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00:00:05.790 --> 00:00:14.510

Louisa Kwasigroch: Hello, everyone, and welcome to the applicant question and answer webinar for the 13th call of *Recordings at Risk*. We're glad that you could join us today.

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00:00:16.850 --> 00:00:22.410

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

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00:00:22.830 --> 00:00:26.760

Louisa Kwasigroch: We will begin with an overview and a few reminders about Zoom.

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00:00:27.860 --> 00:00:33.560

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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00:00:34.190 --> 00:00:37.209

Louisa Kwasigroch: Attendees will be muted throughout the presentation.

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00:00:38.140 --> 00:00:39.830

Louisa Kwasigroch: You're welcome to use chat

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00:00:40.920 --> 00:00:48.310

Louisa Kwasigroch: for general introductions and conversation. To send a message to everyone, change the default from "Host and Panelists" to "Everyone."

8

00:00:49.350 --> 00:00:56.070

Louisa Kwasigroch: Use the separate Q&A box to ask questions. We will try to answer all questions live, and also share responses afterwards.

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00:00:56.540 --> 00:00:58.580

Louisa Kwasigroch: The session is being recorded.

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00:00:58.800 --> 00:01:06.589

Louisa Kwasigroch: The recording, slides, question and answer document, and transcript will be available on the [Apply for an Award](#) page of our website within 2 weeks.

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00:01:10.660 --> 00:01:21.860

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

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00:01:22.130 --> 00:01:33.139

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

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00:01:33.440 --> 00:01:40.309

Jane Larson (she/her): The CLIR grants team includes Sharon Burney, Program Officer, from Midlothian, Virginia.

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00:01:40.420 --> 00:01:49.209

Jane Larson (she/her): Alyson Pope, Program Officer, Pittsburgh, PA. Myself, Jane Larson, Senior Program Associate, also located in Pittsburgh, PA.

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00:01:49.620 --> 00:02:00.430

Jane Larson (she/her): Lizzi Albert, Community Relations Manager, located in Washington, D.C, and Louisa Kwasigroch, Managing Director, located in Chicago, Illinois.

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00:02:03.280 --> 00:02:12.929

Lizzi Albert (she/hers): Our team would like to center today's conversation by acknowledging that, as residents of the United States, we are speaking to you from unceded land of many Indigenous peoples.

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00:02:13.070 --> 00:02:24.669

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

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00:02:24.760 --> 00:02:43.190

Lizzi Albert (she/hers): I'm grateful to have the opportunity to live and work on their homelands, and ask you to join me in acknowledging all Indigenous communities, their elders, both past and present, as well as future generations. May this acknowledgement remind us of our shared commitment to beginning the process of working to dismantle the ongoing legacies of settler colonialism.

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00:02:43.360 --> 00:02:51.050

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

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00:02:52.810 --> 00:03:06.080

Sharon Burney: We've had a lot of questions about eligible materials, so we want to take a quick moment to highlight a few of the AV formats that have come up recently. In sharing this, we want to re-emphasize that there is no definitive list of eligible materials.

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00:03:06.290 --> 00:03:21.510

Sharon Burney: We can continue to encounter unusual AV formats that fit the priorities of this program. So as you consider whether or not the materials you are nominating for digitization are a fit, remember that this program was designed to prioritize at-risk

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00:03:21.510 --> 00:03:35.329

Sharon Burney: time-based analog materials for preservation through digitization. This program does not support file migration for previously digitized or born-digital materials. We continue to welcome your questions on this.

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00:03:41.870 --> 00:04:06.530

Alyson Pope: We've also received a number of questions about rights ethics and reuse. We wanted to address the Rights, Ethics and Re-use section of the application, which helps reviewers assess an applicant's understanding of the legal and ethical issues affecting access to the nominated content, and evaluate the proposed approach. We require you to dedicate all metadata to the public domain under a Creative Commons waiver, and to avoid imposing any

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00:04:06.530 --> 00:04:31.029

Alyson Pope: additional access restrictions on the reformatted recordings than what may already be in place for the source recordings. While this program does prioritize preservation over access, reviewers strongly prefer that applicants avoid creating unnecessary barriers to access, since such barriers inhibit a project's impact. Access restrictions are allowable when well justified due to legal and or ethical concerns.

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00:04:31.030 --> 00:04:46.959

Alyson Pope: 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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00:04:47.670 --> 00:04:51.039

Alyson Pope: And with that, we can start with our first question.

