WEBVTT

1
00:00:08.330 --> 00:00:14.409
Sharon Burney: Hello, everyone. We're going to start with a brief video, and then after the video, we'll be live.

2
00:00:22.190 --> 00:00:40.410
Sharon Burney: Hello, and welcome to the first applicant webinar for the fourth cycle of CLIR's *Digitizing Hidden Collections: Amplifying Unheard Voices* program. I'm Sharon Burney, Program Officer on the CLIR Grants Team, and we're so glad to be here to share some information about the call for applications.

3
00:00:45.560 --> 00:00:51.430
Sharon Burney: We will start by making some introductions, first to this platform, and then to our team.

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00:00:53.980 --> 00:00:58.830
Sharon Burney: To start, we want to share some notes about how you can use Zoom during this session.

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00:00:58.920 --> 00:01:07.550
Sharon Burney: A live transcript is being generated. To turn on this feature, click the "CC Show Captions" button at the bottom of your Zoom window.

6
00:01:07.590 --> 00:01:24.630
Sharon Burney: 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 screen, you can hover your mouse toward the bottom of the Zoom window and open it manually.

7
00:01:24.630 --> 00:01:31.339
Sharon Burney: To send a message to everyone, remember to change the default from "Host and Panelists" to "Everyone."

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00:01:31.390 --> 00:01:48.849

Sharon Burney: We ask that you use the separate Q&A box to ask questions today. This box can be opened the same way as the chat box. We will be answering questions at the end of our webinar, and so we encourage you to keep track of your questions and submit them in Q&A

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00:01:48.850 --> 00:01:52.480
Sharon Burney: box if they are not answered during the presentation.

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00:01:52.550 --> 00:02:00.739
Sharon Burney: You can upvote questions, if they're similar to your own to let us know that it would be helpful to you to have them answered live.

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00:02:00.740 --> 00:02:20.309
Sharon Burney: If we don't have time to get to all of the questions, we'll compose responses to the remaining ones and post all answers, along with the session transcript. The Q&A, session recording, and transcript will be available on our website's Apply for an Award page by the end of next week.

12
00:02:21.610 --> 00:02:40.040
Sharon Burney: The Council on Library and Information Resources, or CLIR, is an independent nonprofit organization with a mission to forge strategies to enhance research, teaching, and learning environments in collaboration with libraries, cultural institutions, and communities of higher learning.

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00:02:40.040 --> 00:02:47.480
Sharon Burney: Although we're talking about a funding opportunity today, it's essential to understand that CLIR is not a funding agency.

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00:02:47.480 --> 00:03:02.890
Sharon Burney: Instead, our programs are supported through sponsorships and external funding. For the *Digitizing Hidden Collections: Amplifying Unheard Voices* program, we receive funding from the Mellon Foundation, and CLIR acts as the regranting agency.

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00:03:02.890 --> 00:03:12.019
Sharon Burney: Just as we receive proposals and reports from grant recipients, we also send proposals and reports to Mellon and other funding organizations.

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00:03:14.890 --> 00:03:31.789
Jane Larson: CLIR's work is accomplished by a relatively small staff of about 20 geographically distributed individuals. Today's webinar is hosted by the CLIR Grants team, which administers CLIR's active regranting programs, offering support for the entire grant cycle from application to final report.

17
00:03:31.790 --> 00:03:37.720
Jane Larson: The DHC:AUV team is Sharon Burney, Program Officer, located in Midlothian, Virginia.

18
00:03:37.730 --> 00:03:47.060
Jane Larson: Alyson Pope, Program Officer, located in Pittsburgh, PA. Myself, Jane Larson, Senior Program Associate, also located in Pittsburgh, Pennsylvania.

19
00:03:47.430 --> 00:03:56.699
Jane Larson: Lizzi Albert, Community Relations Manager, located in Washington, D.C, and Louisa Kwasigroch, Managing Director, located in Chicago, Illinois.

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00:04:00.660 --> 00:04:10.570
Jane Larson: 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.

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00:04:10.570 --> 00:04:22.950
Sharon Burney: 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.

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00:04:22.950 --> 00:04:42.809
Sharon Burney: 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.

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00:04:45.010 --> 00:04:54.890

Jane Larson: Now that we've introduced ourselves, we'd love to hear from you. Please feel free to share your name, organizational affiliation, where you live, and any land acknowledgements in the chat.

24
00:04:54.970 --> 00:05:02.039
Jane Larson: During the rest of our time together, we'll offer a program overview, including some history of Digitizing Hidden Collections,

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00:05:02.040 --> 00:05:15.200
Jane Larson: and definitions of core components of this program. Some detailed instructions and tips for applying to the program, including what to expect in the two parts of this program's application process, and time to answer your questions.

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00:05:16.910 --> 00:05:22.070
Alyson Pope: Let's now move into an overview of the Digitizing Hidden Collections program.

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00:05:23.190 --> 00:05:41.830
Alyson Pope: The 2021 call for proposals launched the third iteration of a CLIR program whose roots date back to 2008. What started as a funding opportunity for nonprofit organizations to catalog hidden collections has transformed to continue the work of the digitization program with a thematic focus.

28
00:05:41.830 --> 00:05:52.499
Alyson Pope: The Cataloging Hidden Collections program supported more than 170 organizations, with 128 projects documenting over 6 million items.

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00:05:53.040 --> 00:06:16.860
Alyson Pope: The work of the first iteration of Digitizing Hidden Collections is coming to a close but still underway, with more than 194 organizations participating in 100 funded projects that have already created more than 9 million master digital files. *Amplifying Unheard Voices* awarded funding to 33 projects at 78 organizations in the first two cohorts.

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00:06:16.860 --> 00:06:20.559
Alyson Pope: And the third cohort's fronted projects will be announced this fall.

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00:06:23.660 --> 00:06:48.580

Alyson Pope: *Amplifying Unheard Voices* aims to fund projects that propose to digitize materials that deepen public understanding of the histories of people of color and other communities and populations whose work, experiences, and perspectives have yet to be sufficiently recognized in digital collections. These often "hidden" histories include, but are not necessarily limited to, those of Black, Indigenous, Latine, and other people

32
00:06:48.580 --> 00:07:05.740
Alyson Pope: of color, women, gay, lesbian, bisexual, transgender, non-binary, and other genderqueer people in communities, immigrants, displaced populations, blind, deaf, and disabled people in communities, and colonized, disenfranchised, enslaved, and incarcerated people.

33
00:07:09.510 --> 00:07:34.329
Alyson Pope: The program's core values reflect its broad objectives and thematic focus. We encourage you to use these core values as you develop projects, ensuring reviewers can see these elements woven throughout your application. Our reviewers will also focus their evaluations of applications on these same values. We hope the core values will encourage and challenge organizations to see how their digitizations work

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00:07:34.330 --> 00:07:43.869
Alyson Pope: can be people-focused. More information on the core values is on the program homepage and in the FAQ section on the Apply for an Award page.

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00:07:46.730 --> 00:08:01.609
Sharon Burney: So what do we mean by digitization? All projects submitted for consideration must have digitization as the primary activity, which means the creation of digital representations of unique physical artifacts or objects.

