

WEBVTT

1

00:00:05.980 --> 00:00:13.480

Louisa Kwasigroch (she/her): Hi, everyone! Welcome to the first webinar for applicants invited to submit final applications.

2

00:00:13.850 --> 00:00:18.920

Louisa Kwasigroch (she/her): For CLIR's *Digitizing Hidden Collections: Amplifying Unheard Voices* program this year.

3

00:00:19.040 --> 00:00:27.810

Louisa Kwasigroch (she/her): I'm Louisa Kwasigroch, Managing Director at CLIR, and I want to congratulate you all again on reaching this stage of the application process.

4

00:00:28.440 --> 00:00:40.210

Louisa Kwasigroch (she/her): It was a competitive initial application round, and each of your proposed projects left a positive impression on our review panel. Today's session will provide an overview to guide you through the process

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00:00:40.380 --> 00:00:45.230

Louisa Kwasigroch (she/her): of transforming your initial submission into a strong final application.

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00:00:47.510 --> 00:00:53.659

Louisa Kwasigroch (she/her): We're going to start today with some introductions, first to this platform, and then to our team.

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00:00:55.710 --> 00:01:00.710

Louisa Kwasigroch (she/her): To begin, we want to share some notes about using Zoom during this session.

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00:01:01.050 --> 00:01:08.239

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

9

00:01:08.740 --> 00:01:12.400

Louisa Kwasigroch (she/her): Attendees will be muted throughout the presentation.

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00:01:12.930 --> 00:01:16.329

Louisa Kwasigroch (she/her): You're welcome to use chat for general introductions

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00:01:16.590 --> 00:01:23.529

Louisa Kwasigroch (she/her): and conversation. To send a message to everyone, make sure to change the default from "Hosts and Panelists" to "Everyone."

12

00:01:24.290 --> 00:01:35.400

Louisa Kwasigroch (she/her): Please use the separate Q&A or question and answer box to ask questions. We will try to answer all of your questions live, and we will also share responses to all the questions afterwards.

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00:01:35.930 --> 00:01:38.199

Louisa Kwasigroch (she/her): The session is being recorded.

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00:01:38.530 --> 00:01:47.980

Louisa Kwasigroch (she/her): 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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00:01:50.420 --> 00:02:00.139

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

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00:02:00.450 --> 00:02:12.840

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

17

00:02:13.000 --> 00:02:23.619

Jane Larson (she/her): I'm grateful to have the opportunity to live and work in their homelands, and I ask you to join me in acknowledging all Indigenous communities, their elders, both past and present, as well as future generations.

18

00:02:23.870 --> 00:02:32.690

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

19

00:02:35.290 --> 00:02:41.570

Jane Larson (she/her): CLIR's work is accomplished by a relatively small staff of about 20 geographically distributed individuals.

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00:02:41.720 --> 00:02:52.450

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.

21

00:02:53.070 --> 00:03:00.080

Jane Larson (she/her): Some or all of you may know us from webinars and from email exchanges, but we'll do some quick introductions.

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00:03:00.280 --> 00:03:05.610

Jane Larson (she/her): I'm Jane Larson, Senior Program Associate, located in Pittsburgh, Pennsylvania.

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00:03:06.960 --> 00:03:11.549

Sharon Burney: I'm Sharon Burney, Program Officer, located in Midlothian, Virginia.

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00:03:12.540 --> 00:03:16.730

Alyson Pope: I'm Alyson Pope, program officer. I'm located in Pittsburgh, Pennsylvania.

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00:03:17.280 --> 00:03:21.660

Lizzi Albert (she/hers): I'm Lizzi Albert, Community Relations Manager, and I'm located in Washington, DC.

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00:03:22.130 --> 00:03:26.609

Louisa Kwasigroch (she/her): And I'm Louisa Kwasigroch, Managing Director, and I'm in Chicago, Illinois.

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00:03:30.670 --> 00:03:47.769

Jane Larson (she/her): This is the first in a series of sessions that will provide guidance and advice to those preparing final applications. Over the next 30 minutes or so, we'll walk through the final application, including the updated application guidelines, and touch on what the review process looks like.

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00:03:48.000 --> 00:03:56.339

Jane Larson (she/her): We'll also share details about the resources and support that are available to you over the next month, and answer any questions that you might have at this point.

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00:03:58.480 --> 00:04:05.460

Jane Larson (she/her): We'll take some time now to introduce the expanded application guidelines and walk through the tasks required in the final application.

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00:04:11.540 --> 00:04:35.390

Alyson Pope: The [Apply for an Award](#) page you used for initial application has now been updated for the final application phase. The website has all of the most recent resources, including templates for many of the required uploads, so be sure that you are using those resources. As we mentioned, the recording, slides, transcript, and questions and answers from this webinar will be posted on the Apply for an Award page within 2 weeks, so that you'll be able to reference them later.

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00:04:37.480 --> 00:04:56.929

Alyson Pope: As in the initial application phase, your primary resource for the final application will be the [application guidelines](#). These have been updated to provide instructions and insights for the final application stage. The guidelines provide step-by-step instructions, so we recommend following along in the guidelines as you complete each section of your application.

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00:04:57.450 --> 00:05:04.839

Alyson Pope: The guidelines also serves as a space for you to draft responses to questions prior to adding them to our online grant platform.

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00:05:05.100 --> 00:05:17.099

Alyson Pope: A [view-only Google Doc](#) is linked to the Apply for an Award page. Users without a Google account can access this version and download the document in whatever file format they wish using the File menu.

34

00:05:17.390 --> 00:05:24.760

Alyson Pope: For those with a Google account, you'll also find a link to [create your own copy](#) of the document, where you can work on answers directly.

