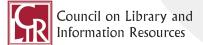


Welcome! We're glad you're here. There is no audio at the moment. Feel free to introduce yourself in the chat box. 👋

We'll begin the webinar at 2pm ET.





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 are so glad to be here to share some information about the call for applications.

Introductions

We will start by making some introductions—first to this platform and then to our team.

Our Webinar Platform

- Click 'CC Show Captions' to turn on captions
- All attendees are muted
- Set chat to 'Everyone'
- Submit questions through "Q&A"
- Upvote questions that may be similar to your own
- Recording in progress



To start, we want to share some notes about how you can use Zoom during this session.

- A live transcript is being generated. To turn on this feature, click the "CC Show Captions" button at the bottom of your Zoom window.
- Attendees will be muted throughout the presentation. However, you're
 welcome to use chat for general introductions and conversation. If a chat box
 isn't already displaying on your screen, you can hover your mouse toward the
 bottom of the Zoom window and open it manually. To send a message to
 everyone, remember to change the default from "Hosts and Panelists" to
 "Everyone."
- 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 box if they are not answered during the
 presentation.
- 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. If we don't have time to
 get to all the questions, we'll compose responses to the remaining ones and
 post all the 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.

Our Organization



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.

Although we're talking about a funding opportunity today, it's essential to understand that CLIR is not a funding agency. 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. Just as we receive proposals and reports from grant recipients, we also send proposals and reports to Mellon and other funding organizations.

Program Staff



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. The DHC:AUV team is:

- Sharon Burney | Program Officer | Midlothian, VA
- Alyson Pope | Program Officer | Pittsburgh, PA
- Jane Larson | Senior Program Associate | Pittsburgh, PA
- Lizzi Albert | Community Relations Manager | Washington, D.C.
- Louisa Kwasigroch | Managing Director | Chicago, IL

Bodwéwadmi (Potawatomi)

Kaskaskia

Kiikaapoi (Kickapoo)

Monacan

Myaamia

Nacotchtank (Anacostan)

1ΛζΛζα ΚΟΖΩ ΓΛΛζΛΛ (Osage)

Peoria

Piscataway

Shawandasse Tula (Shawanwaki/Shawnee)

Visit <u>Native-Land.ca</u> to learn about Indigenous lands where you live.

Our team would like to center today's conversation by acknowledging that, as residents of the United States, we are speaking to you from unceded land of many Indigenous peoples. I'd like to respectfully acknowledge and recognize the original and current caretakers of the land, water, and air where I live: the Shawnee and Osage peoples and all of their ancestors and descendants. I am grateful to have the opportunity to live and work on their homelands, and ask you to join me in acknowledging all Indigenous communities, their elders both past and present, as well as future generations. May this acknowledgement remind us of our shared commitment to beginning the process of working to dismantle the ongoing legacies of settler colonialism.

Suggested text from http://landacknowledgements.org/: We are gathered on the unceded land of the () peoples. I ask you to join me in acknowledging the () community, their elders both past and present, as well as future generations. (Name of institution) also acknowledges that it was founded upon exclusions and erasures of many Indigenous peoples, including those on whose land this institution is located. This acknowledgement demonstrates a commitment to beginning the process of working to dismantle the ongoing legacies of settler colonialism.

https://native-land.ca/

Washington, DC - Nacotchtank (Anacostan), Piscataway Pittsburgh, PA - Shawandasse Tula (Shawanwaki/Shawnee), ϞΛζΛζα ϏΟ∂Ω ϚΩϹα でΛ^スΛ^ (Osage) Midlothian, VA - Monacan Chicago, IL - Peoria, Bodwéwadmi (Potawatomi), Myaamia, Kaskaskia, Kiikaapoi (Kickapoo)

Our Presentation

- ✓ Introductions
- Program Overview
- How to Apply
- Question + Answer



Japanese American National Museum Unboxed: Revealing Untold Stories of Japanese Americans During World War II (AUV Cohort 1)

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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 acknowledgments in the chat. During the rest of our time together, we'll offer:

- A program overview, including some history of *Digitizing Hidden Collections* 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

Image Credit:

Charcoal drawing of girl and boy behind barbed wire, by Miné Okubo, c. 1945.

Japanese American National Museum (Gift of the Miné Okubo Estate, 2007.62.5)

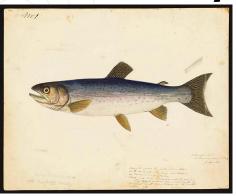
Unboxed: Revealing Untold Stories of Japanese Americans During World War II,

Japanese American National Museum (Funded Project - AUV Cohort 1)

Program Overview

Let's now move into an overview of the Digitizing Hidden Collections program.