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00:08:01.610 --> 00:08:17.220
Sharon Burney: While descriptions, such as cataloging or metadata creation and other work to enhance access, such as transcription or translation, may be included in projects, that work must be supplemental to the digitization work.

37
00:08:17.310 --> 00:08:33.980
Sharon Burney: This program does not support further description, manipulation, or migration to alternative digital formats for content that was born digital or has been previously digitized. The original objects nominated for digitization may be in any format.

38
00:08:33.980 --> 00:08:48.300
Sharon Burney: And projects may combine digitization of materials from a variety of formats, such as books, manuscripts, maps, 3D objects, textiles, various audio/visual formats, and more.

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00:08:48.300 --> 00:08:54.910
Sharon Burney: If you have questions about what qualifies as a digitization project, contact the CLIR Grants team.

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00:08:57.080 --> 00:09:09.209
Sharon Burney: Next, what do we mean by hidden? For this program, applicants are asked to convincingly demonstrate that the materials nominated for digitization cannot meaningfully impact

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00:09:09.950 --> 00:09:20.480
Sharon Burney: public understanding of people, communities, and populations whose work, experiences, and perspectives have been insufficiently recognized or attended in the past.

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00:09:20.500 --> 00:09:30.039
Sharon Burney: Until those materials are digitized, discoverable, and made accessible. Full online access is desirable in a general sense,

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00:09:30.040 --> 00:09:41.039
Sharon Burney: but may not always be possible. Instead, applicants are expected to envision modes of access that are ethical, legal, and respectful of the norms of source communities.

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00:09:41.040 --> 00:09:58.399
Sharon Burney: Explaining how digitization is critical to opening access to the materials is essential. We expect collections nominated for digitization to be in various stages of description, ranging from fully processed or sessioned to minimal or no descriptive

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00:09:58.420 --> 00:10:00.640
Sharon Burney: descriptive records available.

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00:10:00.700 --> 00:10:14.410

Sharon Burney: Applicants are encouraged to design projects that fill description gaps in projects, using digitization workflows to think about how item or collection descriptions can be enhanced, corrected, and created.

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00:10:15.570 --> 00:10:34.650
Sharon Burney: And finally, what do we mean by collections? For this program, special collections are rare or unique materials housed in secure, monitored environments and made available to the general public. Archives are unique, often unpublished, materials associated with a specific individual,

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00:10:34.650 --> 00:10:44.460
Sharon Burney: topic, location, or organization of historical and or cultural interest. While the materials nominated for digitization may be in any physical format,

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00:10:44.570 --> 00:11:02.790
Sharon Burney: they must be owned and held by an eligible organization. Because of the thematic focus, the materials must also have been created by or described communities and populations whose work, experiences, and perspectives fit the program's scope.

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00:11:05.150 --> 00:11:19.949
Jane Larson: Visit the Funded Projects page for an idea of the scope and scale of work funded through this program. We are also working to update the Apply for an Award page with some application examples from Cohort 1 and 2 awardees. You can see a sampling of their representative images here.

51
00:11:22.060 --> 00:11:24.290
Jane Larson: Now we'll work through how to apply.

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00:11:26.050 --> 00:11:36.190
Jane Larson: We have provided all the information you should need on our Digitizing Hidden Collections program pages. We'll share these links throughout the presentation and point to specific resources.

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00:11:39.820 --> 00:11:59.259
Jane Larson: As you consider applying to our program, the most essential resource for you is the Application Guidelines. Combining instructions and insights into the program and its

application process, the guidelines also allow you to draft responses to questions before adding them to our online grant application platform. A view-only Google Doc is linked to the…

54
00:11:59.440 --> 00:12:17.190
Jane Larson: from the Apply for an Award program page, users without a Google account can access this version and download the document in whatever file format they wish using the File menu. For those with a Google account, we've also included a link to create an editable copy of the document automatically.

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00:12:17.540 --> 00:12:24.060
Jane Larson: An updated version of the guidelines will be shared with those invited to submit a final application to the program.

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00:12:25.940 --> 00:12:39.650
Alyson Pope: The initial application comprises of 9 discrete tasks and 4 forms to collect information about your organization and project. The application guidelines address each task in much greater detail, but we'll cover a few important points today.

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00:12:41.890 --> 00:13:06.830
Alyson Pope: The first task asks you to confirm your organization's eligibility, any collaborating organizations, and your project. We also include all eligibility details on our website and in the guidelines. In the initial application, we do not request any documentation confirming the eligibility of organizations according to our program's instructions. Documentation will be required if your proposal is invited to submit a

58
00:13:06.830 --> 00:13:08.280
Alyson Pope: final application.

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00:13:11.940 --> 00:13:28.999
Alyson Pope: Of particular note, this program requires that materials nominated for digitization be owned and held by eligible organizations. If you are proposing a project that includes the digitization of materials from multiple eligible organizations, we require that you design a collaborative project.

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00:13:31.770 --> 00:13:46.990

Sharon Burney: In the applicant information task, you'll be asked to provide information on the organizations involved in the project. In this initial application round, we're most interested in collecting information on the potential collaborating organizations, if applicable.

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00:13:47.290 --> 00:14:09.960
Sharon Burney: While collaboration is not a requirement of this program, our core values support authentic partnerships, which can take many forms. For this program, remember that organizations named collaborators typically contribute materials for digitization and or provide critical support for creating and maintaining access to digitized items over time.

62
00:14:11.250 --> 00:14:31.030
Sharon Burney: The final application will ask for more descriptive information on the nature of any collaborations. Please explore the [application guidelines](#) and our online FAQ for more information on collaborations. All projects must assign at least one and no more than three principal investigators (or PIs)

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00:14:31.030 --> 00:14:37.190
Sharon Burney: to the project. PIs are CLIR's primary contacts throughout the application and funding process.

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00:14:37.220 --> 00:14:44.240
Sharon Burney: Applicants do have the option of listing an additional contact during the application.

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00:14:46.660 --> 00:14:59.579
Sharon Burney: The next task asks applicants to supply basic project information. As part of this section, applicants can assign up to 6 keywords or phrases that best describe the fields of study connected to your project.

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00:14:59.600 --> 00:15:06.849
Sharon Burney: Rather than using general terms like digitization, which we assume will apply to all the projects submitted to the program,

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00:15:06.930 --> 00:15:13.570
Sharon Burney: think of words or phrases that would help others quickly understand the content of the materials nominated for digitization.

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00:15:13.690 --> 00:15:30.930
Sharon Burney: CLIR staff will use this information as we assign applications to reviewers for evaluation. You will mark that your application is a resubmission if you have submitted a project proposal with the same nominated materials to a previous cycle of the *Amplifying Unheard Voices* program.

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00:15:31.280 --> 00:15:44.699
Sharon Burney: As you enter the information on the size of your request and the project timeline, abide by the program's restrictions. All projects should request a minimum of $50,000 and a maximum of $300,000.

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00:15:44.800 --> 00:15:57.590
Sharon Burney: Funding amounts will be awarded in U.S. dollars with actual funds distributed according to the location of the lead applicant organization based on current exchange rates, as necessary.

71
00:15:57.840 --> 00:16:05.290
Sharon Burney: All projects must be 12, 24, or 36 months, and begin on January 1st, 2027.

