

WEBVTT

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00:00:08.560 --> 00:00:17.509

Jane Larson (she/her): Hello, and welcome to the final webinar for CLIR's *Digitizing Hidden Collections: Amplifying Unheard Voices* Applicant Support Series.

2

00:00:18.580 --> 00:00:22.530

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

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00:00:23.050 --> 00:00:30.610

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

4

00:00:30.970 --> 00:00:43.410

Jane Larson (she/her): Attendees will be muted throughout the presentation. You're welcome to use chat for general introductions and conversation. To send a message to everyone, change the default from "Host and Panelists" to "Everyone."

5

00:00:44.210 --> 00:00:53.099

Jane Larson (she/her): Use the separate Q&A box to ask questions. We'll try to answer all questions live, and we'll also share responses to all questions after the webinar.

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00:00:53.440 --> 00:01:04.649

Jane Larson (she/her): The session is being recorded, and the recording, slide, and Q&A document and transcript will be available on the [Apply for an Award](#) page on our website within 2 weeks.

7

00:01:07.670 --> 00:01:17.620

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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00:01:17.660 --> 00:01:31.539

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 their ancestors and descendants. I'm grateful to have the opportunity

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00:01:31.540 --> 00:01:41.179

Jane Larson (she/her): 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.

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00:01:41.350 --> 00:01:49.739

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.

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00:01:52.780 --> 00:01:58.270

Louisa Kwasigroch (she/her): Hi, everyone! I'm Louisa Kwasigroch, Managing Director at CLIR, and a proud member of the grants team.

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00:01:58.620 --> 00:02:05.500

Louisa Kwasigroch (she/her): I'm really thrilled that you've joined us today, and I'm grateful for the time and care that you've been putting into your applications and your project plans.

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00:02:05.860 --> 00:02:13.389

Louisa Kwasigroch (she/her): Before introducing our esteemed panelists, we'd like to share a few key reminders to help you prepare your proposal.

14

00:02:13.740 --> 00:02:31.119

Louisa Kwasigroch (she/her): After administering this program for several years, our team has developed a strong understanding of what reviewers are looking for and what they are not in a competitive application. We hope these suggestions will help you present your project as clearly and effectively as possible.

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00:02:31.200 --> 00:02:36.399

Louisa Kwasigroch (she/her): And if I might offer a suggestion, please check your numbers and your math, and then check them again.

16

00:02:36.600 --> 00:02:39.489

Louisa Kwasigroch (she/her): Okay, I'll let the team move on to the rest of our reminders.

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00:02:43.430 --> 00:03:01.579

Jane Larson (she/her): To start off, we're going to begin with general reminders. These are things for you to double-check as you put together your final application. So you want to ensure all application uploads adhere to the page limits. Any documents that exceed the page limit will be truncated before being sent to the review panel.

18

00:03:01.960 --> 00:03:12.760

Jane Larson (she/her): You'll want to double check that the project timeline on the application form matches the timeline in your work plan, and that all grant activities will take place during the grant period.

19

00:03:13.240 --> 00:03:22.230

Jane Larson (she/her): Make sure your external letters of support are not from anyone involved in the project, or anyone who will receive pavement if awarded funds.

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00:03:22.980 --> 00:03:33.670

Jane Larson (she/her): Make sure you have a letter or letters of commitment from the applying organization, and one for each official collaborating organization, if applicable.

21

00:03:34.760 --> 00:03:40.149

Jane Larson (she/her): Include a vendor quote for any service \$5,000 or more.

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00:03:40.450 --> 00:03:46.740

Jane Larson (she/her): Make sure your vendor quote also matches the requested amount in your budget detail and budget narrative.

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00:03:47.760 --> 00:03:53.510

Jane Larson (she/her): Include resumes for all principal investigators or PIs on your project.

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00:03:55.010 --> 00:04:03.830

Jane Larson (she/her): Include job descriptions for any new hires, and this includes interns. These can be combined and uploaded as one PDF.

