

WEBVTT

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00:00:06.950 --> 00:00:20.700

Sharon Burney: Hello, everyone, and welcome to the *Recordings at Risk* Applicant Webinar. Today, we are going to start with a short video, and then we will begin, questions afterwards.

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00:00:23.820 --> 00:00:29.070

Louisa Kwasigroch: Hello, everyone, and welcome to the applicant webinar for the 13th call of *Recordings at Risk*.

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00:00:29.360 --> 00:00:34.520

Louisa Kwasigroch: I'm Louisa Kwasigroch, Managing Director at CLIR, and we are happy that you could join us today.

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00:00:36.530 --> 00:00:41.269

Louisa Kwasigroch: During this session, we'll give a brief overview of eligibility for this grant program.

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00:00:41.380 --> 00:00:50.580

Louisa Kwasigroch: Show you how to start an application, provide an overview of application requirements, and share a few final tips. We'll then turn to your questions.

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00:00:51.030 --> 00:00:57.919

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

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00:00:59.330 --> 00:01:02.989

Louisa Kwasigroch: Here are some notes about how you can use Zoom during this session.

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00:01:03.140 --> 00:01:09.460

Louisa Kwasigroch: You can click the CC Show Captions button at the bottom of your Zoom window to turn on the live transcript.

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00:01:09.740 --> 00:01:13.629

Louisa Kwasigroch: You're welcome to use chat for general introductions and conversation.

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00:01:13.890 --> 00:01:20.019

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

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00:01:20.750 --> 00:01:25.369

Louisa Kwasigroch: We'll have a dedicated... we'll have dedicated time to answer questions at the end.

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00:01:25.690 --> 00:01:30.939

Louisa Kwasigroch: Use the separate Q&A feature to ask questions that are not answered during the webinar.

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00:01:31.250 --> 00:01:34.059

Louisa Kwasigroch: And finally, the session is being recorded.

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00:01:34.300 --> 00:01:43.189

Louisa Kwasigroch: The recording, slides, transcript, and a Q&A document will be made available on the [Apply for an Award](#) page of our website within 2 weeks of this webinar.

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00:01:45.830 --> 00:01:49.660

Louisa Kwasigroch: For those new to CLIR, we'd like to begin with a reminder of our mission.

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00:01:49.770 --> 00:02:04.320

Louisa Kwasigroch: The Council on Library and Information Resources, or CLIR, is an independent, nonprofit organization that forges strategies to enhance research, teaching, and learning environments in collaboration with libraries, cultural institutions, and communities of higher learning.

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00:02:04.840 --> 00:02:06.480

Louisa Kwasigroch: So what does that all mean?

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00:02:07.150 --> 00:02:12.639

Louisa Kwasigroch: CLIR takes on a number of roles, including publishing research, convening meetings, and running programs.

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00:02:13.150 --> 00:02:17.319

Louisa Kwasigroch: As an independent nonprofit, we are not part of the federal government.

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00:02:17.720 --> 00:02:20.000

Louisa Kwasigroch: We are also not a private foundation.

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00:02:20.210 --> 00:02:31.870

Louisa Kwasigroch: Our activities are not funded by an endowment, but rather by a combination of grants and sponsorship, which gives us the flexibility to operate our programs a bit differently than government funders or private foundations.

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00:02:32.450 --> 00:02:39.270

Louisa Kwasigroch: The *Recordings at Risk* program is a re-granting program, which means the funds for your projects were awarded as part of a grant

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00:02:39.430 --> 00:02:41.820

Louisa Kwasigroch: to CLIR from the Mellon Foundation.

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00:02:42.160 --> 00:02:48.789

Louisa Kwasigroch: CLIR reapplies periodically to Mellon for funds to operate *Recordings at Risk* program and award new grants.

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00:02:50.960 --> 00:03:00.690

Lizzi Albert: CLIR's work is accomplished by a relatively small staff of about 20 geographically distributed individuals with the greatest concentration living in the DC area.

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00:03:00.840 --> 00:03:11.820

Lizzi Albert: Today's webinar is led by the Grants Team, which administers CLIR's active re-granting programs, offering support for the entire grant cycle, from application to final report.

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00:03:11.930 --> 00:03:21.870

Lizzi Albert: The CLIR grants team includes Sharon Burney, Program Officer, Midlothian, Virginia; Alyson Pope, Program Officer, Pittsburgh, Pennsylvania;

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00:03:22.260 --> 00:03:40.170

Lizzi Albert: Jane Larson, Senior Program Associate, Pittsburgh, Pennsylvania; Lizzi Albert, Community Relations Manager, Washington, D.C; Alice Rubin, Program Officer, Strategic Initiatives, Brooklyn, New York; and Louisa Kwasigroch, Managing Director, Chicago, Illinois.

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00:03:44.360 --> 00:03:54.059

Lizzi Albert: 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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00:03:54.170 --> 00:04:06.410

Lizzi Albert: I'd like to respectfully acknowledge and recognize the original and current caretakers of the land, water, and air where I live, the Piscataway and Anacostan peoples, and all of their ancestors and descendants.

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00:04:06.620 --> 00:04:26.139

Lizzi Albert: 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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00:04:26.410 --> 00:04:33.739

Lizzi Albert: If you haven't done so already, we'd love for you to introduce yourselves in the chat and share a land acknowledgement for the area where you live, if you'd like.

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00:04:37.320 --> 00:04:46.079

Lizzi Albert: For more than 20 years, CLIR has partnered with organizations to help raise awareness about the legal and practical threats to audio and audio-visual content.

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00:04:46.290 --> 00:04:59.619

Lizzi Albert: We supported the creation of the Library of Congress National Recording Preservation Plan in 2012, and gained valuable experience in re-granting through our flagship cataloging and *Digitizing Hidden Special Collections and Archives* programs.

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00:04:59.880 --> 00:05:12.630

Lizzi Albert: In 2015, we collaborated on the [ARSC Guide to Audio Preservation](#), which is a practical introduction to caring for and preserving audio collections, and is available as a free PDF download on our website.

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00:05:15.490 --> 00:05:33.930

Jane Larson: Through our work on these projects, CLIR came to recognize that there are unique challenges facing those performing audio and audio-visual digitization and description. The first and biggest of these is that much AV content is at high risk of being lost due to physical degradation and changing environmental conditions.

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00:05:33.930 --> 00:05:37.780

Jane Larson: As materials disappear, cultural history does too.

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00:05:37.920 --> 00:05:48.840

Jane Larson: A second major challenge is that specialized training is often necessary to address description, storage, and maintenance needs for these materials, which staff may not possess.

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00:05:48.980 --> 00:06:02.610

Jane Larson: Third, storage costs post-digitization can be prohibitive. Organizations may not have the existing digital infrastructure to store and maintain preservation copies, production copies, and access copies of the materials.

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00:06:02.820 --> 00:06:10.100

Jane Larson: And a final challenge that CLIR recognized was the often tricky intellectual property situation surrounding AV content.

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00:06:10.570 --> 00:06:16.219

Jane Larson: All of the projects that have been funded through *Recordings at Risk* have had to work through some, if not all, of these challenges.

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00:06:16.350 --> 00:06:29.150

Jane Larson: Through the program, CLIR aims to help organizations identify priorities for digital reformatting, build relationships with partners, raise awareness of best practices, and develop practical strategies for addressing all of them.