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00:16:06.650 --> 00:16:20.630
Sharon Burney: The initial project details tasks contain the primary content of the initial application. This is where we ask applicants to tell the story of their materials and their organization, and explain the need for funding from this program.

73
00:16:20.790 --> 00:16:36.519
Sharon Burney: Each of the six prompts allow up to 500 words to engage the reviewers in your story. The responses to each of these prompts connect to the core values of this program, and for those invited, will be used to start building final application submissions.

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00:16:36.520 --> 00:16:44.939
Sharon Burney: Reviewers will be using a rubric for the assessment of the initial applications, and these prompts will provide the heart of your proposal in their assessment.

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00:16:44.940 --> 00:16:55.750

Sharon Burney: The application guidelines offer instructions and deeper insights into these prompts to help guide your application writing. You can also find the reviewer rubric in Appendix B.

76
00:16:57.570 --> 00:17:17.159
Sharon Burney: There are two upload sections in the project details. First is the budget narrative upload in the need for support section. Here you will outline your estimated project costs broken down by the program's allowable cost categories. It is required to use the linked budget narrative template, which provides additional instructions on completing this upload.

77
00:17:17.160 --> 00:17:36.759
Sharon Burney: The application guidelines provide full details on allowable costs and budget limits in Appendix A. The budget narrative is meant to serve as a ballpark estimate, with the understanding that it may be adjusted if invited to the final application round. There are no service provider quotes required in the initial application.

78
00:17:37.020 --> 00:17:53.970
Sharon Burney: The second upload section is an optional space for additional uploads. Applicants can include appendices with this application, provided their relevance to the project is clear, and their length is reasonable given anticipated heavy demands on review panelists' time.

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00:17:54.220 --> 00:18:05.080
Sharon Burney: Some examples of relevant additional document uploads could be a collections assessment document, or donor agreements related to the materials being proposed for digitization.

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00:18:07.520 --> 00:18:27.319
Jane Larson: Once you've completed all the required tasks in the online system, you'll have the option to review and submit your proposal. This gives you one last chance to review everything you've written and uploaded, and go back to make edits. Once you are confident your application is complete, click the "Submit Your Application" button, and click "Submit" again if prompted.

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00:18:27.320 --> 00:18:34.359
Jane Larson: Once submitted, you'll see your application in the "My Applications" space, and be able to download a copy for your records.

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00:18:34.360 --> 00:18:47.079
Jane Larson: A confirmation email will be sent from the SM Apply system, and check your spam folders if you don't see that within 24 hours. The grants team is always happy to answer any questions about the application submission process.

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00:18:49.630 --> 00:18:55.120
Jane Larson: An independent review panel reviews applications for the Digitizing Hidden Collections program.

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00:18:55.120 --> 00:19:11.679
Jane Larson: CLIR maintains a largely standing panel of reviewers with expertise in digitization, digital collections, rights, ethics, and reuse, and various academic subjects. Their names and affiliations will be posted on our website by the end of the initial application period.

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00:19:11.790 --> 00:19:22.040
Jane Larson: During the initial review process, at least one reader and two reviewers will read each application, and a portion of applications will be invited to prepare an application for the final stage.

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00:19:24.680 --> 00:19:39.409
Jane Larson: Initial applications must be submitted online by October 20th, 2025. We anticipate that all organizations that submit an initial application will be notified if they are invited to submit a final application in mid-February 2026.

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00:19:39.550 --> 00:19:48.470
Jane Larson: We provide additional support to those organizations invited to the final round to help develop initial applications into competitive final applications.

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00:19:48.630 --> 00:19:53.960
Jane Larson: We anticipate making the public announcement of funded projects in November of 2026.

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00:19:56.040 --> 00:20:19.909
Alyson Pope: We also anticipate that the size and scope of the final application will be similar to previous Digitizing Hidden Collection cycles. We aim for you to use the groundwork of your initial application to build the complete final application. It may be productive in this stage to

think about how you'll expand your responses in the final round, providing more complete descriptions of the collections, their significance and potential impact,

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00:20:19.910 --> 00:20:28.450
Alyson Pope: Rights, ethics, and reuse, institutional capacity, and the project design and long-term sustainability of the digital deliverables.

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00:20:29.530 --> 00:20:53.960
Alyson Pope: The section that will require the most development will be the project work plan. The final application will also require uploads, including letters of institutional support from your organization, and external letters of support from the communities represented in the materials and scholars. We want to emphasize these letters of support are for the final application only, and cannot be included as additional uploads in the initial application.

92
00:20:54.020 --> 00:21:05.610
Alyson Pope: The application guidelines for the initial application include the outline of the final application sections shown here to encourage forethought for expanding on the initial application if invited.

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00:21:34.600 --> 00:21:47.900
CLIR Webinars / Louisa Kwasigroch: Hello, everyone. Thank you for joining us today. I'm Louisa Kwasigroch, a Managing Director at CLIR. I lead our re-granting portfolio, including the *Digitizing Hidden Collections: Amplifying Unheard Voices* program.

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00:21:48.170 --> 00:22:06.069
CLIR Webinars / Louisa Kwasigroch: I have the privilege of managing the Grants Team, whose members provide excellent support for applicants and grantees, and ensure our programs stay aligned with CLIR's mission and values. What I'd like to do today is share a few key reminders to help you strengthen your application and avoid common mistakes.

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00:22:07.460 --> 00:22:16.070
CLIR Webinars / Louisa Kwasigroch: So, the *Digitizing Hidden Collections: Amplifying Unheard Voices* program was intentionally designed with clear core values and review criteria.

96
00:22:16.460 --> 00:22:21.999
CLIR Webinars / Louisa Kwasigroch: Reviewers will assess applications based on those values and the published guidelines.

97
00:22:22.790 --> 00:22:26.180
CLIR Webinars / Louisa Kwasigroch: Before you apply, consider these questions.

98
00:22:26.410 --> 00:22:29.660
CLIR Webinars / Louisa Kwasigroch: Is this the right program for your collection?

99
00:22:30.590 --> 00:22:33.409
CLIR Webinars / Louisa Kwasigroch: Does your organization meet all the requirements?

100
00:22:33.900 --> 00:22:38.609
CLIR Webinars / Louisa Kwasigroch: And can you make a compelling case for why this project should be funded?

101
00:22:39.370 --> 00:22:47.080
CLIR Webinars / Louisa Kwasigroch: If the answer to those questions is yes, then double-check that your materials, organization, and expenses are truly eligible.

102
00:22:47.330 --> 00:22:50.350
CLIR Webinars / Louisa Kwasigroch: Carefully follow the application guidelines.

103
00:22:50.530 --> 00:22:55.249
CLIR Webinars / Louisa Kwasigroch: Do not include disallowed costs or ineligible activities.

104
00:22:55.660 --> 00:22:59.490
CLIR Webinars / Louisa Kwasigroch: And proofread before you submit, because clarity matters.

105
00:23:00.660 --> 00:23:13.069
CLIR Webinars / Louisa Kwasigroch: A few more important reminders. We hate to see it, but applications will be disqualified if they include disallowed costs, ineligible materials, or come from ineligible organizations.

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00:23:13.370 --> 00:23:14.900
CLIR Webinars / Louisa Kwasigroch: Let me repeat that.