A Brief History



Drawings of Salmonidae The Biodiversity Heritage Library Field Notes Project (Funded 2015) Smithsonian Institution & partners

- Cataloging Hidden Special Collections and Archives: Building a New Research Environment (2008-2014)
- Digitizing Hidden Special Collections and Archives: Enabling New Scholarship through Increasing Access to Unique Materials (2015-2020)
- Digitizing Hidden Collections: Amplifying Unheard Voices (2021-)

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.

The Cataloging Hidden Collections program supported more than 170 organizations, with 128 projects documenting over 6 million items.

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. The third cohort's funded projects will be announced in the fall.

Image Credit:

Drawings of Salmonidae

From *Biodiversity Heritage Library Field Notes*, Smithsonian Institution & Partners (Funded Project - DHC 2015)

https://www.biodiversitylibrary.org/item/240103#page/1/mode/1up

Amplifying Unheard Voices

Funding projects with the potential to increase public understanding of the histories of people of color and other communities and populations whose work, experiences, and perspectives have been insufficiently recognized or unattended in the past.



Christiansburg Institute

Changing the Narrative: Modeling Equitable Stewardship of African American Storytelling & History (AUV Cohort 1)

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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, Latiné, and other People of Color; Women; Gay, Lesbian, Bisexual, Transgender, Non-binary, and other Genderqueer people and communities; Immigrants; Displaced populations; Blind, Deaf, and Disabled people and communities; and Colonized, Disenfranchised, Enslaved, and Incarcerated people.

Image Credit:

"One Act Play, n.d." Student Files. Christiansburg Institute Museum & Archives. Christiansburg Institute, Inc. Christiansburg, VA.

Changing the Narrative: Modeling Equitable Stewardship of African American Storytelling & History, Christiansburg Institute Digital Archives (Funded Project - AUV Cohort 1)

https://www.christiansburginstitute.com/the-museum-archives

Public Knowledge
Broad Representation
Authentic Partnerships
Sustainable Infrastructures
Community-Centered Access



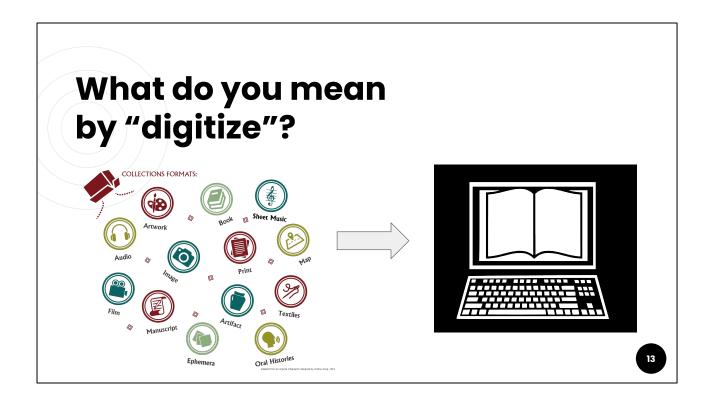
University of Akron Digitizing the Photographs of Horace and Evelyn Stewart, 1897-1978 (AUV Cohort 2)

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The program's <u>Core Values</u> 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 digitization work can be people-focused. More information on the core values is on the program homepage and in the <u>FAQ section on the Apply</u> for an Award page.

Image Credit:

Horace Stewart with Camera, ca. 1960. From the Horace and Evelyn Stewart Photographs, The University of Akron Archives and Special Collections. Digitizing the Photographs of Horace and Evelyn Stewart, 1897-1978, University of Akron (Funded Project - AUV Cohort 2)



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. While description, 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. 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, 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. If you have questions about what qualifies as a digitization project, contact the CLIR Grants Team.

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 public understanding of people, communities, and populations whose work, experiences, and perspectives have been insufficiently recognized or attended in the past until those materials are digitized, discoverable, and made accessible. Full online access is desirable in a general sense 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. 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 accessioned to minimal or no descriptive records available. 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.

What do you mean by "collections"?



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, topic, location, or organization of historical and/or cultural interest.

While the materials nominated for digitization may be in any physical format, they must be owned and held by an eligible organization. Because of the thematic focus, the materials must also have been created by or describe communities and populations whose work, experiences, and perspectives fit the program's scope.

Past Projects

clir.org/hiddencollections/funded-projects/







Sealaska Heritage Institute

Northeastern University & Partners

Visit the <u>Funded Projects</u> 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 & 2 awardees; you can see a sampling of their representative images here.

Image Credits (clockwise from top left)

Cayuse Lexical File, 1930, Morris Swadesh and Gilbert Minthorne, American Council of Learned Societies Collection, Mss. 497, American Philosophical Society.