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00:05:24.920 --> 00:05:29.979

Alyson Pope: Be sure you are referencing the version dated February 12th, 2026.

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00:05:30.520 --> 00:05:51.940

Alyson Pope: Included in the introduction to the guidelines is an outline application overview, showing at a glance the difference between the initial and final application, and what questions or uploads are new requirements. The online application section in the guidelines includes accessibility information for the structure of the document, including the formatting and hex codes for important text.

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00:05:55.360 --> 00:06:09.140

Lizzi Albert (she/hers): The final application is designed to build upon your initial application and asks you to expand on your earlier responses as much as possible, allowing you to import and edit them instead of completely rewriting information you submitted to us in the fall.

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00:06:09.270 --> 00:06:22.849

Lizzi Albert (she/hers): The project details section of the initial application are expanded with a combination of form responses and document uploads. The application guidelines addresses each task in much greater detail, but will cover a few important points today.

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00:06:25.760 --> 00:06:43.159

Lizzi Albert (she/hers): The first task asks you to reconfirm the eligibility you indicated in your initial application of your organization, any collaborating organizations, and your project. Additionally, this section now adds the conditions of award acceptance, including the requirement to sign a grant agreement.

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00:06:43.160 --> 00:06:53.040

Lizzi Albert (she/hers): To dedicate any metadata and software you create to the public domain, with exceptions for culturally sensitive metadata, and to claim no additional rights on digital files that you create.

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00:06:53.060 --> 00:07:09.719

Lizzi Albert (she/hers): These details are also available on our website and in the guidelines. As a note, this year we will only require documentation of nonprofit status, such as an IRS determination letter or equivalent proof from organizations nominated for funding, so that does not need to be

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00:07:09.750 --> 00:07:12.210

Lizzi Albert (she/hers): included in your application at this time.

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00:07:14.820 --> 00:07:23.359

Lizzi Albert (she/hers): The final applicant information task offers you the option to pre-populate the fields with all of the information supplied in the initial application.

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00:07:23.420 --> 00:07:37.749

Lizzi Albert (she/hers): This will be especially useful for any projects that involve collaborators, as you'll be able to skip re-entering all of that data. If you do choose to have the system auto-populate this task, which we highly recommend, you still have the option to edit all of the fields.

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00:07:37.800 --> 00:07:52.499

Lizzi Albert (she/hers): For example, you may have re-evaluated your collaborators or changed who might be serving as your principal investigators, or PIs. Those changes can be made and saved. This task is exactly the same as in the initial application, no new questions have been asked.

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00:07:52.600 --> 00:08:07.549

Lizzi Albert (she/hers): The guidelines include additional instructions on what you'll encounter in the system, but do let our team know if you experience any issues making your desired edits, and we'll be happy to assist. We also highly recommend including an additional contact on your application.

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00:08:09.860 --> 00:08:26.000

Sharon Burney: In the final project overview task, you'll notice many of the fields already populated with responses from the initial application without you needing to do anything. As we mentioned, you can edit all of these fields should you need to make any adjustments. For example,

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00:08:26.440 --> 00:08:34.279

Sharon Burney: many applicants may have more information about project costs or expected timeline. Excuse me.

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00:08:34.429 --> 00:08:38.199

Sharon Burney: Feel free to edit the size of the request or project length.

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00:08:38.950 --> 00:08:42.309

Sharon Burney: As long as they remain in line with the program's guidelines.

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00:08:44.600 --> 00:08:48.520

Sharon Burney: We know and expect that some of this information will have changed.

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00:08:48.760 --> 00:08:51.149

Sharon Burney: Can somebody cover this?

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00:08:51.590 --> 00:09:06.689

Lizzi Albert (she/hers): Oh, yes. We know and expect that some of this information will have changed since your application was initially submitted. Please be sure to double-check that the numbers and dates you enter here match your work plan upload and budget document uploads.

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00:09:07.280 --> 00:09:23.350

Lizzi Albert (she/hers): We've refined our instructions for budgets in the final application phase. Please note that all requests should be made in US dollars. Projects that are led by Canadian organizations will then receive funds in Canadian dollars based on the exchange rate at the time of the award.

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00:09:23.960 --> 00:09:42.609

Lizzi Albert (she/hers): Also in this task is a brief reflection on the adjustments you've made to your proposal based on the reviewer comments you received, anything you learned during the webinar series, or other changes that occurred in the time between your initial and final

application submission. This will help the review panel to understand these changes clearly and orient themselves in their assessment.

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00:09:48.090 --> 00:09:55.499

Lizzi Albert (she/hers): The final application is designed to help you connect with our [program's core values](#) at every stage of your application.

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00:09:55.840 --> 00:10:12.519

Lizzi Albert (she/hers): The application guidelines include specific instructions and insights to help you develop your responses, with reminders about how each component of the application relates to these values. As we continue our overview of the remaining components of the final application, we'll also highlight how the core values might relate to each task.

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00:10:16.520 --> 00:10:34.980

Alyson Pope: In the materials task, you're asked to expand your initial response about the materials you are nominating for digitization. The information you supplied here should reveal how your proposed project supports the program's core values of public knowledge and broad representation, but you'll also go into much greater detail on those values in the next task.

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00:10:35.190 --> 00:10:44.619

Alyson Pope: Our reviewers will look to this section to understand the physical materials, their condition, type, scope, and quantities. This task includes two uploads.

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00:10:44.620 --> 00:11:00.299

Alyson Pope: The first is a list of collections, which should be supplied on the spreadsheet template that CLIR provides. This will provide a high-level overview of the collection or collections that are included in your project, any existing descriptions, their general condition, material types,

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00:11:00.300 --> 00:11:05.780

Alyson Pope: how much of the collection will be digitized, and any rights or access restrictions that might apply.