107
00:23:15.080 --> 00:23:22.309
CLIR Webinars / Louisa Kwasigroch: Applications can and will be disqualified. Again, please check those eligibility requirements before you proceed.

108
00:23:22.410 --> 00:23:29.420
CLIR Webinars / Louisa Kwasigroch: And of course, when in doubt, our team is always available to help. Please reach out to us at hiddencollections@clir.org.

109
00:23:30.720 --> 00:23:38.690
CLIR Webinars / Louisa Kwasigroch: Thank you for that, and now we'll move to the question and answer portion of the webinar with Program Officers Sharon Burney and Alyson Pope. Sharon and Alyson?

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00:23:43.140 --> 00:23:56.529
Alyson Pope: We're gonna turn to question and answers. We did want to note a super short survey about the webinar. This is part of our program's assessment, so your honest feedback on the webinar will help us in our future support efforts.

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00:23:56.530 --> 00:24:15.540
Alyson Pope: And we'll share the link in the chat and in an email after the event. And now we're going to turn to your questions. We'll do our best to answer as many as we can. Any unanswered questions will be answered in our transcript, which will be shared on our website along with the webinar recording.

112
00:24:15.540 --> 00:24:17.810
Alyson Pope: So I'm gonna bring down the screen share…

113
00:24:24.260 --> 00:24:26.650
Alyson Pope: And we can get started.

114
00:24:31.980 --> 00:24:34.619
Alyson Pope: Sharon, do you want to take the first one?

115
00:24:34.620 --> 00:24:40.290

Sharon Burney: And make sure you're putting those questions in the Q&A box so that they can move it over for us.

116
00:24:40.560 --> 00:24:53.280
Sharon Burney: You mentioned that projects can fill description gaps for collections. Is archival processing descriptive inventory a qualifying expense to prepare materials for digitization? This is a iffy subject, …

117
00:24:53.760 --> 00:25:12.640
Sharon Burney: You want to have an idea of what's in your collections, and what you want to nominate for the digitization process. We do expect, as you uncover or send items off for digitization, or as your vendor, if you do outside vending, or you do it yourself in-house,

118
00:25:12.640 --> 00:25:23.010
Sharon Burney: you're going to see some things that you didn't expect to be in your collections. We expect that. Those should be minimum, and they should be attached to what's necessary. Prepare your…

119
00:25:23.010 --> 00:25:35.620
Sharon Burney: your nominated materials and your digitization process for the digitization process. On the back end, we do expect some metadata… metadata description expenses in it. So yes.

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00:25:36.050 --> 00:25:37.280
Sharon Burney: To an extent.

121
00:25:41.120 --> 00:26:06.109
Alyson Pope: Yeah, so there's a further question to clarify. If required for digitization, can we request funding for description and cataloging of the collection? Yeah, we expect. I mean, there's a metadata component that's required in this program, and that doesn't really come… you can't really get there without doing the description and cataloging work that you're talking about. So we don't necessarily see that as happening prior to digitization

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00:26:06.110 --> 00:26:09.309
Alyson Pope: in all projects, but we do see it happen.

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00:26:09.520 --> 00:26:22.789
Sharon Burney: Yeah, and also, to speak this a little further for any future questions, we do require that the metadata be made publicly available, unless there's some issues with sensitivity and that.

124
00:26:23.010 --> 00:26:24.319
Sharon Burney: That don't require it.

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00:26:26.990 --> 00:26:33.750
Alyson Pope: Do oral histories qualify as rare materials? Can we apply to collect oral histories as

126
00:26:33.750 --> 00:26:58.259
Alyson Pope: well as archival materials? So, oral histories can qualify as rare materials, but the purpose of the program is digitization rather than collection. So, if you have a currently existing oral history collection that is, like, on an obsolete format, like cassette tapes, and you want to digitize those oral histories, then, like, yes, they could qualify as an appropriate rare

127
00:26:58.260 --> 00:27:11.660
Alyson Pope: and unique collection for the program. But the program is not designed for you to go out and create new collections, like making new oral histories by doing interviews.

128
00:27:13.790 --> 00:27:28.810
Sharon Burney: Are cross-border collaborations allowed, assuming both collaborators are eligible organizations, one in Canada and one in U.S.? Yes, and that would probably be a first for us, so we're excited about that, possibly. Yes, if both of you

129
00:27:28.810 --> 00:27:40.019
Sharon Burney: are nonprofits, or cultural heritage-centered organizations, and you're both nonprofits, or qualify as an eligible organization. Yes, you can.

130
00:27:41.990 --> 00:27:52.300
Alyson Pope: If one of the collections holders is not a 501c3, is a fiscal sponsor acceptable? Can multiple collections holders apply if only one is a 501c3?

131
00:27:52.300 --> 00:28:13.319

Alyson Pope: All applying organizations have to meet all eligibility requirements. So, it's not just limited to the lead applicant, it applies to all applying organizations. So all applying organizations would have to have the necessary IRS designation, or be a public government entity or similar to be eligible to apply.

132
00:28:15.640 --> 00:28:35.019
Sharon Burney: I have two separate questions about oral histories. The collection of oral histories is noted as a disallowed cost, except when essential to provide contextual metadata for digitized collections. Is it acceptable to do recorded oral histories focused on sharing undocumented histories, untold stories about items being digitized?

133
00:28:35.020 --> 00:28:45.120
Sharon Burney: And is it acceptable to conduct recorded oral histories in order to create and archive openly accessible digitized stores to be used as educational materials?

134
00:28:45.700 --> 00:28:51.060
Sharon Burney: The Hidden Collections: AUV is not a collecting

135
00:28:51.210 --> 00:29:01.200
Sharon Burney: grant. It is a digitization grant for obsolete materials that have not been previously digitized,

136
00:29:01.690 --> 00:29:05.459
Sharon Burney: And, and unfortunately, no.

137
00:29:06.730 --> 00:29:11.920
Sharon Burney: Creating oral histories is not a focus of this, regardless of how you're doing them.

138
00:29:12.300 --> 00:29:18.370
Sharon Burney: If you have a set of oral history, on tapes,

139
00:29:19.200 --> 00:29:32.009
Sharon Burney: reel-to-reels, VHS, paper, you know, and the likes, then, and you want to digitize that, and they have not been previously digitized, then that would qualify.

140
00:29:34.070 --> 00:29:41.540
Alyson Pope: And we do see people use advisory boards, so when we're talking about providing contextual metadata, like, usually this is happening with.

141
00:29:41.540 --> 00:29:42.409
Sharon Burney: Not .

142
00:29:42.410 --> 00:29:51.040
Alyson Pope: Indigenous projects, or projects where you're dealing with, communities where there are a small number of elders left who can speak to

143
00:29:51.040 --> 00:30:05.410
Alyson Pope: the collection that you're working with, and in those instances, it's more about them doing advisory work to provide the context than it is about really, like, building out a separate oral history collection to those projects.

144
00:30:05.530 --> 00:30:10.599
Sharon Burney: Yeah, and we see that in outreach.

145
00:30:10.600 --> 00:30:16.889
Alyson Pope: And it would typically be a more minor proportion of your expenses.

146
00:30:16.890 --> 00:30:17.640
Sharon Burney: Right.