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00:06:29.240 --> 00:06:43.310

Jane Larson: To date, CLIR has completed 12 award cycles for RaR, funding a total of 211 projects involving more than 178 unique institutions, and awarding roughly \$6.8 million.

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00:06:46.440 --> 00:07:00.089

Jane Larson: In light of the many challenges unique to AV collections, the *Recordings at Risk* program was developed with four primary assessment criteria. Impact, urgency, potential for preservation, and approach to access.

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00:07:00.280 --> 00:07:11.839

Jane Larson: The emphasis for *Recordings at Risk* is grounded in the need for preservation through digitization and the recognition that materials will have varying levels of appropriate access given legal and ethical concerns.

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00:07:11.970 --> 00:07:20.100

Jane Larson: *Recordings at Risk* awards are smaller with shorter timelines and have a very narrow focus on the activities directly related to digitization work.

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00:07:22.970 --> 00:07:29.079

Jane Larson: We'll now move into the eligibility requirements for the program and the resources available to applicants.

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00:07:31.620 --> 00:07:47.110

Jane Larson: We have provided all the information applicants should need on the *Recordings at Risk* program pages, in particular the [Program's Homepage](#) and the [Apply for an Award](#) page. We'll share these links throughout the presentation and also point to specific resources available.

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00:07:49.200 --> 00:08:11.949

Alyson Pope: We'll start with eligibility. To be considered for funding, you must be a U.S. or Canadian nonprofit academic, research, or cultural heritage organization. The organization and its collections must also be located within the United States, or Canadian, or Canada, or a related entity, such as American Samoa, Guam, Puerto Rico, and the Northwest Territories, or Yukon.

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00:08:11.950 --> 00:08:31.700

Alyson Pope: Government units and their agencies are eligible so long as their primary function is cultural heritage, and tribal and Indigenous government units are also eligible. If you have any questions about whether or not your organization is eligible for a grant, you can always contact us via our program email at recordingsatrisk@clir.org.

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00:08:33.860 --> 00:08:46.449

Alyson Pope: An eligible organization can only submit one application per cycle. If an organization submits more than one proposal, CLIR will contact the responsible parties and ask them to select just one for consideration.

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00:08:46.450 --> 00:09:10.629

Alyson Pope: A common question we receive concerns different campuses of a single academic entity. For the purpose of this program, we treat each individual campus of a university system as its own distinct institution. For example, UC Berkeley and UC Riverside may submit separate applications and would not be required to join forces through a single University of California application.

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00:09:11.050 --> 00:09:29.650

Alyson Pope: However, one of these universities would not be able to submit two applications from different schools or departments within the institution, such as one from the School of Law and one from the School of Engineering, or one from a campus library and one from a campus museum. Similar distinctions apply for national libraries and archives.

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00:09:32.660 --> 00:09:55.479

Alyson Pope: *Recordings at Risk* does not have an official list of allowed formats. We welcome applications as long as the format is analog audio and or visual, is time-based in nature, so no still photographs or slides, and you can find a qualified external service provider or vendor that can perform digital reformatting in an appropriate way for the format and condition of the physical materials.

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00:09:55.600 --> 00:10:09.379

Alyson Pope: It is important to note that the program was designed with analog-to-digital reformatting projects in mind. While board digital AV content is no less important and is surely at risk, it is not the focus of this particular program at this moment.

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00:10:10.050 --> 00:10:30.529

Alyson Pope: There are, of course, a few formats that blur the lines when it comes to the analog-digital distinction, such as digital audio tape or DATS. This particular format, for instance,

is eligible and certainly at risk. Files on a hard drive, however, are not eligible. Don't hesitate to reach out to us to double-check the eligibility of a specific format.

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00:10:32.480 --> 00:10:38.770

Sharon Burney: Our timeline for Cycle 13 began on November 3rd, 2025, when the call for proposals opened.

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Sharon Burney: Proposals are due on February 24th, 2026. Recipients will be announced in early August 2026. We will always notify applicants individually before the public announcement is made.

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Sharon Burney: All projects must last between 3 and 12 months. For Cycle 13, all project work should take place between September 1st, 2026 and August 31st, 2027.

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Sharon Burney: There is another cycle set to open in late 2027. We encourage you to sign up for our [Grants and Programs Newsletter](#) for upcoming cycle announcements.

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00:11:15.930 --> 00:11:27.019

Sharon Burney: The [Apply for an Award](#) page has a wealth of information to assist your grant writing process. Of particular note are the template budget documents, the frequently asked questions,

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00:11:27.020 --> 00:11:39.230

Sharon Burney: and a number of sample applications that may help inspire your proposal. We are regularly reviewing the resources we provide, and often update these in response to common questions or issues we see.

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00:11:40.770 --> 00:11:59.840

Sharon Burney: Perhaps the most important resource on this page is the [Application Guidelines and Template](#). This is a single document providing step-by-step application instructions, explanation, and space for drafting responses. You can access it by clicking the View Guidelines at the top of the page.

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00:12:02.810 --> 00:12:20.680

Lizzi Albert: We've shared a screenshot of the first page of that document. The guidelines and template can be thought of as a handbook for the application, identifying how the questions will be asked in the online application system, and providing additional explanation, instructions, and the underlying rationale for various components of the proposal.

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00:12:20.970 --> 00:12:32.829

Lizzi Albert: Some of what is covered in the guidelines will be mentioned here in the webinar and on the application form itself, but always reference the guidelines for a more comprehensive explanation of the application questions and requirements.

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Lizzi Albert: This is available as a Google Doc you can copy in order to develop your proposal alongside your team. You can also download the document as a Word document or PDF by selecting File, then Download As.

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00:12:45.130 --> 00:12:57.370

Lizzi Albert: Be sure you are using the most recent version of this document, which is labeled Cycle 13 and is dated November 3rd, 2025. This version will have all the appropriate dates and instructions.

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00:12:57.720 --> 00:13:10.659

Lizzi Albert: Bear in mind that the guidelines and template Google Doc is only a working document. You will still need to copy and paste your responses into [CLIR's online application system](#) in order to submit a valid proposal.

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00:13:17.920 --> 00:13:31.490

Lizzi Albert: There are two other resources on the [Apply for an Award](#) page that we want to highlight. The first is the [Digitizing Special Formats Wiki](#), a project co-hosted by our colleagues in the Digital Library Federation program.

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Lizzi Albert: This resource may be of particular use to anyone new to digitization projects, and includes links to planning resources, workflow documentation, and even a list of digitization service providers.

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00:13:42.990 --> 00:13:53.199

Lizzi Albert: The second is the [Technical Recommendations for CLIR's Recordings at Risk program](#). This is available under the Key Guides, Policies, and References on the Apply for an Award page.

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00:13:53.240 --> 00:14:07.189

Lizzi Albert: Developed with the input of several of the members of our independent review panel, this document communicates more specific expectation... more specific information about reviewer expectations for various aspects of recordings at risk projects.

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00:14:07.190 --> 00:14:15.040

Lizzi Albert: This will be especially useful to those who may be new to digital reformatting, working with vendors, or thinking about digital sustainability.

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00:14:15.310 --> 00:14:19.160

Lizzi Albert: We continue to add resources and refine this document as needed.

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00:14:21.940 --> 00:14:26.020

Lizzi Albert: Next, we'll take a look at how to begin filling out the application.

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00:14:28.050 --> 00:14:45.070

Jane Larson: Once you've confirmed your eligibility, as well as your project's alignment to the program, you may be ready to start your application. You'll do this through our online grant management system, SurveyMonkey Apply, or [SMAApply](#), which you can reach by clicking the "Apply Here" button on the [Apply for an Award](#) page.

