.850

Alyson Pope: Yeah.

127

00:23:17.010 --> 00:23:18.989

Alyson Pope: Everything else is theoretical.

128

00:23:18.990 --> 00:23:19.900

Sharon Burney: Yes.

129

00:23:20.660 --> 00:23:22.399

Alyson Pope: Based on award.

130

00:23:22.680 --> 00:23:23.360

Sharon Burney: Yes.

131

00:23:53.350 --> 00:23:58.010

Sharon Burney: Kind of quiet. Any more questions for us?

132

00:24:05.520 --> 00:24:10.639

Alyson Pope: Put up my screen share and see if, as soon as I happen that happens, we get another question. We'll see.

133

00:24:10.640 --> 00:24:11.190

Sharon Burney: Okay.

134

00:24:22.370 --> 00:24:23.929

Sharon Burney: Another question.

135

00:24:25.600 --> 00:24:26.580

Sharon Burney: Okay.

136

00:24:30.970 --> 00:24:41.690

Sharon Burney: Do the line items under \$5,000 need to be described with line items. Example \$200 for food, \$1,200 for Vineyard. Can we just put \$700 for an event?

137

00:24:42.040 --> 00:24:49.623

Sharon Burney: In the budget narrative, I would just put estimates. That total. Say, you want to use

138

00:24:51.490 --> 00:24:59.120

Sharon Burney: \$4,500 for a symposium. I would put estimates of food around this amount,

139

00:24:59.360 --> 00:25:07.800

Sharon Burney: rental space around this amount, and then, as long as it's under that one line, it doesn't change once you get awarded.



140

00:25:10.860 --> 00:25:33.899

Sharon Burney: And we'll do a final, if you if you get funded, we do a final well, we do 2 tech reviews. We'll do a tech review like we did before, and if we see any discrepancies or things that you need to tighten up, we'll send you, that aren't allowed in the budget, we will send it back to you and actually to fix it, and then, if you get awarded. We'll do a final tech review where we'll give you suggestions on that, too so.

141

00:25:36.330 --> 00:25:45.099

Sharon Burney: But they all have to, your budget narrative, the project ask, and your budget detail, all those numbers should be the same.

142

00:25:51.772 --> 00:26:11.447

Alyson Pope: I'm gonna skip one and let Sharon take the next, the fun one. I'll take this not so fun one. I hate to ask because I really appreciate the help you provide, but is there any way to get the recording sooner than in 2 weeks given the ticking clock? We've set this timeline for all of our webinars. We've managed to turn them all around faster than that, but I will note that

143

00:26:11.780 --> 00:26:34.559

Alyson Pope: so as many of you probably realize, we have two programs. Our other program *Recordings at Risk* is in a call for proposals right now, and that closes next Monday. So we will do our best to have these materials up as soon as possible, and most likely we will be able to have them up within less than 2 weeks, but why we gave ourselves that runway is because we have to close another program next week.

144

00:26:37.380 --> 00:26:43.499

Sharon Burney: Do you have fun reading and adjudicating the applications? It seems like a pretty interesting job.

145

00:26:43.830 --> 00:26:45.739

Sharon Burney: We love our job.

146

00:26:46.320 --> 00:27:00.909

Sharon Burney: We have an independent outside review panel, but we also get to read the applications as we're doing our tech reviews to make sure that everything makes sense and that you've submitted the best application that you can possibly submit.

147

00:27:00.910 --> 00:27:21.420

Sharon Burney: We get to go out on the road, and then we get to meet you guys in person, sometimes at conferences and learn more. And we're trying to, it's a really small, but very dynamic grants team. As you can tell, there's not many of us. So we do the best we can to give you as much personalized

148

00:27:21.500 --> 00:27:28.760

Sharon Burney: attention as we can, to assist you from application to funding and beyond.

149

00:27:28.980 --> 00:27:46.369

Sharon Burney: And we have a great time when we get to do site visits, and we see the extended outreach and breadth of the collections that you are able to digitize. And we are very committed to

150

00:27:46.500 --> 00:27:54.030

Sharon Burney: what we call the GLAM professionals, galleries, libraries, archives, and museums, and its significant importance.