147
00:30:23.200 --> 00:30:24.630
Alyson Pope: …

148
00:30:24.860 --> 00:30:44.269
Alyson Pope: I might be up. I lost track, sorry. Are there examples of how previous projects engaged communities or increased access when there are legal, ethical concerns on making materials fully available online? We have seen a couple groups where they will do

149
00:30:44.620 --> 00:30:55.030

Alyson Pope: a form of… community access, in-person community access, …

150
00:30:56.090 --> 00:31:15.029
Alyson Pope: for those materials that they're not willing to make publicly available, but if they have, less sensitive issues, less sensitive items in the collection, they'll do broader public access for those, so sometimes there's a system of mitigated access. We also see where we have

151
00:31:15.030 --> 00:31:32.599
Alyson Pope: archives where they've provided full metadata for researchers to find materials, but the actual files are not available online. So they have a protocol for you to request the materials so they can make sure that they're being used appropriately, and only the metadata is broadly available.

152
00:31:36.920 --> 00:31:44.540
Sharon Burney: Does a different collection in the same archive count as a resubmission?

153
00:31:44.730 --> 00:31:51.530
Sharon Burney: I don't think so. So…

154
00:31:52.780 --> 00:32:07.520
Sharon Burney: If you're resubmitting an application, these are for people who applied last year, with a particular project, addressing the core values, with a cohesive theme,

155
00:32:07.660 --> 00:32:16.110
Sharon Burney: And they did not get accepted, and they want to resubmit for the same project. If you're going to do a new project,

156
00:32:16.260 --> 00:32:21.850
Sharon Burney: with a different collection, then that would not be a resubmission. That would be a new project with a different…

157
00:32:21.990 --> 00:32:26.590
Sharon Burney: cohesive theme with a different archive, if that makes sense.

158

00:32:26.980 --> 00:32:29.629
Sharon Burney: So, no, I wouldn't consider that a resubmission.

159
00:32:31.720 --> 00:32:56.700
Alyson Pope: We also have, in the context of this grant, is collection understood in the meaning used by archivists, or can it include multiple groups of materials in the same repository, but with different archival provenance? Yes, particularly since these projects are even open to multiple organizations, we definitely see, like, a broad mix of collections and a mix of materials within those collections, and sometimes a combination of

160
00:32:56.700 --> 00:32:58.120
Alyson Pope: multiple collections.

161
00:32:58.120 --> 00:33:04.100
Alyson Pope: Typically, what you will find is there's some kind of cohesive,

162
00:33:05.490 --> 00:33:25.099
Alyson Pope: focus or theme to those disparate connections, and if you have a proposal like that, it tends to be important to be able to clearly elucidate, what that theme is, how the various collections fit the theme, and what broader story you're trying to tell, so that you bring it all together, so that the panel's not just like

163
00:33:25.100 --> 00:33:30.260
Alyson Pope: what is this mishmash? But, like, if there's a reason to put things together, you can definitely put things together.

164
00:33:30.570 --> 00:33:35.909
Sharon Burney: For example, one time we had 26 newspapers across the Midwest.

165
00:33:36.900 --> 00:33:40.769
Sharon Burney: They created, that's on you to come up with that.

166
00:33:40.770 --> 00:33:47.210
Alyson Pope: Yeah. If there's a reason they can be together, and you can tell a compelling story to put them together, they can be together.

167
00:33:47.210 --> 00:33:50.760
Sharon Burney: Yeah. Can doctoral candidates apply? Yes.

168
00:33:51.460 --> 00:33:53.879
Sharon Burney: As long as your organization…

169
00:33:54.030 --> 00:34:03.619
Sharon Burney: You fit the eligibility requirements for organizations. You name your PIs. You can have up to 3 PIs on any application.

170
00:34:05.030 --> 00:34:10.730
Alyson Pope: And make sure you're… you will have to provide a letter of commitment, so make sure that your organization is, like

171
00:34:10.840 --> 00:34:11.830
Alyson Pope: involved.

172
00:34:11.830 --> 00:34:13.300
Sharon Burney: Yes, please.

173
00:34:15.120 --> 00:34:31.900
Alyson Pope: Are materials included in the budget? For instance, transferring VHS into digital form. So that would probably not be materials, because that's digitization, and that would be a vendor or services cost, but you can get equipment and supplies within the budget, I believe

174
00:34:32.460 --> 00:34:49.609
Alyson Pope: We're at a $15,000 limit right now. Some disallowed costs within that that I want to name are, like, permanent furniture items. But, like, if you need rehousing supplies, or even if you're looking at, like, a scanner, or, some…

175
00:34:49.610 --> 00:35:03.029
Alyson Pope: storage software that is allowed, and I would point you to the guidelines. We have a further breakdown of allowed and disallowed costs within the equipment and supplies budget, but there is room in the budget.

176
00:35:05.460 --> 00:35:19.730
Sharon Burney: I'm not sure what this one is, too. To clarify, if an applicant owns or has rights to a collection, but the collection is physically held by another organization, the holding organization must be listed as a collaborator.

177
00:35:20.860 --> 00:35:36.649
Sharon Burney: So, in order to be a collaborative project, both organizations must meet the eligibility requirements. So…

178
00:35:36.960 --> 00:35:51.310
Sharon Burney: The collaborative means the applicant and any name partner must have substantial responsibilities for and interest in the project beyond the mere fiscal management of grant funds, or the receipt of funds for services provided.

179
00:35:51.430 --> 00:36:04.040
Sharon Burney: So… So, if you… If your organization is an applicant,

180
00:36:04.140 --> 00:36:23.799
Sharon Burney: they have to be a nonprofit, they have to have cultural heritage as a primary, or preservation as a primary function of them as a nonprofit, or, and the collection is held by another organization, I would think the holding organization would be the lead applicant, and then you would probably be listed as

181
00:36:23.950 --> 00:36:42.620
Sharon Burney: collaborator. And you can have non-official collaborating organizations, too. You can have collaborations and authentic partnerships. You don't have to be listed on the project to be an organization that's going to take substantial or take a role in, you know, in the project, too.

182
00:36:43.150 --> 00:36:44.999
Alyson Pope: I would also maybe, like…

183
00:36:45.140 --> 00:37:01.110
Alyson Pope: email us with more information about specifically what you're talking about, when you say that they physically hold. Like, if you are working with an affiliate group, like a library, and they're storing your materials, but you….

184
00:37:01.930 --> 00:37:02.700
Sharon Burney: own it.

185
00:37:02.700 --> 00:37:12.359
Alyson Pope: own it, and have physical access, like, if you can remove it from those environments to do the digitization necessary, then, like, they don't really….

186
00:37:12.360 --> 00:37:16.399
Sharon Burney: hold it so much as they're storing it for you, so….

187
00:37:16.400 --> 00:37:16.880
Alyson Pope: I'd say.

188
00:37:16.880 --> 00:37:17.280
Sharon Burney: huh?

189
00:37:17.280 --> 00:37:25.709
Alyson Pope: Say more about this, perhaps just directly in an email, but, if you're both eligible organizations, you could just collaborate.

190
00:37:25.710 --> 00:37:26.730
Sharon Burney: Yeah, you collaborate.

191
00:37:26.730 --> 00:37:28.299
Alyson Pope: And that might be the easiest thing.