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00:11:05.830 --> 00:11:19.560

Alyson Pope: You will have an opportunity to explain more about those rights restrictions in the Rights, Ethics, and Re-use task. For some applicants, this list may only have a single collection entry, while others may have dozens of collections included.

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00:11:19.750 --> 00:11:42.179

Alyson Pope: The second upload is your representative samples. Final applications should include at least 3 and up to 10 samples that will help the reviewer see the types of materials you propose to digitize. We find that looking at these examples helps reviewers develop a more concrete understanding of the value of the materials and why your approach to digitization is the right one given their unique characteristics.

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00:11:42.420 --> 00:11:50.019

Alyson Pope: To support the list of collections, the application also includes a question asking for the total estimated quantities of materials

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00:11:50.020 --> 00:12:12.930

Alyson Pope: that will be digitized by the type or format of the original. For example, while your list of collections might include 3 collections at different organizations that include a mix of manuscripts, photographs, and artifacts, in this question, you'll provide your best estimate of the total amounts across all collections of the manuscripts, photographs, and artifacts you propose to digitize.

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00:12:12.930 --> 00:12:17.660

Alyson Pope: The application guidelines includes additional instructions on this question.

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00:12:18.880 --> 00:12:33.619

Sharon Burney: After you've described the original materials, the next section asks you to tell the story of these materials. This task builds on the first, and should support the program's core values of public knowledge, broad representation, and authentic partnerships.

68

00:12:33.650 --> 00:12:51.390

Sharon Burney: Where the materials task answered the question, what will be digitized? This starts answering the whys. Why now? Why these materials? Why this program? The task includes two elements. Expanding your initial response to the prompt, whose voices will this project amplify?

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00:12:51.510 --> 00:12:56.799

Sharon Burney: And uploading at least one and up to four external letters of support.

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00:12:56.850 --> 00:13:10.250

Sharon Burney: Together, these materials should help the reviewers understand the voices represented in your proposed project, the potential impact on the various communities represented in the materials and involved in the project work

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00:13:10.290 --> 00:13:27.279

Sharon Burney: and the partnerships and relationships that you've already established. More so than any other section of the application, this gives you the space to share your passion with the reviewer so that they are as excited as you at the prospect of digitizing the proposed materials.

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00:13:27.340 --> 00:13:35.910

Sharon Burney: The external letters of support should help build your case, and will be an extremely important component in the reviewer's assessment.

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00:13:36.180 --> 00:13:42.000

Sharon Burney: These should not be confused with the internal letters of commitment, which we'll cover in a bit.

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00:13:42.180 --> 00:13:54.320

Sharon Burney: Letter authors may include members of communities represented in the materials, and any others who will use them for public programming, research, teaching, learning, or other journalistic or creative work.

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00:13:54.540 --> 00:13:59.350

Sharon Burney: Do not include letters from individuals directly involved in a project

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00:13:59.830 --> 00:14:17.699

Sharon Burney: or who would benefit financially should the project be funded. We recommend starting to solicit these letters now to give plenty of time for your letter writers to respond. The application guidelines and our website include additional resources to help you solicit the most compelling letters.

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00:14:17.700 --> 00:14:30.789

Sharon Burney: We recommend you share [CLIR's Guidelines for Letter Writers](#), as well as details of your project, so authors can provide strong, relevant letters specific to your application and your proposed project.

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00:14:33.620 --> 00:14:49.020

Lizzi Albert (she/hers): In the Rights, Ethics, and Re-use task, you'll be providing much greater detail on any legal or ethical concerns that need to be considered related to the included materials, as well as any restrictions you may plan to help facilitate community-centered access.

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00:14:49.370 --> 00:14:57.190

Lizzi Albert (she/hers): The task begins with a series of checkboxes that should reflect any rights or access restrictions that you indicated in your list of collections upload.

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00:14:57.190 --> 00:15:09.639

Lizzi Albert (she/hers): You'll note that several restrictions, such as watermarks and the charging of fees, are strongly discouraged by the program, and must be specifically and strongly justified in your narrative response and optional appendices for this section.

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00:15:09.920 --> 00:15:23.149

Lizzi Albert (she/hers): Even when no restrictions are expected, applicants need to explain why this assumption has been made. This statement should not be generic organizational language, but rather tailored to your specific project and the materials being nominated for digitization.

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00:15:23.620 --> 00:15:39.920

Lizzi Albert (she/hers): As noted, this task does allow for the upload of an optional rights, ethics, and re-use appendix. Applicants may want to include donor agreements relevant to the collections, policy documents that provide additional explanation, or other documents that support the claims made in the narrative.

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00:15:39.990 --> 00:15:46.870

Lizzi Albert (she/hers): This is especially important for those materials that do have access restrictions due to legal or ethical concerns.

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00:15:47.190 --> 00:15:55.919

Lizzi Albert (she/hers): We also highly recommend watching the recording of Session 2 for more details on rights, ethics, and re-use related to digitization projects.

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00:16:02.190 --> 00:16:24.770

Alyson Pope: The Project Details Outcomes task asks for more information about the intended outcomes of your project and the audiences you aim to reach. In this section, continue to show

how your proposed project supports the core values of public knowledge, authentic partnerships, sustainable infrastructures, and community-centered access. After expanding your initial response, you'll be asked to respond to two additional prompts.