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00:05:20.370 --> 00:05:26.780

Alyson Pope: We don't have any yet, so if you want to, ask us anything, you can put it in the Q&A box.

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00:05:59.710 --> 00:06:05.050

Alyson Pope: What recommendations do we have for vendors to handle VHS recordings?

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00:06:05.050 --> 00:06:28.140

Alyson Pope: We don't give specified vendor, we don't recommend which vendor you use. If you want to look for vendors online, we recommend the [DLF Digitizing Special Formats Wiki](#). There's also a list, I believe, at [ARSC](#), but any reputable VHS vendor.

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00:06:28.140 --> 00:06:36.100

Alyson Pope: You'll want to provide the quote in your application, and then you'll just want to explain why you chose them beyond,

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00:06:36.420 --> 00:06:44.130

Alyson Pope: And that explanation should be more than just, we've worked with them before, but why they're qualified for the particular material they're working with.

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00:06:45.890 --> 00:06:46.610

Sharon Burney: What?

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00:06:46.790 --> 00:06:59.540

Sharon Burney: Can you talk over what sort of institutions are eligible to apply? Yes, this program is open to nonprofit academic, research, or cultural heritage organizations located within the United States and Canada.

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00:06:59.680 --> 00:07:11.159

Sharon Burney: Also any, associated entities, so American Samoa, Guam, Puerto Rico, Virgin Islands, Northwest Territories.

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00:07:11.480 --> 00:07:22.849

Sharon Burney: You have to be a non-profit, or, and your main focus of your organization should be cultural heritage and/or preservation.

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00:07:23.010 --> 00:07:27.709

Sharon Burney: Some federal, state.

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00:07:27.980 --> 00:07:46.020

Sharon Burney: provincial, and territorial, tribal, and Indigenous governments are... also do apply. If you're a government institution and you're not sure if you apply, just send us an email at recordingsatrisk@clir.org, and we'll confirm your eligibility.

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00:07:51.910 --> 00:08:10.669

Alyson Pope: What types of projects have been funded in the past? You can actually go to our website, *Recordings at Risk* at clir.org, and we have a [funded projects page](#). So we have 12 funded cycles for this program, and we typically have around 15 awardees per

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00:08:11.490 --> 00:08:19.369

Alyson Pope: cohort, so that's a pretty big chunk that you can see. They have been a range of

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00:08:19.370 --> 00:08:35.709

Alyson Pope: projects that go anywhere from digitizing Indigenous languages on old wax cylinders to digitizing more current formats like VHS, for a wide range of

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00:08:35.880 --> 00:08:46.659

Alyson Pope: organization types. I would definitely suggest checking out the funded projects page to give you, like, a sense of the span, because it's a pretty big range.

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00:08:46.920 --> 00:08:47.640

Sharon Burney: Hmm.

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00:08:48.030 --> 00:09:01.300

Sharon Burney: Okay, does an award from CLIR have to cover the entire cost of a project, or can the award be for partial cost coverage? So, you will submit a budget detail and a budget narrative in your...

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00:09:01.720 --> 00:09:18.510

Sharon Burney: If your project doesn't cover the full cost, in your budget narrative, you can explain the cost share of the, what's going to be not funded in the project, maybe from other sources or from your organization. You won't put that cost share in the budget detail spreadsheet.

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00:09:20.300 --> 00:09:28.270

Sharon Burney: So, yes, you would explain that in the cost share section of your... budget narrative.

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00:09:31.140 --> 00:09:48.739

Alyson Pope: If you are a collaborator on the application, does that count as in-house? I don't know exactly what a collaborator on the application means, so we have two different digitization programs. This program is a single institution program, *Recordings at Risk*, so we're not open to collaborative projects.

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00:09:48.740 --> 00:10:12.839

Alyson Pope: It's typically just the single applicant applying. And it was required that you use a digitization vendor for your digitization, so someone outside of your organization that you are paying the funds to do your digitization work. Your full grant doesn't have to be used in that way, there may be some things that you're doing in-house through a metadata perspective, but the digitization has to be done by an outside vendor.

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00:10:14.180 --> 00:10:26.960

Sharon Burney: I feel confident that we're readily able to digitize and catalog project films during the project period, but I'm less confident we'll be able to complete getting them all online in that time frame, although that's the planned thought.

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00:10:27.110 --> 00:10:45.480

Sharon Burney: Yeah, unfortunately, that's part of the requirements for this grant, is to ingest them and get them online, and you will have to submit the file manifest as part of your final report for the project. Projects are 12 months.

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00:10:46.490 --> 00:10:49.300

Sharon Burney: Questions?