From Native Northwest Online: Connecting Communities and Collections through Collaborative Curation,

Washington State University (WSU); American Philosophical Society; University of Washington in partnership with Coeur d'Alene Tribe; Confederated Tribes of the Colville Reservation; Confederated Salish and Kootenai Tribes; Spokane Tribe of Indians; Confederated Tribes of Warm Spring; Nimíipuu (Nez Perce) Tribe; Quinault Indian Nation; Snoqualmie Indian Tribe; Yakama Nation (Funded Project - AUV Cohort 1)

Marsha P. Johnson, pioneering Black trans activist, sits outside of Bellevue Hospital, holding a sign that says, "Power to the People."

From "Y'all Better Quiet Down": Trans BIPOC Digitization Initiative
Northeastern University; American Antiquarian Society; The ArQuives; The Lesbian,

Gay, Bisexual, and Transgender Community Center; Louise Lawrence Transgender Archives; ONE Archives at University of Southern California Libraries; Tretter Collection, University of Minnesota; Harry Ransom Center, University of Texas, Austin; Transgender Archives, University of Victoria; OUTWORDS; University of Winnipeg (Funded Project - AUV Cohort 1)

PO077 Cyril George Photograph Collection, sample image of individuals wearing regalia.

From *The Indigenous Eye - Digitizing the Cyril George Photograph Collection,* Sealaska Heritage Institute (Funded Project - AUV Cohort 1)

How to Apply

1

Now we'll work through how to apply.

Useful Links

Digitizing Hidden Collections Website https://www.clir.org/hiddencollections

Digitizing Hidden Collections Apply for an Award https://www.clir.org/hiddencollections/apply-for-an-award



Oregon Historical Society

Citizen(s) Yasui: Illuminating the Japanese American Experience through the Yasui Family Collections (AUV Cohort 2)

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.

https://www.clir.org/hiddencollections https://www.clir.org/hiddencollections/apply-for-an-award/

Image credit:

Yasui Family with friends, circa 1925; Yasui Family papers; Coll 949, Box 40 Folder 2; Oregon Historical Society Research Library.

From Citizen(s) Yasui: Illuminating the Japanese American Experience through the Yasui Family Collections, Oregon Historical Society (Funded Project - AUV Cohort 2)

Application Guidelines



Digitizing Hidden Collections: Amplifying Unheard Voices

2025-2026 Application Guidelines

Version 1 - Initial Application

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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 <u>view-only Google Doc is linked</u> to from the <u>Apply for an Award</u> 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 <u>create an editable copy</u> of the document automatically.

An updated version of the guidelines will be shared with those invited to submit a final application to the program.

Initial Application

Forms:

- Eligibility
- Applicant Information
- Project Overview
- Project Details
 - Project Details: Materials
 - Project Details: Tell the Story
 - Project Details: Rights, Ethics, and Re-use
 - Project Details: Outcomes
 - Project Details: Capacity
 - Project Details: Need for Support
 - Upload: Budget Narrative
 - Upload: Additional Information (optional)

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The initial application comprises of nine discrete tasks in four 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.

Eligibility

Organizations should be

- Nonprofit academic, independent, or community based
- Located in the US or Canada
- Committed to the collection, preservation, and sharing of rare and unique materials with the general public.
- Federal, state, provincial, territorial, municipal, tribal, or indigenous government units in the US or Canada may also be eligible

Contact us with any questions: hiddencollections@clir.org

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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 final application.

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Eligibility

- Collaborations are encouraged between eligible organizations
- Projects must support the digitization of rare or unique historical and cultural materials owned and held by eligible organizations
- Projects must abide by all award requirements related to funding levels, project duration, and intellectual property

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.

Applicant Information

- Lead applicant organization
- Collaborating organizations + contacts (if applicable)
- Principal Investigator(s)



American Folk Art Museum
Continuing Care: Digitizing the Healing Arts Initiative (HAI)
Archive (AUV Cohort 2)

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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. 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. 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) to the project. PIs are CLIR's primary contacts throughout the application and funding process. Applicants do have the option of listing an additional contact during the application.

Image credit:

Irene Phillips, Untitled (1992). Courtesy of the American Folk Art Museum, New York. From *Continuing Care: Digitizing the Healing Arts Initiative (HAI) Archive*, American Folk Art Museum (Funded Project - AUV Cohort 2)

Project Overview

- Project Title
- Project Summary
- Field(s) of project
- Resubmission
- Size of request
 - Between USD/CAD \$50,000-\$300,000
- Project timeline
 - o 12, 24, or 36 months
 - Beginning January 1, 2027

The next task asks applicants to supply basic project information. As part of this section, applicants can assign up to six keywords or phrases that best describe the fields of study connected to your project. Rather than using general terms like "digitization" -- which we assume will apply to all the projects submitted to the program -- think of words or phrases that would help others quickly understand the content of the materials nominated for digitization. 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.

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. Funding amounts will be awarded in US dollars, with actual funds distributed according to the location of the lead applicant organization based on current exchange rates as necessary. All projects must be 12, 24, or 36 months and begin on January 1, 2027.