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00:04:04.990 --> 00:04:22.790

Jane Larson (she/her): And then final applications should include at least 3 and up to 10 representative samples. These will help reviewers see the types of materials you propose to digitize. Again, if you include more than 10 samples, that document will be truncated before being sent to the review panel.

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00:04:25.810 --> 00:04:28.619

Lizzi Albert (she/hers): Here are some reminders about the budget specifically.

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00:04:28.730 --> 00:04:38.610

Lizzi Albert (she/hers): Check that the requested amount is between \$50,000 and \$300,000. Requesting an amount outside this range will disqualify your application.

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00:04:39.100 --> 00:04:49.140

Lizzi Albert (she/hers): Be sure to use the required templates for the budget detail and budget narrative. You can find these linked on the [Apply for an Award page under the Draft Your Applications](#) section.

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00:04:50.110 --> 00:04:52.979

Lizzi Albert (she/hers): Jane has just dropped that page into the chat.

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00:04:53.350 --> 00:05:01.839

Lizzi Albert (she/hers): The amount requested on the application form in the project overview section must match the total in the budget detail and budget narrative.

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00:05:02.150 --> 00:05:11.890

Lizzi Albert (she/hers): All amounts included on the budget detail and budget narrative should also be in U.S. dollars. If the amounts do not match, the application will be disqualified.

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00:05:13.020 --> 00:05:22.829

Lizzi Albert (she/hers): Double-check all calculations are correct on the budget narrative. We're seeing more and more errors in the budget narrative that lead to confusion regarding the amount needed to complete the proposed project.

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00:05:23.860 --> 00:05:33.860

Lizzi Albert (she/hers): Double-check that there are not disallowed costs, such as administrative support for single organization applications, furniture, expenses outside the grant period.

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00:05:34.810 --> 00:05:42.610

Lizzi Albert (she/hers): There are limits for certain budget categories. There is a maximum of \$15,000 for equipment, supplies, and materials.

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00:05:43.120 --> 00:05:49.290

Lizzi Albert (she/hers): There is a maximum of \$7,500 for conference registration and related travel expenses.

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00:05:49.910 --> 00:05:57.440

Lizzi Albert (she/hers): There is a maximum of \$10,000 for administrative support, and again, this is only allowable for collaborative projects.

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00:05:58.210 --> 00:06:03.600

Lizzi Albert (she/hers): These limits and disallowed costs can all be found in [Appendix A of the Application Guidelines](#).

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00:06:04.920 --> 00:06:09.140

Lizzi Albert (she/hers): Do not include cost share amounts in the budget detail.

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00:06:09.410 --> 00:06:13.979

Lizzi Albert (she/hers): Only include cost share amounts in the cost share section of the budget narrative.

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00:06:14.350 --> 00:06:20.879

Lizzi Albert (she/hers): Further, your cost share amounts should not be included in the total requested amount at the top of the budget narrative.

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00:06:21.110 --> 00:06:23.810

Lizzi Albert (she/hers): It's also not required to include a cost share.

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00:06:24.880 --> 00:06:32.660

Lizzi Albert (she/hers): Reviewers will want to see livable and equitable wages for everyone working on the project, including consultants, staff, and interns.

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00:06:33.790 --> 00:06:44.119

Lizzi Albert (she/hers): If someone from your organization outside your team completes the budget detail or budget narrative, please be sure to share these resources, including the [Application Guidelines](#), with them.

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00:06:47.930 --> 00:06:52.809

Sharon Burney: I'm Sharon Burney, and I'm joined today by my fellow program officer, Alyson Pope.

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00:06:52.840 --> 00:07:11.190

Sharon Burney: Over the next hour, we'll be answering all of your questions related to the final application, and we'll aim to finish around 3 o'clock Eastern Time. We're supported today by our colleagues from the CLIR Grants team, Jane Larson, Lizzi Albert, and Louisa Kwasigroch.