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00:10:50.330 --> 00:11:05.539

Sharon Burney: Thoughts would be maybe to lessen the amount of materials that you're doing, but make sure that it's cost-effective, so that the review panel will see it as a competitive project. This is a very highly competitive program.

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00:11:08.370 --> 00:11:15.619

Sharon Burney: Yeah, I don't... I don't know what else to tell you other than to maybe lessen the number of materials so that you have more time for ingest.

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00:11:15.790 --> 00:11:18.000

Sharon Burney: Also, look at maybe some different...

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00:11:19.680 --> 00:11:23.600

Sharon Burney: I don't know what your institution is using.

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00:11:24.040 --> 00:11:30.019

Sharon Burney: Or what your support system is for your institution for getting them online. So that would be difficult to answer.

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00:11:30.920 --> 00:11:33.030

Sharon Burney: Okay, good, that helps. Okay.

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00:11:37.100 --> 00:11:38.570

Alyson Pope: We're waiting on a digitization

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00:11:38.570 --> 00:11:39.110

Sharon Burney: Hmm.

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00:11:39.110 --> 00:11:53.470

Alyson Pope: estimate of our materials, what if it's below the threshold of \$10,000? Would this make our project ineligible? So the low cap for award request for the program is \$10,000.

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00:11:53.470 --> 00:12:13.319

Alyson Pope: All of your funding doesn't necessarily have to go, like, specifically and only to digitization. You may have a need for some metadata work, transcription, translation, mitigation of materials, and the like.

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00:12:13.320 --> 00:12:29.669

Alyson Pope: Shipping to and from the vendor, so there are going to be some external costs. We always want to see at least 50% of your project ask be direct funded for digitization, but if

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00:12:29.670 --> 00:12:43.709

Alyson Pope: per chance you got, like, a \$9,500 digitization estimate, you would likely have other costs, that could make your project appropriately scoped to request the minimum project ask.

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00:12:45.380 --> 00:13:00.610

Sharon Burney: Is CLIR looking at how many items we are attempting to digitize, or does that matter? For instance, is 40 audio cassettes too small of a project? I first want to start by saying that we use an independent review panel, so the review panel

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00:13:00.610 --> 00:13:05.700

Sharon Burney: we'll make decisions. They're from a variety of different expertise.

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00:13:05.840 --> 00:13:14.169

Sharon Burney: I would say it depends on what kind of shape the audio cassettes are in. You probably want to add to that.

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00:13:14.610 --> 00:13:24.759

Sharon Burney: You're project materials and the story that you tell about the project materials should be compelling.

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00:13:25.160 --> 00:13:30.430

Sharon Burney: You don't just have to, you know, you may have some other materials that

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00:13:30.990 --> 00:13:35.709

Sharon Burney: are added to that collection that tell a more cohesive story.

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00:13:35.900 --> 00:13:38.790

Sharon Burney: So... Yes and no?

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00:13:38.970 --> 00:13:45.690

Sharon Burney: They just want to see that your cost ratio for your digitization makes sense, and as we just said.

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00:13:45.830 --> 00:13:48.470

Sharon Burney: There is a \$10,000 minimum

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00:13:48.640 --> 00:13:50.090

Sharon Burney: for the project.

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00:13:53.020 --> 00:13:56.940

Alyson Pope: There are formats that are high cost, I don't think...

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00:13:57.340 --> 00:13:58.230

Sharon Burney: I don't think audio cassettes

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00:13:58.230 --> 00:14:08.520

Alyson Pope: is one, but, if you did have a small collection, but of a, like, high-risk, high-cost format, I wouldn't feel afraid to apply.

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00:14:08.720 --> 00:14:09.410

Sharon Burney: Yeah.

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00:14:19.670 --> 00:14:21.070

Sharon Burney: Great questions.

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00:14:25.050 --> 00:14:26.450

Sharon Burney: Did we miss any?

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00:14:44.530 --> 00:14:55.570

Alyson Pope: Is there a Canadian component to the review panel? We are working on building out our review panel right now for this cycle, with the addition of

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00:14:56.220 --> 00:15:09.300

Alyson Pope: Canadian practitioners since we've expanded the eligibility of the program. We don't have all of those folks in place yet. We expect that they should be up on the website sometime in the next month or so.

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00:15:10.990 --> 00:15:13.670

Sharon Burney: Is travel permitted?