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00:14:47.990 --> 00:14:52.019

Jane Larson: The first step of the application process is registering for an account.

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00:14:52.140 --> 00:15:11.510

Jane Larson: If you've applied to a previous *Recordings at Risk* cycle, beginning with the third call, or to a *Digitizing Hidden Collections* call, or another CLIR fellowship program from 2018 forward, you will be able to log in with the CLIR SMAApply profile you've already set up. You can use the Forgot Your Password prompt if you need a reminder for that information.

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00:15:11.770 --> 00:15:17.180

Jane Larson: All others should use the Register Here link at the bottom of the dialog box circled in red on your screen.

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00:15:17.320 --> 00:15:33.839

Jane Larson: For new users, you will receive a message from the SMaply system that will verify your registration. If you don't receive that message right away, be sure to check your spam and or junk folders. And if you still cannot find the verification email, contact our team before attempting to register again.

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00:15:33.970 --> 00:15:44.029

Jane Larson: Try to avoid creating a new account when you've already set one up. This helps reduce the number of duplicate accounts in the system, which makes it easier for us to assist you.

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00:15:44.280 --> 00:16:00.990

Jane Larson: Something to consider as you're setting up your account. The same login information you use to submit your proposal will be how you will log in and access the reporting space should your project be awarded funding. We recommend documenting the email and password reviews to reduce any confusion in the future.

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00:16:02.800 --> 00:16:19.300

Jane Larson: Once you've logged in or created and verified your account, you will see your application dashboard and should be able to start a *Recordings at Risk* application. Here you can jump to the different tasks of the application, view your progress, and add collaborators to help you prepare your application in the system.

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00:16:19.540 --> 00:16:29.249

Jane Larson: There's no need to attempt completing the entire application in one sitting. You can also complete the task in any order you choose, just be sure to save your work as you go.

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00:16:29.740 --> 00:16:35.079

Jane Larson: Most of the application content is contained in the application form task of [SMaply](#).

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00:16:35.210 --> 00:16:54.349

Jane Larson: The remaining tasks are all for uploads. When referencing the guidelines and template, you'll notice cross-referencing to actions that require an upload. This is our attempt to

help applicants understand how all of the pieces of the application fit together thematically, even though the online system separates uploads to be added at the end.

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00:16:54.690 --> 00:17:04.990

Jane Larson: We've tried to make all of this as clear as possible in our supporting documents, but if you have any questions or suggestions about how we can make it even better, email us at recordingsatrisk@clir.org.

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00:17:07.829 --> 00:17:11.610

Alyson Pope: Next, we'll do an overview of the different components of the application.

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00:17:12.810 --> 00:17:23.989

Alyson Pope: The application is composed of 9 sections listed here. As noted, all required uploads are added at the end of the process, even though we'll be talking about them as parts of these sections.

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00:17:25.339 --> 00:17:36.110

Alyson Pope: The first section of the application is the project summary. This is where you provide basic information about the project, including the total funding request, which should match the budget documents we'll cover later.

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00:17:36.210 --> 00:17:54.129

Alyson Pope: The funding request must fall within the program's award range of \$10,000 to \$60,000 US dollars. Canadian applicants should submit their requests in US dollars as well, although award funds will be distributed in Canadian dollars based on the exchange rate at the time of disbursement.

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00:17:54.380 --> 00:17:57.739

Alyson Pope: This section also contains the letter of commitment upload.

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00:17:57.870 --> 00:18:09.810

Alyson Pope: This letter should come from a head administrator within your organization who will be responsible for making decisions about allocating resources for preserving and maintaining access to the project deliverables over time.

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00:18:09.930 --> 00:18:16.709

Alyson Pope: The purpose of this letter is to affirm your organization's dedication to the project and its long-term sustainability.

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00:18:17.060 --> 00:18:28.410

Alyson Pope: If this project is a resubmission to the *Recordings at Risk* program, you will want to check Yes and explain what changes have been made in response to reviewer comments and or because of further project development.

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00:18:31.910 --> 00:18:53.179

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

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00:18:55.610 --> 00:19:03.509

Sharon Burney: Section 2, Description of Content, is where you provide a more thorough description of the source materials to be reformatted.

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00:19:03.710 --> 00:19:09.610

Sharon Burney: We are looking for information related to their provenance, arrangement, and current accessibility.

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00:19:09.670 --> 00:19:24.830

Sharon Burney: The application also allows for the upload of an optional inventory. The inventory enables applicants to share with reviewers exactly which recordings will be digitized and supply additional information about the condition, length,

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00:19:24.830 --> 00:19:39.189

Sharon Burney: or write status of each recording. We do not have specific format requirements for the inventory, so applicants have the option of providing an edited and annotated copy of pre-existing collection guides or finding aids.

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00:19:39.430 --> 00:19:54.020

Sharon Burney: We just ask that your inventory make very clear which media you are proposing to digitize through the funds you're requesting in the proposal. Finally, this section requires you to break down the materials by quantity and type.

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00:19:54.200 --> 00:20:00.249

Sharon Burney: The initial drop-down menu that asks how many different media types are included in your project.

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00:20:00.490 --> 00:20:11.429

Sharon Burney: For example, if your project would reformat 42 VHS videotapes and also 4 hours of wire recordings, you need to choose 2 different media types.

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00:20:12.870 --> 00:20:31.499

Sharon Burney: This slide shows the forms that are generated when two categories have been selected. Here, you would be able to enter the quantities and types of media you propose to reformat. You could describe your VHS tapes under Category 1, and your wire recordings under Category 2.

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00:20:32.980 --> 00:20:38.679

Sharon Burney: The fields under each category include material type, amount, and unit of measurement.

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00:20:38.780 --> 00:20:58.690

Sharon Burney: Units of measurement may be either items or recorded hours. We ask that you list each category of materials only once. If you would like to include both the number of items and number of recorded hours here, you can select one as the official unit of measurement and include the other in the additional information box below.

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00:20:58.690 --> 00:21:06.470

Sharon Burney: You can also use the additional information box to specify media brand types, since some are more at risk than others.

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00:21:06.470 --> 00:21:14.420

Sharon Burney: And or other details that may be useful to reviewers, such as how you determine the estimated amount of materials.

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00:21:18.980 --> 00:21:29.710

Lizzi Albert: Section 3 concerns public impact. Along with risk of loss, public impact is one of the primary criteria upon which applications to this program are assessed.

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00:21:29.820 --> 00:21:43.970

Lizzi Albert: CLIR instructs reviewers to prioritize projects that include collections that are of high importance to a variety of disciplines and uses, and will have broad national and or international impact on the creation of new knowledge or experiences.

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00:21:44.010 --> 00:21:50.390

Lizzi Albert: This is your opportunity to make a compelling case for the potential impact of your nominated materials.

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00:21:51.060 --> 00:22:03.290

Lizzi Albert: In addition to your own statement in this section, the application also requires that you provide at least one and up to three external letters of support from experts familiar with the collection to help you make your case.

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00:22:03.350 --> 00:22:12.250

Lizzi Albert: The letters cannot come from individuals directly connected to the project, and it is strongly recommended that you get support letters from individuals outside your organization

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00:22:12.250 --> 00:22:24.930

Lizzi Albert: and, when possible, outside the local region to help demonstrate wider interest. That being said, if there is a local expert who really is the best person to support your project, then it likely makes sense to ask them for a letter.