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00:07:21.910 --> 00:07:25.280

Alyson Pope: It would be so helpful if I unmuted myself, sorry everyone.

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00:07:25.310 --> 00:07:42.049

Alyson Pope: Joining us today are experts from the CLIR community to answer your questions and provide guidance as you develop a competitive application. They have also all served as reviewers for our regrating programs, so they can share insights from their experience working on digitization projects and serving as reviewers.

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00:07:42.080 --> 00:08:06.720

Alyson Pope: Our first panelist is Dr. Ida E. Jones, Associate Director of Special Collections and University Archivist at Morgan State University. She is an award-winning author and recognized leader in African American women's organizational and religious history. Notably, Dr. Jones has advanced archival access and awareness at Morgan State, providing consultation for campus and community organizations, and overseeing significant collections.

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00:08:07.310 --> 00:08:15.479

Alyson Pope: Dr. Jones works to make archival work accessible by hosting biannual open houses in the Beulah M. Davis Special Collections Department at Morgan.

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00:08:15.650 --> 00:08:30.890

Alyson Pope: Her accomplishments span publications, speaking roles at conferences, leadership and community history projects, and media features. She is inspired by Mary McLeod Bethune's words: "Power must walk hand in hand with humility, and the intellect must have a soul."

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00:08:30.930 --> 00:08:37.429

Alyson Pope: Dr. Jones serves as a reader for the initial application round of the *Digitizing Hidden Collections* program.

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00:08:38.360 --> 00:08:56.089

Alyson Pope: Dr. Jones will be responding to questions related to assessing collections, such as identifying and clarifying the collections of materials that will be nominated for digitization, accurately estimating volume of materials and digitization outputs, and making a competitive case for digitization.

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00:08:57.230 --> 00:09:10.819

Alyson Pope: Our second panelist is C.K. Ming, Media Conservation and Digitization Specialist at the Center of African American Media Arts, CAAMA, at the National Museum of African American History and Culture.

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00:09:10.910 --> 00:09:33.069

Alyson Pope: They work to inspect, digitize, and preserve CAAMA's vast holdings of audiovisual material. Their interests include early African American silent film and independent African American cinema. They hold an MA from New York University in Moving Image Archive and Preservation, and a BA from American University in Film and Media Arts.

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00:09:33.400 --> 00:09:38.580

Alyson Pope: CK serves as a reviewer for another CLIR regranting program, *Recordings at Risk*.

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00:09:39.290 --> 00:09:52.929

Alyson Pope: CK will be responding to questions related to designing a digitization plan, such as setting a realistic timeline, choosing appropriate technology, and technical standards for digitization, considering in-house digitization versus a vendor.

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00:09:54.790 --> 00:10:11.670

Sharon Burney: Our third panelist is Sandra Aya Enimil, Director for Scholarly Communication and Collection Strategy at Yale University. At Yale, Sandra contributes to advancing openness by providing strategic insight, information, and resources on scholarly communication and open scholarship.

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00:10:11.740 --> 00:10:26.439

Sharon Burney: She also consults with Yale researchers on using copyrighted materials and assists creators in protecting their own copyright. Sandra's committed to diversity, equity, and inclusion, and is interested in the intersection of DEI and intellectual property.

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00:10:26.520 --> 00:10:33.429

Sharon Burney: Sandra earned her Law and MSLIS degrees from the University of Illinois at Urbana-Champaign.

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00:10:33.570 --> 00:10:49.270

Sharon Burney: Sandra has degrees in political science and psychology from the University of Michigan, and an MA in International Relations from the University of Ghana. Sandra serves as an intellectual property reviewer for another CLIR Granting program, *Recordings at Risk*.

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00:10:49.740 --> 00:11:06.950

Sharon Burney: Sandra Aya Enimil will be responding to questions regarding the Rights, Ethics, and Re-use section of your application, such as identifying rights and ethics concerns in original materials, assessing risk, and determining appropriate access with creators and community in mind.