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00:16:24.770 --> 00:16:49.769

Alyson Pope: The first is providing the quantities, formats, and specifications for the unique preservation-quality digital files you will create over the course of your project. This response should correspond to the quantities and formats of the original materials that you supply in the earlier materials task. The guidelines includes detailed instructions on completing this prompt. We also include additional resources on our webpage, such as the

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00:16:49.770 --> 00:17:14.679

Alyson Pope: [DLF Digitizing Special Formats Wiki](#) for anyone who may be new to digitization project design. Since a priority of this program is creating community-centered access to fuel the creation and dissemination of digitized special collections and archives as a public good, you'll also be asked to provide at least one and up to 10 portals where users will be able to access the digitized files and the related metadata.

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00:17:14.960 --> 00:17:34.809

Alyson Pope: The guidelines includes additional instructions, especially for those of you who may be creating new portals for access. In this section, you may also want to consider how you can create links to other related collections, and include portals that aggregate collections or metadata as best suited to the unique content of the proposed materials.

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00:17:37.510 --> 00:17:57.349

Sharon Burney: The work plan upload is perhaps one of the most critical components of the final application, and an opportunity to show how all of the [program's core values](#) are integrated at every project stage. This upload should include the basic information that a project manager would need to know on day one of the project to set the team up for success.

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00:17:57.350 --> 00:18:07.159

Sharon Burney: The requirement combines your presentation of the schedule of work with all the activities, individuals, organizations, and technology you plan to use along the way.

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00:18:07.220 --> 00:18:23.159

Sharon Burney: For collaborative projects, you'll want to show the engagement of the partners and where work may happen concurrently or branch off. Rather than supplying separate work

plans for each collaborating partner, this document should illustrate the holistic plan for the entire project,

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00:18:23.160 --> 00:18:28.689

Sharon Burney: indicating differences in staffing or equipment at the various organizations as necessary.

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00:18:28.740 --> 00:18:37.360

Sharon Burney: For those engaging with communities or advisory boards, be sure to show where and how they will be integrated into your project development and work.

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00:18:37.360 --> 00:18:48.920

Sharon Burney: Additionally, all applicants are asked to provide brief, no more than 250-word statements on risk mitigation measures you will implement and how you plan to address delays should they arise.

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00:18:48.920 --> 00:18:56.609

Sharon Burney: Your team's assessment plan for measuring and documenting your progress and determining success at the conclusion of the project.

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00:18:56.630 --> 00:19:06.820

Sharon Burney: And how the project deliverables, including technical infrastructure and specifications, will be made secure, usable, and discoverable for the long term.

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00:19:06.850 --> 00:19:16.379

Sharon Burney: The application guidelines contains detailed instructions on this upload requirement. We've also supplied an optional template for your use to help you get started.

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00:19:19.460 --> 00:19:26.940

Lizzi Albert (she/hers): In the capacity task, you'll be sharing more about the capacity and strengths of your team, both those you have and those you hope to build.

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00:19:27.060 --> 00:19:40.700

Lizzi Albert (she/hers): After expanding your initial response, you'll be asked to provide 3 uploads. The first is a letter of commitment from a head administrator of the lead applicant organization, and, if applicable, each collaborating organization.

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00:19:40.810 --> 00:19:55.489

Lizzi Albert (she/hers): In the guidelines, we've provided examples of who the head administrator might be, since this person will likely vary depending on your organizational structure. Essentially, you'll want the letter to come from an individual empowered to make a statement of your organization's commitment to support your project.

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00:19:55.670 --> 00:20:01.979

Lizzi Albert (she/hers): For collaborative projects, you should upload each letter separately, and you should have one letter per collaborating organization.

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00:20:02.430 --> 00:20:11.019

Lizzi Albert (she/hers): As with the external letters of support, we recommend that you start soliciting these letters now, and provide your letter writers with [CLIR Guidelines for Letter Writers](#).

103

00:20:11.510 --> 00:20:19.290

Lizzi Albert (she/hers): Details of your project will also be useful, so the authors can provide strong, relevant letters specific to your application and the proposed project.

104

00:20:20.000 --> 00:20:32.980

Lizzi Albert (she/hers): Next are resumes or CVs for each of the named project PIs, for which you're allowed up to 3, and other resumes, CVs, or job descriptions for key project staff, either existing or new.

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00:20:33.530 --> 00:20:48.439

Lizzi Albert (she/hers): In this section, you must provide at least one and up to five uploads. The guidelines include additional instructions for the uploads, including specific instructions about the inclusion of salaries, wages, and fringe benefits for any job descriptions that will be covered by award funds.

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00:20:48.660 --> 00:21:06.210

Lizzi Albert (she/hers): For large collaborations especially, we know this limits your ability to celebrate all of the individuals involved in your proposed project. We recommend highlighting any additional key personnel involved in your work plan, and possibly linking to their resumes in that document, and using this space to focus on the PIs and new hires.

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00:21:06.700 --> 00:21:15.370

Lizzi Albert (she/hers): In all of these requirements, reviewers are looking for evidence of why this is the right time... why this is the right team for the project you proposed.

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00:21:15.620 --> 00:21:24.639

Lizzi Albert (she/hers): How you are engaging with your broader community, and how the staff and support structure of your organization clearly show broad representation and authentic partnerships.

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00:21:27.290 --> 00:21:52.100

Alyson Pope: And finally, the last task asks you to reflect on the need for support through this program. As with the work plan, all of the core values should be infused throughout the components of this task. Applicants are asked to expand on your initial response, answering why you need support from this specific program. Rather than providing general language about the need for funding, reviewers will look to see evidence of why the mission, values, and priorities

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00:21:52.100 --> 00:21:54.249

Alyson Pope: of the applicant organizations

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00:21:54.250 --> 00:22:14.979

Alyson Pope: align with the funding priorities and [core values of this program](#). Your response should state clearly why the activities included in your proposal cannot be supported by the applicant organization. For collaborative projects, be sure to explain how external funds from this program will be distributed equitably to support authentic partnerships between all involved organizations.