Project Details

- Physical materials
- Voices of the collections
- Rights or ethical concerns
- Outcomes and audiences
- Experience and capacity of the applicant organization(s)
- Statement of need

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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. Each of the six prompts allows 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. Reviewers will be using a rubric for the assessment of initial applications, and these prompts will provide the heart of your proposal in their assessment. 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.

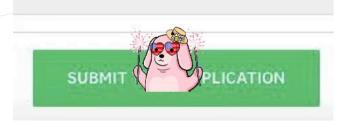
Project Details

- Need for support Budget Narrative
- Additional Uploads (optional)

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. 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.

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. Some examples of relevant additional document uploads could be a collection assessment document or donor agreements related to the materials being proposed for digitization.

Review + Submit



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Once you've completed all of 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. Once submitted, you'll see your application in the "My Applications" space and be able to download a copy for your records. A confirmation email will be sent from the SMApply system; 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.

Review Process

- Independent, standing review panel
- Initial application
 - At least 1 reader and 2 reviewers
 - Portion of applications selected for final round
- Final application
 - At least 3 reviewers
 - Portion of applications recommended for funding

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An independent review panel reviews applications for the *Digitizing Hidden Collections* program. 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. 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.

2025-26 timeline

Deadline for Initial Applications: October 20, 2025

Notification for Advancing Applications: by **mid-February**, **2026**

Support for Advancing Applicants: February-April 2026

Deadline for Final Applications: May 2026

Public Announcement of funded projects: November 2026

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Initial applications must be submitted online by October 20, 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. We provide additional support to those organizations invited to the final round to help develop initial applications into competitive final applications. We anticipate making the public announcement of funded projects in November of 2026.

Final Application

Anticipated additional application components:

- Project Overview: Final application adjustments
- Project Details--Materials: List of collections [Upload],
 Quantities of materials, Representative samples [Upload]
- Project Details--Tell the Story: External letters of support [Upload]
- Project Details--Rights, Ethics, and Re-Use: Indicate access restrictions
- Project Details--Outcomes: Quantities of files to be created, platforms for access

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We anticipate that the size and scope of the final application will be similar to previous *Digitizing Hidden Collections* 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; rights, ethics and re-use; institutional capacity; and the project design and long-term sustainability of the digital deliverables.

Final Application

Anticipated additional application components:

- Project Details--Work Plan: Project Work Plan and Timeline [Upload]
- Project Details--Capacity: Letter(s) of commitment [Upload], Resumés/Job Descriptions [Upload]
- Project Details--Need for Support: Budget Detail [Upload], Budget Narrative [Upload], Service Quotes/Estimates as required [Upload]

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. 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.

A Few More Things

- Before You Apply
 - Right program?
 - Meet requirements?
 - Strong case for funding?
- If Yes...
 - Check eligibility
 - Follow guidelines
 - No disallowed costs
 - Proofread
- Remember
 - Ineligible = disqualified
 - Questions → hiddencollections@clir.org

Hello, thank you for joining us today. I'm Louisa Kwasigroch, Managing Director at CLIR. I lead our regranting portfolio, including the *Digitizing Hidden Collections: Amplifying Unheard Voices* program. I manage the grants team, whose members provide excellent support for applicants and grantees, and ensure our programs stay aligned with CLIR's mission and values. I'll share a few key reminders to help you strengthen your application and avoid common mistakes.

Intro / Context

- The Digitizing Hidden Collections: Amplifying Unheard Voices program was intentionally designed with clear core values and review criteria.
- Reviewers will assess applications based on those values and the published guidelines.

Before you Apply, Consider These Questions:

- Is this the **right program** for your collection?
- Does your organization meet all requirements?
- Can you make a compelling case for why this project should be funded?

If the Answer is Yes:

- Double-check that your materials, organization, and expenses are all eligible.
- Carefully follow the application guidelines.

Proofread before you submit because clarity matters.

Important Reminders:

- Applications will be disqualified if they include disallowed costs, ineligible materials, or come from ineligible organizations.
- When in doubt, reach out: hiddencollections@clir.org

Now we'll move to the Question and Answer portion of the webinar with program officers Sharon Burney and Alyson Pope.

Question + Answer

Use the Q&A box in Zoom to submit questions.

Upvote questions from others to move something up in the queue.

Before you go, please leave your feedback: https://www.surveymonkey.com/r/AUV4 0825

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Before we move into our question-and-answer time, we want to note a super <u>short survey about the webinar</u>. This is part of our program assessment, so your honest feedback on the webinar will help us in our future support efforts. We'll share the link in the chat and in an email after the event.

Now, it's time 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.



Contact us: hiddencollections@clir.org

Your feedback will be appreciated:

https://www.surveymonkey.com/r/AUV4_0825

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This presentation uses the following typographies:

Titles: Poppins Bold

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