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00:11:08.270 --> 00:11:11.830

Sharon Burney: Our fourth panelist is DeLisa Minor Harris.

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00:11:12.120 --> 00:11:22.919

Sharon Burney: DeLisa is the Director of Library Services at Fisk University, where she leads library and archival initiatives through the John Hope and Aurelia E. Franklin Library.

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00:11:23.050 --> 00:11:34.850

Sharon Burney: Her work includes securing and managing grants that support preservation and broader access to cultural heritage collections. She led Fisk University's first CLIR *Digitizing Hidden Collections* grant.

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00:11:34.930 --> 00:11:42.930

Sharon Burney: Her grant work has supported digitization, metadata creation, collection access, and long-term project planning at Fisk.

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00:11:42.960 --> 00:12:01.590

Sharon Burney: She is a PhD candidate in public history at Middle Tennessee State University, where her research focuses on Henrietta Crawley Myers and African American women's contributions to historic preservation and public memory. DeLisa served as a reader for the initial application round of the *Digitizing Hidden Collections* program.

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00:12:01.960 --> 00:12:16.369

Sharon Burney: DeLisa will be answering questions regarding staffing and budget, such as staffing considerations and training needs, offering a compelling case for need and a budget narrative, and using a budget narrative to build a justified budget detail.

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00:12:21.130 --> 00:12:33.239

Alyson Pope: We're going to get started with questions and answers now, and we will begin with a few questions we have received related to each topic. Then we will address additional questions that you all are welcome to submit through the Q&A box.

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00:12:33.360 --> 00:12:44.430

Alyson Pope: You're welcome to start submitting those questions now, and if we run out of time to answer all of them today, we'll be sure to provide written answers in the Q&A doc that will be posted alongside the recording.

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00:12:45.430 --> 00:12:47.270

Alyson Pope: Let me stop my share.

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00:12:47.270 --> 00:12:55.580

Sharon Burney: Okay, the first question is going to be under the Assessing Collections subject matter, and it's for Ida.

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00:12:55.800 --> 00:13:02.749

Sharon Burney: What advice do you have for those of us digitizing materials on a specific subject from multiple collections?

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00:13:03.280 --> 00:13:07.780

Sharon Burney: Also, what should we consider when selecting materials for digitization?

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00:13:09.680 --> 00:13:18.120

Ida Jones: Thank you, that's a very good question. What should drive any digitization project I've come to realize is the researcher interest.

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00:13:18.350 --> 00:13:29.590

Ida Jones: The traffic you have from researchers, both institutionally as well at large, also helps bring your visibility up to your institution and to the subject matter itself.

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00:13:29.800 --> 00:13:46.640

Ida Jones: So as... if you think about we're in the 250th, or the 77th centennial of America, everything military is greatly popular right now, from the Revolutionary War up until probably, Desert Storm. So if you have those kinds of items in your collection, that might be of interest to researchers.

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00:13:46.640 --> 00:13:51.730

Ida Jones: But it would also show your patriotism to certain political bases about the country.

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00:13:51.790 --> 00:14:05.219

Ida Jones: If you are also looking at 50 years since Roots, if you have any genealogical collections in your material that is celebrating 50 years of Alex Haley's roots, that might be something of interest as well to genealogists.

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00:14:05.360 --> 00:14:13.050

Ida Jones: So you really want to make sure that your collection materials match rising, if not undercurrents and research trends.

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00:14:13.070 --> 00:14:25.620

Ida Jones: So that you can galvanize the best bang for your buck, so to speak, and making sure that your materials that are available are visible to researchers, both within your institution and writ large.

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00:14:29.950 --> 00:14:34.120

Alyson Pope: Thank you, Ida. Next question is for CK.