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00:22:14.980 --> 00:22:22.129

Alyson Pope: Next, you'll need to upload a budget detail. You are required to use the template that we provide.

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00:22:22.360 --> 00:22:44.709

Alyson Pope: This shows a line item summary of how the award funds will be spent according to 8 defined allowable budget categories. The guidelines include additional instructions on completing this template. Again, all funds should be requested in US dollars. For projects that are awarded funds, you'll be able to use this same document for budget reporting throughout your project.

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00:22:45.210 --> 00:22:49.650

Alyson Pope: Expanding on your budget detail, you'll also supply a budget narrative.

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00:22:49.980 --> 00:22:58.080

Alyson Pope: There is a required CLIR template for this upload as well. Be sure that you're supplying all of the necessary detail in this document.

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00:22:58.190 --> 00:23:06.329

Alyson Pope: All expenses should align with the allowable costs of the program, detailed in [Appendix A: Budget of the Application Guidelines](#).

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00:23:06.410 --> 00:23:21.820

Alyson Pope: If you plan to include cost share, those should only be included in the budget narrative, and clearly marked as cost share, so reviewers know exactly what will be covered by award funds. As a note, cost share is not a requirement of this program.

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00:23:22.540 --> 00:23:47.449

Alyson Pope: For those who may be using vendors or other services, or other service providers with a cost greater than \$5,000, you are required to upload estimates or quotes to support the costs included in your budget documentation. Each upload should be accompanied by a brief justification for your selection of that vendor or service provider. If your organization has a policy against selecting a vendor prior to

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00:23:47.450 --> 00:23:56.989

Alyson Pope: the award of grant funds. Explain this in the available description field and select a tentative choice to support the estimated costs listed in the budget detail.

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00:23:57.380 --> 00:24:07.480

Alyson Pope: It may be useful to review [CLIR's Guidelines for Grants Involving Consultants or Subcontractors](#) for more information on soliciting service provider proposals in quotes.

121

00:24:10.000 --> 00:24:29.889

Sharon Burney: And that's all of the tasks. Once you've completed all of the required tasks in the online system, you'll have the option to review and submit your proposal. This gives you one

last chance to look over everything that you've written and uploaded, and go back to edit any errors you might spot. Once you are confident your application is complete.

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00:24:29.890 --> 00:24:34.770

Sharon Burney: Click the Submit Your Application button, and click Submit again, if prompted.

123

00:24:34.770 --> 00:24:50.099

Sharon Burney: Once submitted, you'll see your application in the My Application space, and be able to download a copy for your records. A confirmation email will be sent from the [SMApply system](#), but be sure to check spam folders if you don't see that within 24 hours.

124

00:24:50.100 --> 00:25:03.540

Sharon Burney: The grants team is always happy to answer any questions about the application submission process, and the deadline for submission of final applications is 11.59 p.m. Eastern Time on May 4th, 2026.

125

00:25:06.080 --> 00:25:12.280

Lizzi Albert (she/hers): As in the initial application guidelines, we've provided a [rubric for the assessment of final applications](#).

126

00:25:12.320 --> 00:25:29.500

Lizzi Albert (she/hers): The final assessment will allow the reviewers to rank applications more granularly on the [core values of the program](#). So keep in mind those connections we've made today, and look for the markers we've provided throughout the guidelines to be sure you are clearly communicating how your project embodies all five core values.

127

00:25:29.920 --> 00:25:46.949

Lizzi Albert (she/hers): All applications will be read by at least three reviewers and an additional IP reviewer focusing on rights, ethics, and reuse. We do our best to keep the review process consistent between the initial and final rounds, so expect that at least two reviewers will have read your application in the initial round.

128

00:25:47.680 --> 00:25:49.890

Lizzi Albert (she/hers): CLIR has \$4 million US

129

00:25:50.150 --> 00:26:03.419

Lizzi Albert (she/hers): to award in this round of funding. The number of awards made will depend on the size of the individual requests, but based on our historical data, we estimate funding between 12 and 15 projects.

130

00:26:09.150 --> 00:26:15.909

Jane Larson (she/her): In our last section, we'll talk about some additional resources and support as you move through your final application writing.

131

00:26:18.870 --> 00:26:34.129

Jane Larson (she/her): Our first resource is this webinar series. As we included in our communication, we welcome you to watch the recorded presentations from last cycle's applicant support series. Sessions 2 through 4 cover topics identified as potential areas of concern needing additional support.

132

00:26:34.320 --> 00:26:42.529

Jane Larson (she/her): We plan the series to flow with how you might work on your final applications, but we welcome you to work on your submissions in a way that best suits you and anyone helping with the process.

133

00:26:42.880 --> 00:26:55.480

Jane Larson (she/her): The links to the recorded presentations can be found in the [2025 Recorded Presentations playlist](#). Please note the dates and some of the application resources shared in these webinars have since been updated for the current cycle.

134

00:26:55.600 --> 00:27:01.289

Jane Larson (she/her): Updated resources can be found in the [Draft Your Application section](#) on the Apply for an Award page.

135

00:27:01.630 --> 00:27:20.859

Jane Larson (she/her): We also encourage you to invite members of your project team to watch the session recordings. For example, you may want to invite whoever will be working on your project detail and budget narrative, such as a grant manager, controller, or finance manager to watch Session 4 on staffing and budget.

136

00:27:21.220 --> 00:27:24.769

Jane Larson (she/her): We hope this support series will be a benefit to all of you.