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00:22:27.970 --> 00:22:43.809

Lizzi Albert: To help you gather the strongest letters of support, we've created [Guidelines for Letter Writers](#), which can be found in the document library of our [Apply for an Award](#) page. We encourage you to share this document with all of your letter writers to help guide the process and provide context for the request.

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00:22:45.860 --> 00:22:48.730

Lizzi Albert: Section 4 concerns risk assessment.

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00:22:48.820 --> 00:23:00.259

Lizzi Albert: Here is where the urgency of the proposed project is explained. Competitive applications will demonstrate the organization's understanding of these risks, their strategic priorities for mitigating these risks

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00:23:00.320 --> 00:23:10.220

Lizzi Albert: and how the proposed project advances those priorities. Note that if your materials are in good condition, you aren't necessarily going to be looked at unfavorably by reviewers.

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00:23:10.350 --> 00:23:15.090

Lizzi Albert: Sometimes good condition is a reason why the recording should be preserved now.

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00:23:15.670 --> 00:23:26.689

Lizzi Albert: The review panel considers many factors when evaluating risk, so we encourage you to think beyond the physical condition of your materials. Though things like age and evidence of decay are important.

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00:23:26.690 --> 00:23:37.629

Lizzi Albert: Also, take note of environmental factors affecting your geographic region, age or health of the originator of the content, and or access to native speakers of endangered languages.

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00:23:37.720 --> 00:23:44.269

Lizzi Albert: Rarity of the items is also considered, so if you have the only copy of something, that certainly adds to its risk of loss.

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00:23:47.380 --> 00:23:58.639

Jane Larson: The Rights, Ethics and Reuse section helps reviewers assess an applicant's understanding of the legal and ethical issues affecting access to the nominated content and evaluate the proposed approach.

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00:23:58.790 --> 00:24:11.719

Jane Larson: We require you to dedicate all metadata to the public domain under a Creative Commons waiver, and to avoid imposing additional access restrictions on the reformatted recordings than what may already be in place for the source recordings.

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00:24:11.720 --> 00:24:20.100

Jane Larson: While this program does prioritize preservation over access, reviewers strongly prefer that applicants avoid creating unnecessary barriers to access,

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00:24:20.100 --> 00:24:22.840

Jane Larson: since such barriers inhibit a project's impact.

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00:24:23.090 --> 00:24:28.880

Jane Larson: Access restrictions are allowable when well justified due to legal and or ethical concerns.

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00:24:29.040 --> 00:24:44.629

Jane Larson: Such restrictions will not necessarily disadvantage you in the competition, and may even be viewed favorably by the review panel. This includes restricting access to recordings that include personally identifiable information or culturally sensitive material.

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00:24:47.740 --> 00:24:54.110

Jane Larson: The project design section describes how the project would work in practice, and consists of the components listed here.

130

00:24:54.290 --> 00:25:04.440

Jane Larson: Design a project plan with timeline that identifies all the major activities taken during each phase of your project, including the parties responsible and the deliverables.

131

00:25:04.630 --> 00:25:12.750

Jane Larson: Develop a technical approach that provides information related to preservation, reformatting specs, metadata schema, and so on.

132

00:25:13.190 --> 00:25:25.469

Jane Larson: Present a thoughtful digital preservation plan which describes the processes and parties responsible for preserving the files created during the project, and how preservation activities will be managed over time.

133

00:25:25.640 --> 00:25:36.419

Jane Larson: Consider the creation of multiple copies of files, scheduled fixity checks, periodic migration of data to new storage media, and any metadata creation that enables these activities.

134

00:25:36.740 --> 00:25:46.620

Jane Larson: Finally, provide a list of all envisioned project deliverables and how they will be made available to users. You'll also list conditions and terms that limit their availability.

135

00:25:47.010 --> 00:26:02.200

Jane Larson: All of these elements are discussed at greater length in the [Application Guidelines](#). In this section and throughout the application, be mindful of all page limit requirements. Documents that exceed page limits will be truncated before being passed along to the reviewers.

136

00:26:04.740 --> 00:26:08.540

Jane Larson: Section 7 focuses on service provider information.

137

00:26:08.560 --> 00:26:28.340

Jane Larson: Because the goal of this program is to help institutions without in-house capacity or expertise get started with preservation reformatting of their audio and audiovisual collections, all *Recordings at Risk* applicants must propose projects that name a qualified external service provider who will provide reformatting services.

138

00:26:28.370 --> 00:26:37.049

Jane Larson: In-house digitization is not allowed. And proposals to reformat recordings at your own institution will disqualify your application.

139

00:26:37.100 --> 00:26:50.500

Jane Larson: The most frequent question we receive about this is from academic institutions who'd like to use an on-campus digitization service that may be run through a different department. This would be considered in-house digitization.

140

00:26:50.730 --> 00:27:01.009

Jane Larson: In addition to covering the basic information on your selected service provider or providers, you will be asked to submit a rationale for service provider selection.

141

00:27:01.010 --> 00:27:12.429

Jane Larson: Here you will demonstrate that you've chosen a service provider or providers that perform technically competent and cost-effective digitization appropriate for the specific materials you are nominating.

142

00:27:12.520 --> 00:27:25.250

Jane Larson: You may reference the service provider proposals, but make sure that you clearly explain your decision-making process. Generally, our review panelists expect to see more than simply saying, we've worked with this vendor before.

143

00:27:25.580 --> 00:27:34.620

Jane Larson: Our recipients also encourage all of you to look outside your usual vendors, because you may find another service provider more suited to your particular project.

144

00:27:35.330 --> 00:27:44.739

Jane Larson: Be sure to demonstrate to reviewers that you've done your research, and that the services to be provided are right for your specific materials and your organization's needs.

145

00:27:45.450 --> 00:27:59.219

Jane Larson: Should your organization prohibit the selection of a service provider until after grant funds are awarded, you must still make a tentative selection for this proposal in order to support the figures included in your project budget.

146

00:27:59.220 --> 00:28:07.199

Jane Larson: The [Guidelines and Template](#) provide more detail, and CLIR staff is available to answer any questions at recordingsatrisk@clir.org.

147

00:28:09.220 --> 00:28:16.230

Alyson Pope: While we are unable to recommend specific qualified service providers, we do have a few tips to help you in this process.

148

00:28:16.230 --> 00:28:40.950

Alyson Pope: Consider reaching out to colleagues for recommendations. Check to see which service providers partnered with organizations on similar grant projects, explore resources provided by industry organizations, like the [Association of Moving Image Archivists](#) or the [Association for Recorded Sound Collections](#) that often publish lists of digitization service providers who meet their professional

149

00:28:40.950 --> 00:28:52.619

Alyson Pope: standards. Also, the [DLF's Digitizing Special Formats Wiki](#) has a list of companies and organizations who have volunteered their information to the page.

150

00:28:52.920 --> 00:29:17.690

Alyson Pope: You will still need to do your homework when it comes to assessing proposals from service providers. Another resource that may be helpful to you is the Effective Outsourcing with Audio-Visual Digitization Service Providers webinar, also hosted by our colleagues at DLF and available on their wiki. We also encourage you to consult our [Guidelines for Grants Involving Consultants or Subcontractors](#) for guidance on bidding.

151

00:29:17.750 --> 00:29:34.200

Alyson Pope: selection and budgeting when working with an external service provider. Our Technical Recommendations for CLIR's *Recordings at Risk* program also includes a section on soliciting and evaluating bids. Both documents are available on our [Apply for an Award](#) page.