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00:14:35.000 --> 00:14:48.219

Alyson Pope: What are common challenges or disruptions you see in digitization projects, and do you have any recommendations for how to plan for the unexpected as folks develop their work plan?

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00:14:49.140 --> 00:15:01.490

CK Ming: Yeah, I think, one of the biggest challenges is... sorry, there's an ambulance, I don't know if you can hear that, but, one of the biggest challenges is definitely on timeline.

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00:15:01.490 --> 00:15:10.230

CK Ming: I think, especially with magnetic media, which is taking longer to digitize because of having to bake it.

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00:15:10.230 --> 00:15:28.220

CK Ming: I think baking is now up to one to two weeks in order to get a good transfer. You're really going to want to bake in, some time if your materials need to be baked or conserved. I've seen a lot of materials with mold

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00:15:28.270 --> 00:15:43.599

CK Ming: That have to end up being conserved, and applicants didn't account for that. So I think padding your schedule by at least a month to two months, to account for that, is...

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00:15:43.840 --> 00:15:47.139

CK Ming: would really be the right move.

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00:15:47.140 --> 00:16:05.490

CK Ming: And I think, also the QC, I often see people don't allot enough time to do the quality assurance on their end to ensure that the files they've received from the vendor, have a good transfer, are not,

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00:16:05.490 --> 00:16:08.669

CK Ming: you know, the digital files are,

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00:16:08.890 --> 00:16:33.059

CK Ming: have integrity, all of that kind of thing. I see people kind of say, oh, that'll take us two weeks, when really, if you're having... have hundreds of files for coming back, unless you have an army of people to do quality control, you're not going to finish that in two weeks. So really making time to be sure, because there have been... I've had,

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00:16:33.060 --> 00:16:58.040

CK Ming: things come back from vendors where the files are not correct, and vendors don't keep your files forever. So, you also want to make sure and check with the vendor you have to see how long they will keep your files while you do your own quality insurance. If it's only 30 days, that's an issue. You're going to want to talk to the vendor about that, because that just may not be feasible

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00:16:58.040 --> 00:17:02.060

CK Ming: on your end to do that amount of file checking at that time.

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00:17:03.490 --> 00:17:23.350

Sharon Burney: Thank you, CK. The next question is under Rights, Ethics, and Re-use, and it's for Sandra. From your perspective as an IP reviewer, if some of the materials we are nominating for digitization contain personally identifiable information, will we be penalized for restricting access to those materials?

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00:17:25.960 --> 00:17:27.640

Sanda Aya Enimil: Hi,

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00:17:27.640 --> 00:17:51.530

Sanda Aya Enimil: for me as an IP reviewer, and also someone who's kind of looking at cultural heritage considerations or ethical considerations, I would consider it to be a plus, from my perspective. If you, in looking at some of your content that you want to digitize, realize that there's personal identifying information, or information that maybe shouldn't be publicly available

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00:17:51.600 --> 00:18:16.219

Sanda Aya Enimil: or have any other issues where maybe it should be restricted, and you address that, you talk about the fact that, hey, we've noticed that, you know, just in doing maybe a test, that some of this content shouldn't be publicly made available, I would count that as a bonus. Like, I would count that as something where it clearly shows that you are considering some of the subject and subject matter, who are in your collections, and

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00:18:16.220 --> 00:18:18.580

Sanda Aya Enimil: wanting to do something to make sure that

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00:18:18.760 --> 00:18:31.359

Sanda Aya Enimil: personally identifying information, or maybe other cultural heritage issues or privacy issues are being addressed, and so I would, again, consider that to be a bonus if you have something where you are talking about what you're going to do about that.

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00:18:35.070 --> 00:18:50.319

Alyson Pope: For DeLisa, if we're applying for a... I shouldn't say we, because I'm not applying for anything. If, folks are applying for a multi-year grant, should they add in annual cost of living pay increases for each staff member?