192
00:37:28.440 --> 00:37:30.590
Sharon Burney: Which would probably be in this instance.

193
00:37:33.410 --> 00:37:34.470
Alyson Pope: ….

194
00:37:37.060 --> 00:37:40.579

Sharon Burney: Here's another one that's probably gonna need more information, Alyson.

195
00:37:40.820 --> 00:37:44.529
Alyson Pope: Yeah, if we're working… oh, sorry, is that the one, Sharon?

196
00:37:44.740 --> 00:37:46.140
Sharon Burney: Yeah, no, yeah, that's the one, go ahead.

197
00:37:46.140 --> 00:38:04.529
Alyson Pope: If we are working with members of a descendant's community to digitize and share photos and documents that they are willing to share with us, would that qualify for this grant? That really depends on the community and the status of those materials. Like, if you're talking an eligible tribal

198
00:38:04.530 --> 00:38:09.309
Alyson Pope: community, then yes.

199
00:38:09.520 --> 00:38:13.059
Alyson Pope: If they're…

200
00:38:13.360 --> 00:38:25.239
Alyson Pope: privately held, then likely no. So we would need to know more about the descendant community,

201
00:38:25.760 --> 00:38:28.840
Alyson Pope: And who owns and holds the materials.

202
00:38:29.080 --> 00:38:29.900
Sharon Burney: No.

203
00:38:30.820 --> 00:38:39.090
Sharon Burney: Can we use materials we are collecting from the community for an exhibit that highlights unheard voices and fills a gap

204

00:38:39.230 --> 00:38:43.250
Sharon Burney: to qualify if it is being used for a virtual exhibit.

205
00:38:43.710 --> 00:38:47.920
Sharon Burney: So…

206
00:38:48.390 --> 00:38:54.709
Sharon Burney: I don't think the issue is that it's a virtual exhibit. The issue is, is this a collecting grant?

207
00:38:55.530 --> 00:39:02.590
Sharon Burney: This is not a collecting grant, so if you have materials that you own, if you qualify as an organization.

208
00:39:03.410 --> 00:39:10.560
Sharon Burney: And you own and hold the materials, and that's what I think is going to be an issue with you are rights, ethics, and reuse issues.

209
00:39:10.780 --> 00:39:18.130
Sharon Burney: And those materials have not been previously digitized, that… then…

210
00:39:18.270 --> 00:39:35.119
Sharon Burney: Yes, maybe? This is another one we'll need more information about. I think the issue is going to be, do you own and hold it? Are you an organization that qualifies? Are you a nonprofit organization? Do you qualify as an organization? And do you own and hold those materials?

211
00:39:35.120 --> 00:39:38.569
Sharon Burney: It sounds like if you're in the process of collecting stuff.

212
00:39:38.570 --> 00:39:47.860
Sharon Burney: Then you won't have the… the timeframe won't allow for you to have a cohesive project that includes all of our five core values.

213
00:39:51.440 --> 00:40:06.450

Alyson Pope: In feedback on a past final application, reviewers had questions about the rate of pay we proposed for various roles included on our team in our budget. We based the budget compensation on both compensation provided for other projects we had successfully completed recently and a market scan.

214
00:40:06.450 --> 00:40:21.400
Alyson Pope: Consulting both other employers, including institutions, and job postings, pay scales publicly available. Can you please advise on specific sources you recommend we use to inform our proposed compensation rates to ensure they are consistent with your expectations?

215
00:40:21.480 --> 00:40:45.789
Alyson Pope: The one thing that we typically point people to is the MIT Living Wage Calculator, but it kind of sounds like you're already doing your due diligence, and I would say, what you may need to do is explain more in your proposal about the reasonings behind your rates. I can't, I don't know who you are, so I don't know what your institutional setting or your state setting is.

216
00:40:45.850 --> 00:41:03.150
Alyson Pope: But there's a wide range of environmental impacts, on what an appropriate range for a region would be. We also see sometimes people at public universities have, specific, like, nailed down.

217
00:41:03.340 --> 00:41:04.380
Alyson Pope: like.

218
00:41:04.380 --> 00:41:05.160
Sharon Burney: Your

219
00:41:05.160 --> 00:41:21.860
Alyson Pope: student worker rates, or whatever, and they're statewide, and they can't change them. And sometimes they don't spell that out in the proposal, so the panel's just, this is too low. So, sometimes it's a matter that you need to adjust your rates, and sometimes it can be a matter that you just need to

220
00:41:21.860 --> 00:41:27.930
Alyson Pope: more fully explain why you believe you are coming with the right budget to begin with.

221
00:41:29.070 --> 00:41:47.580
Sharon Burney: Yeah. Since all of our requests are related to vendor costs, could you confirm whether we need to include quotes from the vendor, or would it be better to add one to support our budget requests with more concrete information? This is a great question. Service quotes are not required in the initial round. However.

222
00:41:47.820 --> 00:42:02.079
Sharon Burney: The reviewers,' competitive applications are going to be ones that reviewers, who understand the material types that you're trying to digitize, the quantity, they'll have an idea of what this should cost.

223
00:42:02.120 --> 00:42:19.239
Sharon Burney: And as long as you can explain that fully in your budget narrative, that the cost makes sense for digitization, for the type of materials, the quantity and types, that would be great. If you do have the opportunity to include a vendor quote, then by all means, yes, include that.

224
00:42:20.600 --> 00:42:22.600
Sharon Burney: But I know sometimes that's difficult.

225
00:42:25.120 --> 00:42:43.410
Alyson Pope: Is it possible to see an example full budget from the final application of a project that received funding? I have seen the preliminary budget sample on your website, but I'm hoping for more granular detail on comp specifically. I don't believe we have one up right now. We are working on getting new AUV samples up

226
00:42:43.410 --> 00:42:52.339
Alyson Pope: as we speak. So I think we hope to have those up on the website within the next week or two. We are also pursuing possibly just doing some

227
00:42:52.340 --> 00:42:56.220
Alyson Pope: mock-up samples, …

228
00:42:57.710 --> 00:43:13.909

Alyson Pope: to be able to provide a broader range, because honestly, these projects really vary, based on organization size, in-house versus vendor digitization, etc. So we don't necessarily want people to get the wrong takeaways.

229
00:43:16.190 --> 00:43:22.960
Sharon Burney: Okay, somebody has 3 questions. Can an organization submit more than one application in this round? Yes, you can.

230
00:43:23.420 --> 00:43:32.890
Sharon Burney: They should be for different collections, and the PI, can only have one named PI on that pro… on any

231
00:43:33.140 --> 00:43:37.180
Sharon Burney: This is… you can't have the same PI on multiple organizations.

232
00:43:37.790 --> 00:43:47.959
Sharon Burney: multiple grants, if you get funded. Can part of the funds be used to make the digitization collections publicly accessible through a digital platform? Yes, that is true.

233
00:43:48.200 --> 00:44:02.899
Sharon Burney: The MSU Museum has three discrete collections that we feel would fall under the CLIR Guidelines. Might we partner with Matrix, Center for Digital Humanities, to make them publicly accessible after the MSU Museum digitizes them?

234
00:44:03.010 --> 00:44:08.330
Sharon Burney: Could Matrix be the lead applicant, even though the collections are held by the MSU Museum?