152

00:29:36.610 --> 00:29:48.899

Alyson Pope: Section 8 is about funding, which relates directly to the service provider section, since the primary expense for most projects will be the cost of digital reformatting. There are 3 budget documents that need to be uploaded.

153

00:29:49.300 --> 00:30:07.559

Alyson Pope: The first is the budget narrative, which has no page limits and serves to explain to the review panel what you are spending and why. You are required to use the budget narrative template, which is available on the [Apply for an Award](#) page, and the application guidelines provide guidance to help you build this narrative.

154

00:30:07.630 --> 00:30:17.359

Alyson Pope: You should explain all line items that appear in your budget, discuss how your organization will manage your project, and why you are seeking external funding for this project.

155

00:30:17.710 --> 00:30:32.639

Alyson Pope: The budget detail also must be submitted on the budget detail form, which is a macros-enabled Excel template provided by CLIR. You can hover over any red numbers on the sheet to access additional instructions, as well as review the instructions tab for more detail.

156

00:30:33.060 --> 00:30:47.789

Alyson Pope: The third budget document is the service provider proposal. This is simply a PDF upload of the proposal or proposals that you have selected. Quotes from additional service providers that you did not ultimately select can be added as appendices.

157

00:30:50.320 --> 00:31:09.530

Alyson Pope: All allowable costs within the request, which includes any costs from your service provider, should be directly related to preservation reformatting of nominated materials and may include costs charged by a service provider related to stabilizing media for the purposes of preservation reformatting.

158

00:31:09.530 --> 00:31:13.530

Alyson Pope: Conducting preservation reformatting, or basic metadata creation.

159

00:31:13.780 --> 00:31:22.280

Alyson Pope: Shipping of materials to the service provider, and insurance for materials during shipping and handling by said service provider.

160

00:31:25.200 --> 00:31:36.050

Sharon Burney: In addition to the expenses directly related to the preservation through digital reformatting of at-risk materials, this program allows for some additional yet still connected activities.

161

00:31:36.130 --> 00:31:53.900

Sharon Burney: All such additional costs must be specifically and strongly justified throughout the proposal, and especially in the budget narrative. We have made these adjustments in response to frequent question... requests to consider allowing requests for these kinds of services and materials.

162

00:31:53.970 --> 00:32:03.850

Sharon Burney: Note in particular that automated captioning, some basic transcription work, and the purchase of digital storage, media, or rehousing supplies are allowable.

163

00:32:03.980 --> 00:32:22.349

Sharon Burney: At the same time, it is vital to keep in mind that the purpose of the *Recordings at Risk* Program is to support preservation, reformatting, and not enhanced access. To remain competitive, applicants are advised that costs other than vendor-approved, provided digitization services

164

00:32:22.350 --> 00:32:27.130

Sharon Burney: Shipping and insurance should total no more than 50% of the total requests.

165

00:32:27.270 --> 00:32:44.099

Sharon Burney: Reviewers will, at their discretion, decide which applicants might need more additional support of these kinds than others, due to the apparent limitations of the applicant's organization's capacity to fund this work through other means.

166

00:32:44.160 --> 00:32:50.239

Sharon Burney: CLIR and its review panel expect to see fair compensation for any labor funded through this program.

167

00:32:50.400 --> 00:33:00.300

Sharon Burney: All funds requested as part of your award should be sewn on the corresponding budget detail and described in the budget narrative.

168

00:33:00.310 --> 00:33:17.410

Sharon Burney: The total of both uploads should match one another and the award request in the project summary. Canadian applicants should complete the both uploads in US dollars and indicate their exchange rate used for their estimates in their budget narrative.

169

00:33:19.080 --> 00:33:22.850

Sharon Burney: Conversely, there are a handful of disallowed costs.

170

00:33:23.200 --> 00:33:34.110

Sharon Burney: I'll just point out a few that are particularly relevant. Indirect costs are disallowed by all CLIR Grants programs as are any miscellaneous costs.

171

00:33:34.520 --> 00:33:39.140

Sharon Burney: Electronic equipment other than dedicated digital storage media.

172

00:33:39.400 --> 00:33:47.679

Sharon Burney: Software licenses and services are unfortunately something that we can't cover, including digital storage services.

173

00:33:47.780 --> 00:34:02.099

Sharon Burney: Extensive conservation work beyond what is required to get a solid capture of the materials is not covered. Extensive processing and editing of digital audio files post-transfer is also disallowed.

174

00:34:02.370 --> 00:34:19.829

Sharon Burney: The most complete list of allowable and disallowed costs will be found in [Appendix A of the guidelines and template document](#), so be sure to carefully review as you develop your proposal. You can reach out to us via email with any questions you have regarding these items.

175

00:34:21.219 --> 00:34:36.900

Sharon Burney: The applicant information section is pretty straightforward. You'll be asked to provide proof of nonprofit status and contact information of the PI and your institution's address. You will be given the option of submitting proof of nonprofit status one of two ways.

176

00:34:37.010 --> 00:34:46.889

Sharon Burney: By entering your IRS EIN number, or by supplying your IRS determination letter or equivalent Canadian or tribal documentation.

177

00:34:46.949 --> 00:35:00.430

Sharon Burney: Not all EINs will be recognized by the SMAApply system. So, if it does not work, just plan to upload the appropriate document. And as always, let us know if you have any questions

178

00:35:00.520 --> 00:35:02.470

Sharon Burney: Or concerns.

179

00:35:07.450 --> 00:35:14.439

Lizzi Albert: The final component of the application is an optional additional information section, where you can upload appendices.

180

00:35:14.630 --> 00:35:23.550

Lizzi Albert: Keep in mind that you should use this judiciously, and only include additional information that clearly and directly supports your main proposal.

181

00:35:23.550 --> 00:35:34.639

Lizzi Albert:: Reviewers will prioritize the main application form and required components, and will be unlikely to do more than skim additional documents that are especially lengthy or tangential to the proposal.

182

00:35:34.640 --> 00:35:53.390

Lizzi Albert:: It can be helpful to highlight particular points or details you want reviewers to notice, rather than expecting them to wade through 100-page finding aids or pages of photographs of very similar-looking items. You want these supporting documents to build reviewers' excitement about your project, rather than to frustrate or confuse them.

183

00:35:54.290 --> 00:36:02.560

Lizzi Albert:: Allowable uploads are listed in the guidelines and include summary documentation of collection assessments, A session documentation.

184

00:36:03.150 --> 00:36:07.850

Lizzi Albert:: Donor agreements. This is handy to reference when discussing rights issues.

185

00:36:08.030 --> 00:36:16.069

Lizzi Albert:: Photographs of the nominated materials to show their physical condition. These are especially helpful to prove the at-riskness of your items.

186

00:36:16.270 --> 00:36:22.970

Lizzi Albert:: Audio slash video samples relevant to the nominated materials. These can help make the case for impact.

187

00:36:23.070 --> 00:36:33.520

Lizzi Albert:: Sample metadata records or even mock-ups of how records will appear to users online. These can help illustrate the technical plan and how access will be provided to deliverables.

188

00:36:34.250 --> 00:36:39.179

Lizzi Albert:: As mentioned earlier, extra service provider proposals can be added here as well.

189

00:36:43.690 --> 00:37:00.379

Lizzi Albert:: We're nearing the end of our presentation, so feel free to submit questions in the Q&A box for us to address. We may not have time to address all questions today, so please join

us again for our Q&A webinar on January 26th, which will be dedicated to answering your questions.