151

00:27:55.350 --> 00:28:02.039

Sharon Burney: I always say, you know, if we lose the collections, then we lose the history, if we lose the history.

152

00:28:02.230 --> 00:28:06.249

Sharon Burney: then we lose the culture, we lose the culture, we lose the people.

153

00:28:06.740 --> 00:28:10.399

Sharon Burney: and we don't want that to happen. So that's why we love what we do.

154

00:28:11.700 --> 00:28:34.930

Alyson Pope: And this kind of piggybacks. Are your comments included in the reviewers comments? So most typically, our comments are not included in the reviewers' comments. If you got comments you would know, from a staff, we will put, sometimes we put a note at the bottom of your comments directly from staff. And that's typically related to a technical item like, if you had an issue with your budget detail

155

00:28:35.200 --> 00:28:44.624

Alyson Pope: or whatnot some of the stuff that we were discussing about the technical mistakes rather than

156

00:28:46.000 --> 00:29:09.750

Alyson Pope: a comment about the material. So I would say, the most frustrating thing is that we do use an independent review panel so we do read all these as a team and get familiar with them, but we don't make decisions about them. So sometimes that's kind of the challenge is like, we're not here to pick who gets funded, we're just here to like, facilitate that happening. So sometimes you get favorites, and

157

00:29:09.920 --> 00:29:15.959

Alyson Pope: you can't, really. It doesn't matter. It's not up to you, but we do get to read them all, and it is pretty great.

158

00:29:16.350 --> 00:29:21.210

Sharon Burney: You know, we say it's a very competitive application.

159

00:29:21.350 --> 00:29:30.979

Sharon Burney: We wish we could fund everyone. We just don't have the money to fund everyone, and even though you may not get selected, it doesn't mean it was not a great project.

160

00:29:31.227 --> 00:29:36.180

Alyson Pope: There are good ones. I have favorites every year that don't go, and that's really the hard part.

161

00:29:36.180 --> 00:29:38.670

Sharon Burney: You can, you can reapply.

162

00:29:43.300 --> 00:30:12.470

Alyson Pope: This may be covered in CLIR materials already - if so, apologies! Are new oral histories, or new recordings from community input sessions, covered materials that can be archived under this grant? So it's not really a collection or creation grant, it's just a digitization grant. So we're not really here to fund the creation of materials. Sometimes those materials, or that process is needed from a metadata creation perspective. And then, that can be included. That's really the only space we have

163

00:30:13.850 --> 00:30:16.949

Alyson Pope: for that kind of funding, I would say, within the program.

164

00:30:19.750 --> 00:30:22.980

Sharon Burney: Has to be materials that have not been previously digitized.

165

00:30:22.980 --> 00:30:23.530

Alyson Pope: Yeah.

166

00:30:31.410 --> 00:30:33.049

Sharon Burney: These are great questions.

167

00:30:47.000 --> 00:31:00.029

Alyson Pope: If there is an unanticipated staffing change, can the timeline of the project be changed, for example, from 2 to 3 years, etc? This is another thing that would get covered in the recipient webinar, if you are funded.

168

00:31:00.030 --> 00:31:20.399

Alyson Pope: We have a modification process, a grant modification process. The most common modifications are no cost extensions in which you can extend the project by up to a year. You are not provided with any additional funding, so you then have to stretch that budget.

169

00:31:20.610 --> 00:31:39.270

Alyson Pope: Other modifications include PI changes because staff comes or goes, change in deliverables, etc. So if you were a recipient, we cover all of that in the recipient webinar. but there is a mechanization for making modifications to the proposal.

170

00:31:40.300 --> 00:31:59.180

Sharon Burney: As our organization is applying for this grant, colleagues and other organizations are very curious about applying as well. Is there information that would be good to share about future rounds of CLIR funding? Yes, if you go to our [Apply for an Award](#) page, and it's a very, very.

171

00:31:59.580 --> 00:32:09.005

Sharon Burney: We are very proud of our [Apply for an Award](#) page and the amount of resources we provide on there, and we will have a new cycle of

172

00:32:09.640 --> 00:32:13.930

Sharon Burney: of Hidden Collections opening in August of 2025.