235
00:44:09.000 --> 00:44:18.540
Sharon Burney: If Matrix is going to act as your vendor, then the vendor cannot be a collaborating organization. They would be a service provider that would get paid underneath your organization.

236
00:44:20.710 --> 00:44:24.589
Alyson Pope: Yeah, I would need to know more about what Matrix is to answer that question.

237
00:44:24.590 --> 00:44:25.330
Sharon Burney: Yeah.

238
00:44:29.190 --> 00:44:33.650
Sharon Burney: So it sounds like… Yeah, it is…

239
00:44:34.140 --> 00:44:43.559
Sharon Burney: Send us an email if you'd like, but if Matrix is acting as your vendor, then no, the vendor cannot be your collaborating organization.

240
00:44:43.560 --> 00:44:48.330
Sharon Burney: But you could pay them as a service provider underneath your application.

241
00:44:52.340 --> 00:44:54.710
Sharon Burney: And… let's see….

242
00:44:54.950 --> 00:45:08.199
Alyson Pope: Are we allowed to hire an outside specialist to complete the digitization? Also, we have a special collections website already, however, not all of the collection is digitized, and this is why we want to apply. Do we still qualify? Yes and yes.

243
00:45:08.200 --> 00:45:25.299
Alyson Pope: This program allows you to do digitization either in-house, if you have the capacity, or you can use outside vendors. If you are doing a mix of collections with a mix of materials, you can even use multiple different vendors if you need them for your specific format types.

244
00:45:25.390 --> 00:45:30.020
Alyson Pope: There is no requirement or expectation

245
00:45:30.220 --> 00:45:34.520
Alyson Pope: that you have never done digitization before.

246
00:45:34.760 --> 00:45:42.249

Alyson Pope: Or that you do all of your materials at one time. We work with very large…

247
00:45:42.380 --> 00:45:57.600
Alyson Pope: organizations at times, and they certainly don't have either fully digitized or fully analog collections. It's mostly a matter of making sure that what you're trying to digitize fits the appropriate scope of the program.

248
00:45:57.890 --> 00:46:03.330
Alyson Pope: And the panel is not really concerned …

249
00:46:04.230 --> 00:46:07.419
Alyson Pope: with what else you're holding considerably past that.

250
00:46:09.500 --> 00:46:21.680
Sharon Burney: The records we seek to digitize are from long-closed African-American congregations, so there are no existing direct community members to engage in the process related to digitization and publishing.

251
00:46:21.690 --> 00:46:39.860
Sharon Burney: We can identify and engage, in fact, in effect, proxies from still-open African American churches in the diocese, or possibly descendants of the church memberships. Can you talk about, A. how you wish to see community members engaged in the project for which grant funding is sought?

252
00:46:40.140 --> 00:46:48.999
Sharon Burney: For example, specific roles they might play in the work they may perform, and what CLIR wishes to see in terms of compensation from grant funds

253
00:46:49.000 --> 00:47:00.499
Sharon Burney: to individuals, or perhaps the organizations they represent. That is, there is a preferred stipend or hourly rate to community members engaged in a consultant role. Thank you.

254
00:47:00.630 --> 00:47:03.660
Sharon Burney: … so…

255
00:47:03.860 --> 00:47:23.550
Sharon Burney: community… community member engagement in this project. I think you're looking in the right direction when you talk about other churches in the diocese, or descendants of the church memberships. I'd also reach out to scholars in a particular field, and reach out to them and have them assist you in,

256
00:47:23.670 --> 00:47:40.099
Sharon Burney: how to emphasize and engage in that work. What reviewers want to see is that, also, because this is a competitive grant application program, they want to see that you're… you're…

257
00:47:40.160 --> 00:47:50.170
Sharon Burney: collections have not just a local, but, national and transnational, appeal to researchers,

258
00:47:50.460 --> 00:47:57.769
Sharon Burney: the public, and in community engagement. So I would say look at scholars, and you're on the right path.

259
00:47:58.690 --> 00:48:03.529
Sharon Burney: As far as that is concerned, descendants and community members,

260
00:48:03.530 --> 00:48:11.759
Sharon Burney: And secondly, as far as compensation, I think we talked a little bit earlier about what compensation, adequate compensation looks for.

261
00:48:11.760 --> 00:48:25.829
Sharon Burney: We don't have a preferred stipend or hourly rate. I think that depends on how much engagement that they're going to be, how engaged they're going to be in this process. If they're going to be engaged in a process, sometimes people just do that outreach

262
00:48:25.860 --> 00:48:49.600
Sharon Burney: in the beginning. It depends on if your application or your project's going to be one to… it could be 1 to 3 years. Are you going to use them all along the way? Then you would spread out that compensation across the three years. If it's going to be one year, and you're just

going to do the first half of that work plan, it should be contingent on how much you're utilizing them, how often you utilize them.

263
00:48:49.600 --> 00:48:51.659
Sharon Burney: We usually see,

264
00:48:51.880 --> 00:49:03.000
Sharon Burney: compensation for honorariums and consultants be anywhere from $1,000 to, like, what, $15,000 sometimes? It just depends on what their role is going to be in your project.

265
00:49:03.890 --> 00:49:21.329
Sharon Burney: They just want to see that there's fair compensation, and that people are not just coming into communities, taking their intellectual thought, taking their contributions, and they're an afterthought in this progress. They want to see that you're engaging community along the way, and we're creating these authentic partnerships.

266
00:49:24.180 --> 00:49:44.740
Alyson Pope: Re: the requirement that the metadata needs to be public-facing. Can the digitized materials be grouped into categories, or does each individual item need to be individually cataloged? We do not have a specific requirement for how you do your metadata breakdown. We do want people to be able to ideally find the files, know what they are about, and be able to request them

267
00:49:45.600 --> 00:49:55.530
Alyson Pope: from a research standpoint. But we definitely, we have a variety of organizations, and those variety of organizations handle materials a variety of ways.

268
00:49:55.530 --> 00:50:08.309
Alyson Pope: You'll see very few museums, for instance, that are going to do their metadata at the item level. So, it really depends on your project and your institutional needs.

269
00:50:08.400 --> 00:50:27.800
Alyson Pope: And we will also say, you don't have to share sensitive files if it's an ethical concern, so sometimes people are worried about the metadata related to those, and that metadata can be vague if you need it to, because you're, like, trying to cover up, PII or the like.

270

00:50:30.790 --> 00:50:33.370
Sharon Burney: Yeah, sorry.

271
00:50:34.090 --> 00:50:37.699
Sharon Burney: I can get the next one, it's really easy. Okay, yeah.

272
00:50:37.700 --> 00:50:49.860
Alyson Pope: Do you have a list or FAQs for allowed and disallowed costs? At the end of the guidelines, there's a budget appendix. It goes over all the budget categories, the allowed and disallowed costs for all of them.

273
00:50:51.660 --> 00:50:55.580
Sharon Burney: Does this grant cover the collection costs of the materials and resources?

274
00:50:57.070 --> 00:50:59.590
Sharon Burney: I'm not sure what you're calling collection costs.

275
00:51:01.990 --> 00:51:03.750
Sharon Burney: I don't know what they're referring to.