190

00:37:00.380 --> 00:37:05.099

Lizzi Albert: The [link to register](#) can be found on our [Apply for an Award](#) page, and we will send it in the chat.

191

00:37:07.950 --> 00:37:09.640

Jane Larson: A few broader tips.

192

00:37:10.130 --> 00:37:28.840

Jane Larson: First, ask yourself, is this program the right fit for my project? Does program criteria and goals align with yours? Please read the instructions carefully. Leave yourself as much time as possible and plan everything out in advance. Assemble a team of people with different expertise to draft different parts of the proposal.

193

00:37:29.190 --> 00:37:43.680

Jane Larson: Our panelists really care that proposals ask for the amount needed to get the project done successfully. Don't just choose the lowest cost vendor because it's the lowest cost. Select the vendor most qualified to do the work to the standards you've established, and then justify your choice.

194

00:37:43.810 --> 00:38:02.249

Jane Larson: If you need to include staffing for work directly connected to the project, explain to the reviewers why that funding is necessary and how the work is outside the normal scope of work or current institutional capacity. Next, reach out to staff. At CLIR, we're available to answer your specific questions over email at any time.

195

00:38:02.650 --> 00:38:11.410

Jane Larson: Finally, propose a project that you really believe in. Your commitment to and excitement about a project definitely comes across in your application, and reviewers take note.

196

00:38:13.450 --> 00:38:21.560

Jane Larson: Project planning in the best of times can be challenging, so we wanted to take a moment to make a few specific notes to all of you working on your applications right now.

197

00:38:21.780 --> 00:38:38.360

Jane Larson: One of the most common reflections we hear from recipients is that additional time should be factored into project timelines. The program limits projects to no more than 12 months, so think of what that might mean when you consider potential delays and any plans for accessibility to materials.

198

00:38:38.400 --> 00:38:45.159

Jane Larson: Would a smaller project be more feasible? Can you achieve the same goals through a different or more flexible metadata strategy?

199

00:38:45.440 --> 00:38:52.970

Jane Larson: For service providers, have you asked about any protocols, considerations for delays, or lessons they've learned and can pass along to you?

200

00:38:53.050 --> 00:39:09.949

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

201

00:39:26.360 --> 00:39:45.590

Sharon Burney: So we're going to get into questions right now. If we run out of time to answer all of your questions today, we'll be sure to provide written answers in the Q&A doc that will be posted alongside the recording. Please note that we'll also be holding a full hour-long session dedicated to Q&A on January 26th.

202

00:39:57.330 --> 00:39:58.780

Alyson Pope: Dooo do-doo!

203

00:40:02.930 --> 00:40:04.000

Sharon Burney: Oh, good.

204

00:40:04.000 --> 00:40:22.109

Alyson Pope: I'll start, how can we find digitizing vendors that were used for selected projects from previous years? We don't necessarily list the vendors for previous projects, but we do have, all of our previous

205

00:40:22.110 --> 00:40:44.459

Alyson Pope: funded projects listed on our website, so you can see the project summaries for all those projects. Some of them may list their vendor, but you can also identify, projects that may be similar to yours, particularly in terms of format, and you can reach out to those institutions to,

206

00:40:45.540 --> 00:40:47.220

Alyson Pope: Ask who they used.

207

00:40:48.990 --> 00:41:00.430

Sharon Burney: I had my chairman of the board write a letter of commitment, but now I'm thinking that I, as the director of the foundation, and the one who will have hands on this project, should write the letter of commitment. What do you suggest?

208

00:41:00.580 --> 00:41:20.100

Sharon Burney: It would be fine for you to write a letter of recommendation for the project. The director sometimes does it. Sometimes we have, deans, write letters of recommendations. It depends on your project and what seems more feasible for you, but yeah, I suggest that.

209

00:41:25.280 --> 00:41:35.789

Alyson Pope: We plan to store the originals at our foundation storage facility for 3-5 years, and then donate and transfer them to a known collections and archives center. Is that a problem?

210

00:41:35.790 --> 00:41:49.080

Alyson Pope: I don't see why it would be. We do not really dictate what happens with the materials other than the files created through the digitization project.

211

00:41:50.700 --> 00:42:02.830

Alyson Pope: So, we expect long-term sustainability and accessibility for the digital files, but we don't really prescribe what you do with your physical materials.

212

00:42:04.360 --> 00:42:13.360

Sharon Burney: Can you speak generally about how CLIR views the challenges around making mid-20th century audio recordings publicly accessible, given rights issues?

213

00:42:13.490 --> 00:42:17.789

Sharon Burney: As we stated in the presentation,

214

00:42:17.870 --> 00:42:35.539

Sharon Burney: every application will have 3 reviewers and an IP reviewer that looks over, their application. As far as the rights, ethics, and reuse, it also depends on what type of materials you are nominating for digitization.

215

00:42:35.540 --> 00:42:48.139

Sharon Burney: We do want you to have an understanding of the rights, ethics, and reuse issues that may surround your collections if there's some issue with, making the metadata publicly available, and we understand that

216

00:42:48.180 --> 00:42:57.880

Sharon Burney: In certain instances, you may not be able to make some of those publicly available due to ethical concerns, etc.

217

00:42:57.880 --> 00:43:09.680

Sharon Burney: That is fine, as long as you can explain that clearly. What the IP reviewers want to know is that you have a general understanding of what the issues are, how you plan to address those issues.

218

00:43:09.680 --> 00:43:27.270

Sharon Burney: And sometimes that may include a cease and a takedown policy. Sometimes it may require you to upload additional donor agreements that may be applicable to your project in the additional uploads list.

219

00:43:29.120 --> 00:43:35.000

Alyson Pope: UC Berkeley is a large institution. How can I know if another unit within the university is applying?

220

00:43:35.570 --> 00:43:41.669

Alyson Pope: We can't really answer that for you, because that is a matter of your organization's internal...

221

00:43:41.780 --> 00:43:55.869

Alyson Pope: Processes and communication. I don't know if you guys have, like, a central grant office that can operate as a clearinghouse, but, on our part, if we receive multiple applications from

222

00:43:55.910 --> 00:44:07.160

Alyson Pope: The same organization, we contact the PIs and come to an agreement on which will be withdrawn.

223

00:44:08.920 --> 00:44:14.289

Sharon Burney: If we worked with a vendor before, do we need or should we include quotes from different vendors?

224

00:44:14.410 --> 00:44:33.389

Sharon Burney: Sometimes it's difficult to answer, because every project is very specific based on the type of nominated materials, where your geographic location is, etc. But if you work with a vendor before, and you want to work with them again, you still should substantiate why you want to work with this vendor, and why it's good for this particular

225

00:44:33.560 --> 00:44:36.199

Sharon Burney: Collection that you're nominating.

226

00:44:36.810 --> 00:44:44.439

Sharon Burney: It wouldn't hurt to get a second vendor, quote to add to your application, so that the reviewers know that

227

00:44:44.850 --> 00:44:52.710

Sharon Burney: can see why you chose your, selected vendor more carefully? More clearly? Yeah.

228

00:44:54.040 --> 00:44:56.050

Sharon Burney: Don't have to, but you can.

229

00:44:59.730 --> 00:45:14.189

Alyson Pope: Our service provider has already been digitizing our reel-to-reel tapes on a volunteer basis, but can no longer afford to do it for free. Is it okay to now ask for funds to pay him for the remainder of the project? Yes, we don't really...