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00:15:13.960 --> 00:15:19.040

Sharon Burney: Yes, travel is permitted if it is included in

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00:15:19.300 --> 00:15:28.520

Sharon Burney: perhaps, like, bring the materials to the vendor. Some materials are very high risk. You would have to

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00:15:28.640 --> 00:15:47.430

Sharon Burney: take them to the vendors. Some people have to drive them, depending on how high risk they are, so you can include that. We do have a what we call a 50-50 rule in *Recordings at Risk*, and the 50-50 rule states that 50% of your total project ask

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00:15:47.540 --> 00:15:57.250

Sharon Burney: should be towards the digitization cost only. The other... your project shouldn't be more than 50% allowed to other

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00:15:57.400 --> 00:16:05.810

Sharon Burney: other costs other than the digitization. So, keep that in mind as you're building out your budgets.

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00:16:08.680 --> 00:16:26.130

Alyson Pope: My organization is considering applying for preservation of oral histories on cassette. The material concerns local African American culture and history as relates to a Reconstruction-era school. Can you please talk about potential cultural sensitivity concerns that could arise relevant to this topic?

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00:16:27.360 --> 00:16:47.110

Alyson Pope: First of all, I will say this isn't really our wheelhouse, but in terms of whether the rights, ethics, and re-use conditions of collections are appropriate is something that's decided by the panel. But I know in terms of concerns that we typically would look at,

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00:16:47.540 --> 00:16:50.949

Alyson Pope: There are issues when you're dealing with,

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00:16:51.140 --> 00:16:58.750

Alyson Pope: still alive populations, which this is a precursor to, so not necessarily

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00:16:59.420 --> 00:17:09.330

Alyson Pope: something that you would be as concerned about, but you would have descendant communities, and you probably want to be working with those descendant communities, or those...

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00:17:09.950 --> 00:17:14.359

Alyson Pope: related cultural organizations in that area.

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00:17:14.859 --> 00:17:30.789

Sharon Burney: Yeah, and hopefully we already established relationships with those communities being highlighted in these nominated materials. The review panel is in our rights, ethics, and re-use will be looking for those established relationships.

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00:17:30.949 --> 00:17:46.729

Sharon Burney: And how you present that in your application, that you've already established these relationships, and they'll be ongoing, and that you guys will handle any of the cultural insensitivities or possible issues. They want to know that you have a plan for any issues that could come up

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00:17:46.839 --> 00:17:52.079

Sharon Burney: already in place prior to digitization.

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00:17:52.750 --> 00:18:04.929

Alyson Pope: But this will be specific to your materials, too, and the time in which they take place, because with historical collections, you'll have different concerns than with contemporary collections or...

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00:18:05.120 --> 00:18:08.239

Alyson Pope: medical collections, etc.

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00:18:48.570 --> 00:18:51.580

Alyson Pope: I'm gonna give you all a few more minutes.

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00:18:56.810 --> 00:19:03.340

Alyson Pope: This is somewhat sparse attendance for this webinar, but I have a feeling many folks did not make it into work today.

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00:19:06.300 --> 00:19:10.950

Alyson Pope: Which, like, if the outside at their house looks like the outside of my house, I fully understand.

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00:19:13.210 --> 00:19:15.470

Sharon Burney: Need to do some shoveling after this.

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00:19:20.430 --> 00:19:32.979

Alyson Pope: Can cost of storage of originals be funded? No. You can buy rehousing supplies, I believe, but the ongoing storage costs would be expected to be borne by the institution.

103

00:19:33.170 --> 00:19:35.750

Sharon Burney: Yeah, it would be considered an indirect cost.

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00:20:06.290 --> 00:20:08.109

Sharon Burney: Any more questions?

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00:20:13.270 --> 00:20:14.580

Sharon Burney: Going once.

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00:20:17.000 --> 00:20:23.600

Sharon Burney: Okay, okay. You're welcome. Remember, applications are due February 24th.

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00:20:29.280 --> 00:20:35.310

Jane Larson (she/her): If there's no more questions, thank you everyone for joining us today to learn more about *Recordings at Risk*.

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00:20:35.450 --> 00:20:54.179

Jane Larson (she/her): We will update... upload the slides, transcript, and written answers to today's questions on the [Apply for an Award](#) page. If you have additional questions, you can always reach the CLIR Grants team at recordingsatrisk@clir.org, and we all monitor that program's inbox and do our best to reply promptly.

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00:20:54.550 --> 00:21:05.680

Jane Larson (she/her): As Sharon said, don't forget, applications are due February 24th. Thanks to all of you for the interest in this program and for attending today's session. Have a great afternoon, and happy grant writing!