137

00:27:27.470 --> 00:27:38.969

Jane Larson (she/her): We encourage you to watch last year's presentations at your own convenience and bring all your questions to the final session. The [final application Q&A panel will be on March 31st at 2 p.m. Eastern.](#)

138

00:27:38.970 --> 00:27:52.399

Jane Larson (she/her): We'll go over key reminders of your final application and provide space for you to ask questions of both the CLIR grants team and a panel of experts from the CLIR community. We'll drop the link to [register](#) for that final session in the chat.

139

00:27:55.200 --> 00:28:14.980

Jane Larson (she/her): As we mentioned, please remember to [check out the other resources on our website](#) if you need guidance on specific components of your application. We've mentioned the guidelines for letter writers and proposals involving subcontractors or consultants, and we also include links to the required budget templates, information about [CLIR's Indirect Cost Policy](#),

140

00:28:14.980 --> 00:28:19.840

Jane Larson (she/her): drafts of the CLIR grant agreement, and other information that may be helpful.

141

00:28:21.250 --> 00:28:27.030

Sharon Burney: Okay, so we're going to get into questions now. Please submit your questions in the separate Q&A box.

142

00:28:27.080 --> 00:28:44.039

Sharon Burney: And 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 document that will be posted alongside the recording. And please note that we'll be holding a full hour-long section dedicated to questions and answers on March 31st.

143

00:29:05.380 --> 00:29:07.250

Sharon Burney: Any questions?

144

00:29:30.700 --> 00:29:36.300

Sharon Burney: First question... How do you define individuals directly involved?

145

00:29:36.800 --> 00:29:42.369

Sharon Burney: Individuals directly involved would be, first of all, any of the PIs.

146

00:29:42.820 --> 00:29:51.899

Sharon Burney: on the program. They would also be any vendors that you are using, or consultants, people that are getting paid on a grant.

147

00:29:52.380 --> 00:29:56.709

Sharon Burney: I can't think of any more, can you?

148

00:29:57.460 --> 00:30:05.170

Alyson Pope: That's pretty much it. Anybody on the staff of the project, anybody that's receiving external funding from the project, so...

149

00:30:05.620 --> 00:30:17.739

Alyson Pope: Sometimes people want to have their vendor write a letter of support, or someone on a community advisory board that they're paying a stipend, that the... if they're receiving payment, they can't write a letter of support.

150

00:30:19.060 --> 00:30:29.559

Alyson Pope: Long-term volunteers are okay if they are not working on the project, and they are not receiving payment on the project, but you also want to consider the strength of your...

151

00:30:30.030 --> 00:30:33.489

Alyson Pope: Proposal in the pool, so we would probably want

152

00:30:33.760 --> 00:30:38.399

Alyson Pope: Additional letters, from people that are farther removed.

153

00:30:38.600 --> 00:30:39.330

Sharon Burney: Yeah

154

00:30:50.330 --> 00:30:57.869

Sharon Burney: The final application states that we can only include 5 resumes or job descriptions. What should we do if we have more than 5 people involved in a project?

155

00:30:58.150 --> 00:31:04.399

Sharon Burney: Well, the resume should be from all of the PIs, you can only have 3 of those.

156

00:31:04.540 --> 00:31:17.090

Sharon Burney: Job descriptions are, for people that are being paid from there, so you can include those. If you have extra, there's an additional upload section where you can put those.

157

00:31:17.090 --> 00:31:27.489

Alyson Pope: I've also seen some people, if they have multiple... if they need to upload multiple job descriptions, they'll sometimes combine them into one upload.

158

00:31:27.490 --> 00:31:28.260

Sharon Burney: Yeah.

159

00:31:33.830 --> 00:31:50.080

Alyson Pope: Thank you for the session. Regarding the specificity needed for the quantity of materials, do we need the exact number of pages or images? No, some of you are not going to have that, and we understand that. If you have estimates, that's great,

160

00:31:50.210 --> 00:31:57.009

Alyson Pope: That's generally what we anticipate, and... do that to the best of your ability.

161

00:31:58.090 --> 00:32:04.640

Sharon Burney: If we are providing travel costs for community members, does that count? Yes, you can provide

162

00:32:05.350 --> 00:32:14.090

Sharon Burney: travel expenses, if this is directly linked to the community members. Like we said earlier.

163

00:32:14.750 --> 00:32:22.090

Sharon Burney: You can put that in there, but if you want to have a competitive, they could do a letter of support, but at the same time

164

00:32:22.870 --> 00:32:27.959

Sharon Burney: you want to have other supporting letters that are not tied

165

00:32:28.180 --> 00:32:31.469

Sharon Burney: to that. So I think you have to have 3 letters of support.

166

00:32:32.370 --> 00:32:37.180

Sharon Burney: All of them, or two of them, shouldn't be from people that are directly linked to the project

167

00:32:37.680 --> 00:32:39.709

Sharon Burney: if you want to have a competitive.

168

00:32:40.970 --> 00:32:47.820

Alyson Pope: Yeah, and like, so if you're paying for someone's travel, then they're basically receiving funding through the award, and they should not be.

169

00:32:47.890 --> 00:32:49.070

Sharon Burney: Yeah. Included.

170

00:32:49.770 --> 00:32:53.369

Sharon Burney: And if you must include them, then you should have

171

00:32:53.650 --> 00:32:56.109

Sharon Burney: Other... two others that are not

172

00:32:56.560 --> 00:32:58.620

Sharon Burney: directly being paid on the

173

00:32:59.480 --> 00:33:00.240

Sharon Burney: project.

174

00:33:11.480 --> 00:33:17.099

Alyson Pope: Are there rubric penalties for organizations with undefined collections?