230

00:45:18.960 --> 00:45:24.860

Alyson Pope: What you're already doing is not necessarily relevant to...

231

00:45:25.050 --> 00:45:43.729

Alyson Pope: the program or the application, you're going to talk about what you're going to specifically digitize with these funds. And yes, if you already have a relationship with a service provider and you want to continue using them, you can provide them their information as your chosen provider and their given quote.

232

00:45:43.790 --> 00:45:58.410

Alyson Pope: You may want to reference that they have already done digitization for you, on these types of materials so that the panel can see the history there, but...

233

00:45:58.690 --> 00:46:03.790

Alyson Pope: It's not really our purview,

234

00:46:04.040 --> 00:46:09.290

Alyson Pope: what you have done prior to receiving the grant, if you were funded.

235

00:46:10.980 --> 00:46:15.429

Sharon Burney: Could you clarify the amount of staffing costs we are able to include in the budget?

236

00:46:15.780 --> 00:46:30.980

Sharon Burney: Once again, this is going to be a subjective decision based on your particular project. We do require for this program, for most of the funds, to be dedicated to the digitization process.

237

00:46:30.980 --> 00:46:40.479

Sharon Burney: You can include some funds for staffing that will help with preparation of the collection to be sent off for digitization.

238

00:46:40.570 --> 00:46:56.630

Sharon Burney: for ingest, for metadata, and whatever else you need to prepare the materials prior to and after the digitization process.

239

00:46:57.090 --> 00:47:08.630

Sharon Burney: We do have a 50% kind of recommendation, where not more than 50% of your funds should be spent on any,

240

00:47:09.220 --> 00:47:17.690

Sharon Burney: Should be... 50% of your project ask should be dedicated to the digitization process, to remain competitive.

241

00:47:21.210 --> 00:47:34.630

Alyson Pope: Is at least one letter of support required for the initial application, or does that come later in the process, like with digitizing hidden collections? Since this is only a single application stage for *Recordings at Risk*.

242

00:47:34.630 --> 00:47:43.689

Alyson Pope: The letters are required in the initial application, both the letter or letters of support, and the letter of commitment.

243

00:47:53.810 --> 00:48:07.710

Sharon Burney: I thought I was muted. Would it be possible to arrange a meeting with the CLIR program officer to discuss the strength of a prospective applicant's proposal prior to submission? Unfortunately, we are a very small team.

244

00:48:07.710 --> 00:48:14.890

Sharon Burney: And we don't have the time to set up personal meetings with applicants.

245

00:48:15.240 --> 00:48:26.920

Sharon Burney: However, if you have a very detailed question that you would like us to answer, our inbox is always open and free. You can email us at recordingsatrisk@clir.org.

246

00:48:28.650 --> 00:48:40.079

Alyson Pope: The next question is, what happened with the eligibility of the non-American? I don't know exactly what that question refers to. This program is open to

247

00:48:41.130 --> 00:48:47.360

Alyson Pope: nonprofits in the United States, and for this year,

248

00:48:47.360 --> 00:49:05.590

Alyson Pope: we're open to Canada for the first time, so we've actually expanded the eligibility of the program, but it has never been eligible outside of the United States prior, and this cycle is not eligible outside of the United States, Canada, and their related territories.

249

00:49:06.850 --> 00:49:14.950

Sharon Burney: Due to copyright or donor agreements, our organization is not able to display or show our archive media off-site.

250

00:49:15.170 --> 00:49:22.730

Sharon Burney: but can be viewed on-site from the Museum of Archives, is that infringing on the public access requirement for this program?

251

00:49:22.860 --> 00:49:28.650

Sharon Burney: So, what we ask is that the metadata be made publicly available. However.

252

00:49:28.980 --> 00:49:33.860

Sharon Burney: You can explain, in your rights, ethics, and Reuse why.

253

00:49:33.870 --> 00:49:38.149

Sharon Burney: You cannot make that metadata available.

254

00:49:38.160 --> 00:49:51.720

Sharon Burney: Ethically, if there's a fee schedule, I would include the fee schedule, or if it's only open to members, that you would explain that carefully in the rights, ethics, and reuse statement.

255

00:49:51.720 --> 00:50:01.410

Sharon Burney: We would like for the metadata to be made publicly available, for it to be a competitive application, but that doesn't necessarily

256

00:50:01.560 --> 00:50:13.749

Sharon Burney: based on, you know, certain situations, that's not always possible. So, you just have to explain this very clearly, and if the IP reviewers agree, they'll say, yeah, we understand why.

257

00:50:16.790 --> 00:50:32.230

Alyson Pope: Do you still have reviewer comments available from a previously submitted but not awarded application? We still have the reviewer comments from previous cycles, so if you are a prior applicant and you lost your reviewer

258

00:50:32.300 --> 00:50:46.920

Alyson Pope: comments, contact us at recordingsatrisk@clir.org, and we can send those to you. However, if you are not a prior applicant, we do not share reviewer comments outside of the application.

259

00:50:48.440 --> 00:51:05.440

Sharon Burney: What are the reporting requirements during project execution if selected? If awarded funding, you would be required to submit a report at the end, 3 months after the... your project end date, and that will be done

260

00:51:05.450 --> 00:51:10.139

Sharon Burney: in SM Apply, and you would get details on that if awarded funding.

261

00:51:11.520 --> 00:51:30.149

Alyson Pope: We applied for a grant last cycle and got only positive feedback, but we're not funded. How can I get in touch with someone about making our application stronger this cycle? As Sharon explained earlier, we're not able to do one-on-one meetings with applicants. That is why we provide the...

262

00:51:30.460 --> 00:51:34.550

Alyson Pope: Comments from the review panel?

263

00:51:34.730 --> 00:51:44.860

Alyson Pope: And we always advise folks to go back to those, but I will say that this is a very competitive program. We have...

264

00:51:45.230 --> 00:51:52.980

Alyson Pope: A sizable number of applications every year, and there are very strong proposals that

265

00:51:53.020 --> 00:52:09.399

Alyson Pope: are not funded the first time. And sometimes people take that as a sign that they have done something wrong, and it's really sometimes just a sign of the strength of the pool and the makeup of the pool, because we do look for,

266

00:52:09.400 --> 00:52:15.470

Alyson Pope: geographic diversity, institutional diversity, etc. So if you got

267

00:52:15.640 --> 00:52:24.320

Alyson Pope: positive feedback, and you can build on that feedback, that's great. And don't take it to mean that,

268

00:52:24.700 --> 00:52:26.719

Alyson Pope: Secretly, you had a bad proposal.

269

00:52:27.570 --> 00:52:28.120

Sharon Burney: Yeah.

270

00:52:28.920 --> 00:52:48.619

Sharon Burney: We're improving or providing preservation plans, such as fixity checking for reformatted media, how much information is relevant? Is the digital preservation workflow in the appendices too much or just enough information? So you will have two pages, that's correct, Alyson, still two pages?

271

00:52:48.620 --> 00:52:50.189

Sharon Burney: For the preservation plan?

272

00:52:51.040 --> 00:52:52.450

Alyson Pope: I think?

273

00:52:52.810 --> 00:52:54.270

Alyson Pope: So, don't quote me on that.

274

00:52:54.270 --> 00:53:00.060

Sharon Burney: Yeah, yeah, I think it's two pages are decided. Most people will...