173

00:32:14.080 --> 00:32:20.960

Sharon Burney: My recommendation would be to have them go online right now, while all of the recipient webinars are up

174

00:32:21.230 --> 00:32:41.759

Sharon Burney: and to view those. Look at what the application guidelines look like for the initial round, and then the final round, and make sure that this is something that they're ready, and if they're not ready, this gives them some time to think about the collection, assess their collections, and see if they're ready to take on this challenge of a large digitization project.

175

00:32:42.850 --> 00:32:56.639

Alyson Pope: We also have a [Grants and Programs Newsletter](#). I'll see if I can find the link and drop it in the chat, but it's definitely linked on our program page and if you find if you sign up for our grants and programs newsletter, you get an email anytime we have a new call for proposals.

176

00:32:58.800 --> 00:33:11.779

Sharon Burney: On the list of collections template, the last column asks, "will any re-usage restrictions apply?" If we have reusage restrictions on a small percent of our collections because of copyright, will it look bad if we answer yes

177

00:33:12.110 --> 00:33:14.670

Sharon Burney: for most or all of the collections?

178

00:33:15.507 --> 00:33:20.579

Sharon Burney: If a small percentage says yes, you just say yes, and you tell them why.

179

00:33:20.740 --> 00:33:29.519

Sharon Burney: If it's a smaller percentage, I don't think, you know, your rationale is clearly explained in the

180

00:33:29.850 --> 00:33:34.630

Sharon Burney: in the Rights Ethics, and Re-use Section and on your collections list, is not frowned upon.

181

00:33:35.630 --> 00:33:39.089

Alyson Pope: Yeah, I just would like to say that the panel, typically

182

00:33:39.280 --> 00:33:50.919

Alyson Pope: the panel would prefer to see reuse restrictions applied when necessary, than to see you not have reuse restrictions when you should have them.

183

00:33:51.210 --> 00:34:02.419

Sharon Burney: And as a reminder every application has 3 reviewers and an IP reviewer that looks at your rights, ethics, re-use very

184

00:34:02.580 --> 00:34:07.030

Sharon Burney: carefully. They are all in your field, so they understand all of this.

185

00:34:23.190 --> 00:34:52.699

Alyson Pope: I remember you said we would have some or all of the same reviewers for their round 2 application. Is that still the case? That is most likely still the case. We are looking at some possible adjustments for this upcoming meeting just to adapt to our meeting structure, but even if we do switch a reviewer for your panel for an application. Applications typically discussed by the panel as a whole. But additionally, they're also provided with

186

00:34:53.290 --> 00:35:09.200

Alyson Pope: the initial application that you put in and any related materials. So the same goes if you ever resubmit, we provide the, all the applications that have ever come in, and all the comments that go with them.

187

00:35:11.100 --> 00:35:19.619

Sharon Burney: From the chat: I'm hearing when in doubt, explain, explain, explain. Does that sound accurate? When in doubt, explain clearly and justify what you said.

188

00:35:20.490 --> 00:35:23.079

Sharon Burney: Articulately, yes, correct.

189

00:35:25.500 --> 00:35:28.943

Sharon Burney: But you have, you have word limits, so make sure it's succinct.

190

00:35:32.230 --> 00:36:00.880

Alyson Pope: Please define re-usage as discussed above. So that's rights, ethics, and re-use. We were kind of using that casually to apply to that whole kind of quadrant around the access that you would allow for these materials. So we're talking about like, are they publicly accessible? Is there limited public accessibility where they have to be requested? Can they be, are they under a CC License, and they can

191

00:36:00.880 --> 00:36:12.200

Alyson Pope: be copied and reused? Does permission to reuse them have to be requested? Or is there a fee structure? So that would be kind of all of that would fall under re-use.

192

00:36:14.170 --> 00:36:22.260

Sharon Burney: How many reviews are signed for each application? Can you tell us how they are selected and assigned (without giving away any private information)?

193

00:36:22.520 --> 00:36:45.169

Sharon Burney: Yes, there are 3 reviewers, one reader who will only read and will not participate in the review panel. That's in the initial round. And then 3 reviewers and 1 IP reviewer for each application. So 4 people lay eyes on your application. Can you tell us how they are selected and assign

194

00:36:46.104 --> 00:36:49.580

Sharon Burney: reviewers? Go ahead. If you want, go ahead.