175

00:33:17.240 --> 00:33:40.770

Alyson Pope: I would not... I would not say so. I mean, the primary thing that the panel is going to evaluate is whether they think you're in a space where you can successfully complete the project as detailed. So for some of you, based on your materials,

176

00:33:41.230 --> 00:33:44.170

Alyson Pope: and the scope of your project,

177

00:33:44.890 --> 00:34:07.930

Alyson Pope: they will understand that you are estimating, because you may be having, like, a large-scale project with very many manuscripts, or very many photos, and you do not know the quantity. You can also use, like, linear feet, or space measurements, so if you do have those, but you do not know the exact quantities.

178

00:34:07.930 --> 00:34:21.510

Alyson Pope: of the materials within those linear feet, you can do space measurements as well. But there's not really a punishment aspect, we just are primarily looking to see if you can successfully, complete what you're proposing

179

00:34:21.510 --> 00:34:23.300

Alyson Pope: on the timeline.

180

00:34:24.619 --> 00:34:47.069

Sharon Burney: I think you spoke to this, but confirming, if we see the design of the work plan and budget might need to shift from initial applications submitted, that is welcomed and acceptable. It's very welcome and acceptable. We expect, the reviewers will expect the projects to now be more detailed, and to have shifted based on the more

181

00:34:47.069 --> 00:34:48.709

Sharon Burney: detailed

182

00:34:48.709 --> 00:35:00.909

Sharon Burney: assessments of the collection, the more detailed partnerships that have been expanded, and the outcomes, and the [core values](#). So, yes, they do welcome and expect to see

183

00:35:01.659 --> 00:35:05.559

Sharon Burney: a slight shift from the initial project application.

184

00:35:07.970 --> 00:35:32.879

Alyson Pope: If working with a community partner, should letters of support be formal, like a memorandum of agreement, or just a letter? This really depends on what you mean by working with a community partner. If you're working with a community partner to the degree that they are a collaborative partner on the application, then they should be treated as such, and the application kind of leads you along as to what that

185

00:35:32.880 --> 00:35:34.210

Alyson Pope: entails.

186

00:35:36.360 --> 00:35:54.240

Alyson Pope: If they're somebody that you are utilizing for services over \$5,000, then they're functioning sort of like a vendor, and you would want to supply a quote. It really kind of depends on what this means, working with a community

187

00:35:54.240 --> 00:35:57.410

Alyson Pope: partner. How are you working with them

188

00:35:57.410 --> 00:36:06.450

Alyson Pope: kind of needs to be more defined to answer that question. A memorandum of agreement might rise to the level needed if you were, like

189

00:36:06.620 --> 00:36:09.660

Alyson Pope: having donated materials, it really depends.

190

00:36:11.310 --> 00:36:26.389

Sharon Burney: A piece of our project includes gathering an ethics advisory group to help determine best practices for rights, re-use and ethical distribution. Can you offer any advice on

how to communicate this in our application? As I know a requirement asks to described practice is already in place.

191

00:36:26.550 --> 00:36:27.590

Sharon Burney: Yes.

192

00:36:27.730 --> 00:36:39.050

Sharon Burney: The reviewers are going to want to see that you have already established, relationships with, these,

193

00:36:39.440 --> 00:36:43.100

Sharon Burney: voices in the community, these collections,

194

00:36:43.230 --> 00:36:47.959

Sharon Burney: the people behind these collections, and that you already have

195

00:36:48.100 --> 00:37:04.620

Sharon Burney: a practice of inclusivity with them and true partnership. Authentic partnership with them. I would explain it in the rights, ethics, and re-use, and also throughout the, work plan, and possibly,

196

00:37:04.770 --> 00:37:12.070

Sharon Burney: it will show up in your budget if you're offering them honorariums for their work and their contributions.

197

00:37:12.680 --> 00:37:23.350

Sharon Burney: If you're checking in with the advisory group throughout the process, that was something that we worked into your work plan, your project plan.

198

00:37:23.840 --> 00:37:28.890

Sharon Burney: That's a very key ingredient and a point of...

199

00:37:29.150 --> 00:37:42.890

Sharon Burney: contention with the reviewers. They want to see that you have already started the work in the community. Sometimes you'll see this also reflected in their assistance with the metadata

200

00:37:43.590 --> 00:37:45.290

Sharon Burney: after you've digitized it.

201

00:37:45.530 --> 00:37:48.880

Sharon Burney: So, there are several places where you can input

202

00:37:49.030 --> 00:37:51.529

Sharon Burney: the work with the advisory group.

203

00:37:54.280 --> 00:38:03.269

Alyson Pope: Can letters of support be in Spanish, or should we translate them into English? This is interesting, because this has just come up in our other program. Okay, so...

204

00:38:04.770 --> 00:38:20.979

Alyson Pope: We do not require that you submit these materials in English, and we understand that for some of you in your communities, it makes sense for them to not be. But we do have a heavily Anglophone review panel.

205

00:38:21.100 --> 00:38:40.470

Alyson Pope: So what we would do is probably ask if you would like to provide a translation, because if you do not provide a translation, we likely would provide a computer-generated translation to complement the letter, and obviously there can be...

206

00:38:40.750 --> 00:38:56.480

Alyson Pope: mistakes and misunderstandings that come into play there. So ideally, we would prefer they, if they're written in Spanish, they come with an English translation from, someone

207

00:38:56.540 --> 00:39:06.410

Alyson Pope: that's fluent in both of those languages and feels comfortable making that translation. But if that doesn't occur, we will provide a computer-generated translation.

208

00:39:07.080 --> 00:39:07.660

Sharon Burney: Yeah.

209

00:39:08.310 --> 00:39:09.659

Sharon Burney: One of the...