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00:53:00.900 --> 00:53:07.589

Sharon Burney: We'll include what they plan to do during what periods of the, however you want to break your

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00:53:07.600 --> 00:53:16.169

Sharon Burney: project up in quarters, or you might want to break it up in half, that's up to you. Depends on your materials, once again, because

277

00:53:16.170 --> 00:53:39.449

Sharon Burney: But letting us know we'll be doing this during this phase, during that phase, this will be happening, and we'll be checking this when it returns back from the digitization vendor. Or the digitization vendor may include some of that information in his quote, which is hopefully what happens for a lot of you. And anything that you think is very relevant that the reviewers is not clear in your upload.

278

00:53:39.450 --> 00:53:48.189

Sharon Burney: Because we will truncate anything over the allowable amount of pages in that section. Yes, of course, add it to your appendices.

279

00:53:50.020 --> 00:54:02.030

Alyson Pope: I'm gonna take the next two, because they're very easy. Will this recording be available after today? Yes, we'll have it up on the Apply For and Award page. Usually, it takes us about a week to do that.

280

00:54:02.670 --> 00:54:09.639

Alyson Pope: Is there a match funding requirement for this grant program? No, there is not.

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00:54:10.890 --> 00:54:11.670

Alyson Pope: Those were...

282

00:54:11.670 --> 00:54:24.510

Sharon Burney: If digitization estimates exceed \$60,000, may we simply state that our institution will fund any cost over \$60,000, or must we limit this proposal to the \$60,000 amount? No, you can, in your,

283

00:54:24.670 --> 00:54:44.599

Sharon Burney: In your budget narrative, they will ask you those questions about cost share, and then you can say, we understand that this vendor quote goes over the \$60,000, and our institution is willing and able to cover... will cover anything over \$60,000. Put that in your budget narrative.

284

00:54:44.720 --> 00:54:49.520

Sharon Burney: And only adds for the \$60,000 max on your project ask.

285

00:54:51.470 --> 00:55:14.889

Alyson Pope: Can a museum house the archive, or does it need to be a library or other archival institution? A museum is eligible, so the program is open to cultural heritage nonprofits, so that's libraries, archives, museums, galleries, community archives, historical associations, the like. So no, you don't have to be specifically a library or archive.

286

00:55:15.950 --> 00:55:24.100

Sharon Burney: Is maintenance of digitization equipment allowable in cost, i.e. calibrating and aligning the machines? That's an indirect cost, no.

287

00:55:24.650 --> 00:55:32.629

Alyson Pope: Also, you're supposed to have an external service provider, so you shouldn't have digitization equipment to come into play in the grant.

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00:55:32.630 --> 00:55:39.679

Sharon Burney: Yeah, please make sure you're using an external service provider. You don't want your application to be disqualified.

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00:55:39.680 --> 00:55:45.900

Alyson Pope: Yeah, this is a distinction between our other program, and sometimes people get confused, so we just want to be clear on that.

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00:55:53.070 --> 00:55:55.180

Alyson Pope: Any more questions?

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00:56:00.810 --> 00:56:02.610

Sharon Burney: These are really great questions.

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00:56:06.760 --> 00:56:07.610

Sharon Burney: No?

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00:56:08.220 --> 00:56:11.080

Sharon Burney: Going once... Oh, there we go.

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00:56:13.140 --> 00:56:24.710

Sharon Burney: When CLIR emphasizes recordings that support national and international interests, do you have any advice around submitting recordings representing groups currently targeted in national politics or policies?

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00:56:24.990 --> 00:56:39.760

Sharon Burney: So, this program is very different from our AUV (Amplifying Unheard Voices) program. It is not subject-specific. This is format-specific program, pro- project, program. So, what's really,

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00:56:39.980 --> 00:56:47.389

Sharon Burney: What we want to talk about when we talk about... Your nominated materials should,

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00:56:48.010 --> 00:56:51.519

Sharon Burney: The... we were talking about the public impact of it.

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00:56:52.000 --> 00:57:08.080

Sharon Burney: it doesn't have to represent currently targeted national politics. If the materials do happen to, then you would talk about the significance of that. But other than that, I would say I would concentrate more on the rarity of the formats and the risk that's being lost.

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00:57:08.280 --> 00:57:17.529

Sharon Burney: If you do not digitize these things. And then, if that just happens to be that, then you can speak about that significance, but it's not a requirement for this program.

300

00:57:34.300 --> 00:57:36.359

Sharon Burney: Oh, grab another question?

301

00:57:36.880 --> 00:57:39.200

Sharon Burney: I think we got another one, Alyson.

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00:57:40.080 --> 00:57:41.549

Alyson Pope: Sharon, can you take that one?

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00:57:41.550 --> 00:57:47.850

Sharon Burney: I meant sort of the opposite, that CLIR might not want recordings that don't align

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00:57:48.370 --> 00:57:50.670

Sharon Burney: with these policies.

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00:57:54.320 --> 00:58:00.800

Sharon Burney: I don't get that. I meant the opposite, that CLIR might not want recordings that I don't... we, we, we don't mind.

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00:58:00.950 --> 00:58:08.510

Sharon Burney: We are privately funded, this is a re-granting program from Mellon, so we're not a federal entity.

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00:58:09.300 --> 00:58:23.289

Lizzi Albert (she/hers): I think we're also looking for work that is of broad scholarly interest, which is why we reference a national, you know, support from outside your exact region. So I don't know if that might be part of what's.

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00:58:23.290 --> 00:58:32.460

Sharon Burney: Yeah, I mean, what we're looking for when we say, broad public impact is, we want to understand that the materials that you're nominating

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00:58:32.460 --> 00:58:43.659

Sharon Burney: have impact beyond your local community. So, you know, sometimes people may do projects that are very important to their institution, but how does that...

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00:58:43.860 --> 00:58:49.680

Sharon Burney: project impacted a broader community publicly,

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00:58:52.060 --> 00:59:01.739

Sharon Burney: You know, so that we're not doing small, local projects that don't have a large public impact is the only thing that we're trying to say there.

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00:59:10.330 --> 00:59:24.730

Alyson Pope: I just want to note that I dropped a link to the guidelines, I think, earlier in the presentation, we maybe dropped a link to an earlier guidelines, so we just dropped a link again to the... the [Cycle 13 Guidelines](#) in the chat.

313

00:59:25.130 --> 00:59:30.220

Sharon Burney: Also, we want to note that in the... video presentation.

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00:59:30.350 --> 00:59:38.140

Sharon Burney: We said that the next cycle wouldn't, applications wouldn't open up to 2027, and that would be... late 2026.

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00:59:41.720 --> 00:59:56.860

Jane Larson (she/her): Since we are at time, I just want to thank everyone for joining us today to learn about *Recordings at Risk*. Within the next week or two, we'll have all the slides, transcript, written answers to today's questions, and recording from the session posted to the [Apply for an Award](#) page.

316

00:59:56.920 --> 01:00:12.209

Jane Larson (she/her): If you have additional questions, you can reach out to our CLIR Grants team at recordingsatrisk@clir.org, and we ask if you can please complete the survey regarding today's applicant webinar so we can continue to ensure a successful experience for everyone.

317

01:00:12.420 --> 01:00:18.169

Jane Larson (she/her): Don't forget that your applications are due February 24th, 2026.

318

01:00:18.530 --> 01:00:26.280

Jane Larson (she/her): And thanks to all of you for your interest in the program and for attending our session today. Have a great afternoon, and happy grant writing!