276
00:51:03.750 --> 00:51:10.710
Alyson Pope: Yeah, if you're collecting, like, if you don't have the materials, and you are collecting them to build a collection, then no.

277
00:51:11.040 --> 00:51:13.609
Sharon Burney: This is not a collected grant

278
00:51:13.940 --> 00:51:16.060
Sharon Burney: in any way, shape, or form.

279
00:51:17.410 --> 00:51:31.839
Sharon Burney: Re: Collaborations and allowable financial costs. If someone at Organization A needs to travel to Organization B to train people at Organization B to do a portion of the digitization, (because materials are held by Organization B), can those travel costs

280
00:51:31.840 --> 00:51:36.920
Sharon Burney: be a line item for the application? Absolutely, yes. Oh, so many words.

281
00:51:37.830 --> 00:51:40.240
Alyson Pope: Yes, Project travel is eligible.

282
00:51:40.240 --> 00:51:44.170
Sharon Burney: These are… I love these questions.

283
00:51:44.170 --> 00:51:44.750
Alyson Pope: Yep.

284
00:51:45.310 --> 00:52:03.230
Alyson Pope: Is it acceptable to use a portion of the funds to train staff in digitization work? (say, digitizing the cassettes in the collection described in the application) so that digitization can happen in-house more easily in the future? Yes, there's space for training and consultants if you need.

285
00:52:03.230 --> 00:52:08.350
Alyson Pope: Consultants to come in and do digitization training, on-site.

286
00:52:08.710 --> 00:52:26.889
Sharon Burney: What does it mean for materials to be owned and held by an eligible organization? We often tell those sharing their materials that those materials are always theirs, and if they want them removed from the archive, they can request this. This is a great question. You're going to have to fill out a rights, ethics, and reuse statement, …

287
00:52:27.190 --> 00:52:40.530
Sharon Burney: This is… the section is going to ask you to address any legal or ethical concerns, and how those concerns, or lack thereof, will inform plans for the access, because remember, we want to make the metadata as often as possible,

288
00:52:40.660 --> 00:52:55.009

Sharon Burney: publicly available. So we want to have access and reuse of the digitized materials and related to the metadata description. So, what are we going to ask you about? We want you to understand

289
00:52:55.080 --> 00:53:04.319
Sharon Burney: that any rights or ethical concerns that will influence your project as you plan to provide community-centered access, which was one of the program's core values.

290
00:53:04.360 --> 00:53:12.880
Sharon Burney: So, when we say owned and held, we want to make sure that there are no rights issues or restrictions that are going to keep you from being able to make those

291
00:53:12.890 --> 00:53:31.150
Sharon Burney: nominated materials publicly accessible through metadata, description, or any other way. So that's why we expect you to own and hold your collection. We don't want to put you in any legal problems, and we don't want to put any… ourselves in any legal issues that may come up from it.

292
00:53:33.600 --> 00:53:52.249
Alyson Pope: Is there any guideline or policy to follow for sensitive materials that are going to be digitized through this grant, but not published online? We don't have a specific set of guidelines regarding this. Typically, this is going to be specific to your project and the collections that you're working with.

293
00:53:52.250 --> 00:53:54.169
Alyson Pope: For instance,

294
00:53:54.840 --> 00:54:14.370
Alyson Pope: like, we did a National Native American Boarding School grant. If you're working with materials like that, you need to be familiar with NAGPRA, which is the Native American Graves Protection and Repatriation Act. That is very specific to the focus of that proposal.

295
00:54:14.370 --> 00:54:16.759
Alyson Pope: We had another one out of Northeastern

296
00:54:16.760 --> 00:54:38.899

Alyson Pope: that's a trans-BIPOC project, and they built their own in-house, kind of, style guide and policy and procedure manual, to deal with the materials, because they are the community, and they're the best, kind of, equipped to make those decisions. So, because we work with a wide range of institution, organization types,

297
00:54:38.900 --> 00:54:52.490
Alyson Pope: and a wide range of, like, focus materials, you know, maybe it's HIPAA, maybe it's NAGPRA, we don't dictate that to you, but we do expect you to be doing what's appropriate based on the stuff that you're working with.

298
00:54:53.230 --> 00:55:09.249
Sharon Burney: Would creation of a virtual or physical exhibit based on digitized materials be eligible for funding? Okay, I'm just gonna say that the primary focus of Digitizing Hidden Collection is just that digitization. So, most of your funds need to go to…

299
00:55:09.250 --> 00:55:15.479
Sharon Burney: getting your nominating materials prepared and ready for the digitization process.

300
00:55:15.480 --> 00:55:18.030
Sharon Burney: The digitization process should be the

301
00:55:18.130 --> 00:55:27.619
Sharon Burney: largest expense that you have in this project, and then any outreach that goes towards it would be, second or third

302
00:55:28.040 --> 00:55:38.880
Sharon Burney: important expense that you would have in this. So if you want to create a virtual exhibit, or a physical exhibit, as long as none of the disallowed costs are in

303
00:55:38.880 --> 00:55:55.929
Sharon Burney: are, which we talked about earlier, disallowed costs, please pay attention to budget, disallowed costs, are not in it, then yes, you could possibly create a virtual or physical exhibit, but the focus of your project needs to be the digitization of materials that have not been born digital.

304

00:55:55.950 --> 00:56:00.080
Sharon Burney: That are not, have not been previously digitized.

305
00:56:02.800 --> 00:56:16.109
Alyson Pope: Are re-digitization projects possible if the prior digitizer introduced many limiting issues? No, unfortunately, the program is not currently open to do digital reformatting or digitize previously

306
00:56:16.230 --> 00:56:19.669
Alyson Pope: digitized items

307
00:56:20.640 --> 00:56:22.000
Alyson Pope: at this time.

308
00:56:24.980 --> 00:56:27.309
Alyson Pope: I think… do we have any more?

309
00:56:27.510 --> 00:56:28.520
Sharon Burney: Anymore?

310
00:56:35.780 --> 00:56:40.660
Sharon Burney: Going once… I think that's it.

311
00:56:40.880 --> 00:56:43.990
Alyson Pope: Okay, I'll put our last slide back up.

312
00:56:48.830 --> 00:56:54.529
Sharon Burney: Yes, the presentation was recorded. We'll want to talk about that now. Jane?

313
00:56:56.150 --> 00:56:58.030
Sharon Burney: Alyson, are you doing that one?

314
00:57:00.790 --> 00:57:25.439

Alyson Pope: Yeah, we don't have the text there that we usually have, but we will be getting the transcript, the Q&A, and the recording online, I believe, by the end of next week. We'd like to ask if you could please do the SurveyMonkey survey shown here, and we'll drop it in the chat, just so we can try and make sure that we keep these, useful for y'all, and we will remind you guys

315
00:57:25.520 --> 00:57:36.809
Alyson Pope: to check out the guidelines and to contact us at hiddencollections@clir.org if you have any questions. Jane, is there anything you wanted to throw on there, or did we catch it all?

316
00:57:38.120 --> 00:57:39.480
Jane Larson (she/her): You've got it all.

317
00:57:39.480 --> 00:57:40.260
Alyson Pope: Okay.

318
00:57:40.430 --> 00:57:43.180
Alyson Pope: So I think we're good, everybody. Thank you.