210

00:39:09.830 --> 00:39:29.820

Sharon Burney: comments from the reviewers was a suggestion to create interpretive materials. Is this an expected component of the outcomes? No, this isn't an expected component of the outcomes. Some of the reviewers will give suggestions for outcomes, maybe based on their experience, or what they've seen from other projects.

211

00:39:29.870 --> 00:39:40.919

Sharon Burney: They do... the outcomes are a very important, integral part of a successful application, and so if they had some suggestions

212

00:39:41.010 --> 00:39:48.029

Sharon Burney: for you to expand your outcomes and deliverables, I would take that into consideration.

213

00:39:48.130 --> 00:39:59.230

Sharon Burney: And if it's not something that you're able to do, or think that it fits your project and deliverables, your collection.

214

00:39:59.380 --> 00:40:01.720

Sharon Burney: Explaining why you...

215

00:40:02.040 --> 00:40:13.739

Sharon Burney: chose not to do that would be helpful. And I would need more information about who your project is and that, so you could always email us, too, if you have further questions about that.

216

00:40:16.000 --> 00:40:29.169

Alyson Pope: I wonder what ethical exceptions you consider relevant to the limit of metadata being registered as public domain. Our project concerns archives of Indigenous communities. So we have had exceptions around

217

00:40:29.290 --> 00:40:38.760

Alyson Pope: Tribal materials, personally identifiable information,

218

00:40:42.020 --> 00:40:48.349

Alyson Pope: health-related materials, disability records, so...

219

00:40:49.030 --> 00:41:08.029

Alyson Pope: it should be tailored to the needs of your project, but we have handled these projects. We also typically try to encourage some level of metadata, so that folks that would be doing research know the records exist, but you can perhaps utilize a more vague

220

00:41:08.100 --> 00:41:12.059

Alyson Pope: level of metadata that does not include,

221

00:41:12.180 --> 00:41:21.119

Alyson Pope: like, folks' names or the like. But, generally, it's about, like, you know, like, materials that are related to still living

222

00:41:21.690 --> 00:41:28.059

Alyson Pope: folks, and, this is not sort of outside the norm of the program.

223

00:41:30.000 --> 00:41:38.119

Sharon Burney: One reviewer of our application questioned whether CLIR should or should not support translation work from Japanese/Spanish into English.

224

00:41:38.130 --> 00:41:54.079

Sharon Burney: We believe that human, not machine, translation of documents is important for ethical community access. Can you clarify if translation is supported by CLIR, and if so, how we should respond to this reviewer feedback in our final application?

225

00:41:55.090 --> 00:42:00.040

Sharon Burney: Yes, translation is supported, it is an allowable cost.

226

00:42:00.150 --> 00:42:02.049

Sharon Burney: I think

227

00:42:03.000 --> 00:42:18.419

Sharon Burney: you do just that, which you just stated. You state why you believe that human translation of documents is important, and why it is ethically important to your particular collection. This is me not knowing what your collection is.

228

00:42:18.420 --> 00:42:25.260

Sharon Burney: And also, they may also want to make sure that your budget

229

00:42:25.550 --> 00:42:40.369

Sharon Burney: is focused on digitization first, primarily, and then supporting that, of the other factors, and the core values in the application. So, I would explain why

230

00:42:41.230 --> 00:42:45.810

Sharon Burney: you think it's important for this expense, and why it's important to your collection.

231

00:43:13.750 --> 00:43:17.659

Alyson Pope: On translation and metadata, if we...

232

00:43:19.470 --> 00:43:37.270

Alyson Pope: I think that's gonna say... I think we have a typo there, but if we're working with documents in an Indigenous language, do we have to provide an English translation, or can we choose to feature only the Indigenous language? There is no requirement that you provide an English translation.

233

00:43:45.050 --> 00:43:54.759

Sharon Burney: That is, yes, that is Nina Simone behind me.

234

00:43:57.410 --> 00:43:58.700

Alyson Pope: Chat question.

235

00:43:59.120 --> 00:44:00.070

Sharon Burney: Yeah.

236

00:44:11.470 --> 00:44:13.469

Sharon Burney: Any more questions?

237

00:44:23.880 --> 00:44:26.250

Sharon Burney: These were great questions, by the way.

238

00:44:35.090 --> 00:44:38.450

Sharon Burney: Please do the math on your budget details.

239

00:44:39.370 --> 00:44:43.820

Sharon Burney: Please do the math twice on your budget details.

240

00:44:45.990 --> 00:44:47.809

Alyson Pope: I'm gonna put up one more...

241

00:44:49.140 --> 00:44:49.830

Sharon Burney: slide.

242

00:44:49.830 --> 00:44:52.489

Alyson Pope: We have one more slide

243

00:44:53.460 --> 00:44:56.359

Alyson Pope: if we're out of questions, give me one sec...

244

00:45:04.590 --> 00:45:05.440

Sharon Burney: There we go.

245

00:45:05.710 --> 00:45:06.560

Alyson Pope: There we go.

246

00:45:08.520 --> 00:45:16.900

Jane Larson (she/her): So, if you have a moment, we're dropping a [survey](#) in the chat, and would be glad to get your feedback on how this session went, and how we might improve.

247

00:45:17.010 --> 00:45:22.830

Alyson Pope: But thank you so much for joining us today. Please don't hesitate to send questions to

248

00:45:22.830 --> 00:45:32.119

Jane Larson (she/her): hiddecollections@clir.org, as they come up between now and the deadline of May 4th, and we hope to see you all at the Q&A panel.

249

00:45:38.390 --> 00:45:39.480

Sharon Burney: Bye!

250

00:45:40.470 --> 00:45:41.400

Alyson Pope: Thanks, y'all.

251

00:45:41.400 --> 00:45:42.410

Sharon Burney: Thank you.