195

00:36:49.580 --> 00:36:52.149

Alyson Pope: You want me to say that, Sharon, since I usually do that part.

196

00:36:52.150 --> 00:36:53.030

Sharon Burney: Yeah. Go ahead.

197

00:36:54.012 --> 00:37:20.579

Alyson Pope: We have reviewers that are more technical reviewers. We have reviewers that are more subject reviewers, and we have reviewers that kind of hurdle both spaces. So we make sure that every, of the three assigned to every application, you have one person who's a technical reviewer and one person who's a subject specialist and the third reviewer can kind of float between those two

198

00:37:20.670 --> 00:37:45.630

Alyson Pope: expertise levels. And then we have everyone sort of subject expertise for all of our subject expert experts in our mixed subject and technical experts. So like, if we have an application that's about a project from 3 collaborating, Indigenous tribes like we'll use our Indigenous experts, subject experts, for that application. LGBTQ+

199

00:37:45.630 --> 00:37:55.480

Alyson Pope: same relationship there. So we look for subject matches, and we have a tech and a subject person on every single app,

200

00:37:55.480 --> 00:37:57.979

Alyson Pope: an extra reviewer, and an IP reviewer.

201

00:38:00.710 --> 00:38:21.049

Sharon Burney: Our organization owns the physical items in the grant, and we are working with the rights holder to allow us to provide public streaming access, but we would not be able to provide actual re-use, as he would retain those rights. We would not be involved in any negotiations regarding re-use. Is explaining that sufficient?

202

00:38:21.690 --> 00:38:24.880

Sharon Burney: Yeah, maybe a gift of deed and explaining that

203

00:38:26.940 --> 00:38:30.430

Sharon Burney: and then it becomes subjective according to the reviewers.

204

00:38:32.290 --> 00:38:38.820

Alyson Pope: Yeah, that's really that the IP reviewer will be the final call on that.

205

00:38:39.460 --> 00:38:43.069



Alyson Pope: Neither Sharon nor I are IP reviewers for a reason. I would say.

206

00:38:48.570 --> 00:38:52.329

Sharon Burney: And our IP reviewers are intellectual property experts so.

207

00:38:53.180 --> 00:38:59.569

Alyson Pope: And we have one from the United States and one from Canada. Canadians, so you know.

208

00:39:03.890 --> 00:39:07.074

Sharon Burney: And I don't know if you were in the rights, ethics, and reuse

209

00:39:08.440 --> 00:39:18.420

Sharon Burney: webinar, that we did, but if not, I would review that, and see if any of that applies. Review the transcript and the video and the question and answer document.

210

00:39:18.540 --> 00:39:20.949

Sharon Burney: There might be an answer in there for you.

211

00:39:54.620 --> 00:39:57.289

Alyson Pope: Ok, I'm putting my slide up again. We'll see what happens.

212

00:39:59.010 --> 00:39:59.740

Sharon Burney: Hmm.

213

00:40:17.930 --> 00:40:21.850

Alyson Pope: Looks like that may be all of our questions.

214

00:40:22.734 --> 00:40:37.660

Alyson Pope: A brief reminder of the remaining program timeline before we end. The final application stage will close on May 5th at 11:59 pm eastern. Award notifications will go out to applicants in mid-August.

215

00:40:37.840 --> 00:40:49.920

Alyson Pope: And we anticipate the public announcement of funded projects will take place in November 2025, after which awardees may make their own public announcements and post any related job openings.

216

00:40:57.700 --> 00:41:03.019

Jane Larson (she/her): We're launching a final poll right now, if you can take a moment to complete it.

217

00:41:17.140 --> 00:41:46.969

Jane Larson (she/her): Thank you. Also, before you go, please be sure to fill out our [session survey](#). Your feedback has been really useful to us as we've developed this series, and this is one last chance for you to reflect on the series as a whole, and consider what we might, how we might improve if we do this again. Thank you so much for joining us. Please don't hesitate to send your questions to the [hidencollections@clir.org](mailto:hidencollections@clir.org) inbox, and as they come up between now and the final application deadline.

218

00:41:47.410 --> 00:41:51.839

Jane Larson (she/her): Hope you have a great rest of your day, and happy grant writing.