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00:18:51.440 --> 00:19:04.420

DeLisa Minor Harris: Yeah, I, I think that's a great question, and I think there's a couple of factors that go into that. One, thinking about, First CLIR's, requirements in terms of

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00:19:04.550 --> 00:19:09.849

DeLisa Minor Harris: salaries and wages, and making sure that you look at their

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00:19:10.120 --> 00:19:21.810

DeLisa Minor Harris: guidelines for that, that's first. Then if that is something that, you know, it doesn't explicitly say is not allowed, or you could not do, then you...

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00:19:21.970 --> 00:19:37.049

DeLisa Minor Harris: I would secondly look at, if you're part of an institution or an organization, what has been the practice, and then, are the standards. So, if that's the case, like, in terms of what is the typical percentage for a COLA,

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00:19:37.220 --> 00:19:40.140

DeLisa Minor Harris: for a full-time staff.

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00:19:40.260 --> 00:19:50.189

DeLisa Minor Harris: And then you have to think about regionally, if it's appropriate. So, I'm in Nashville, where cost of living increases probably every year due to the amount of people

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00:19:50.200 --> 00:20:02.040

DeLisa Minor Harris: that are moving into our area. And so, yeah, it's definitely a serious consideration, but make sure that you're looking at all factors for that.

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00:20:02.050 --> 00:20:16.300

DeLisa Minor Harris: And then, the other important part is in your narrative, that you're very clear about why you're doing a COLA, and, and, citing your, again, your regional or area, sort of,

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00:20:16.330 --> 00:20:18.839

DeLisa Minor Harris: practices that have happened,

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00:20:18.910 --> 00:20:27.730

DeLisa Minor Harris: based on, you know, your area, and then your institution, too. So, ensuring that that's clear, very clear in the narrative. So yeah.

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00:20:29.190 --> 00:20:40.359

Sharon Burney: Thank you, DeLisa. Okay, we're going to get into some of these questions. This first one, I'll answer from a program officer's standpoint, and then defer to DeLisa for any follow-up.

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00:20:40.590 --> 00:20:53.110

Sharon Burney: Question is the budget allocation/stipend being desirable for the community? So is including a budget allocation or stipend for the community desirable?

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00:20:53.240 --> 00:20:59.359

Sharon Burney: I think what you're asking is, maybe you have a community advisory board?

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00:20:59.360 --> 00:21:20.710

Sharon Burney: or you have community members that are assisting you with the process of this project, either with the metadata afterwards, helping clarify the metadata afterwards, or possibly, including them in the process of determining which materials are available. It's very recommended. One of the five core

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00:21:20.710 --> 00:21:27.959

Sharon Burney: values of the system is, community collaborations, and so, you can include

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00:21:28.480 --> 00:21:46.740

Sharon Burney: an honorarium is what we would probably place it under category rise, and we would like to see the honorariums be definitely fair, just as fair as when you're paying your staff and salary. So, I think that's how reviewers favorably look at it, but DeLisa, would you like to add anything to that?

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00:21:47.510 --> 00:21:57.320

DeLisa Minor Harris: Yeah, exactly my thoughts along this question. We've included stipends before.

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00:21:57.440 --> 00:22:06.669

DeLisa Minor Harris: For, our, you know, advisory board or advisory members a part of the project, and also, too, you may have

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00:22:06.820 --> 00:22:15.329

DeLisa Minor Harris: subject matter experts, or people that are helping you to really, ensure your metadata is,

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00:22:16.250 --> 00:22:20.770

DeLisa Minor Harris: non-problematic, and thoughtful, and

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00:22:21.080 --> 00:22:30.940

DeLisa Minor Harris: you know, accessible for your audience and what you're looking to do, as open access. So, yeah, I...

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00:22:31.170 --> 00:22:46.820

DeLisa Minor Harris: I think before, you know, I think there's a thing for either services or administrative support or other costs, and I think, you know, based on the guidelines and the CLIR package, again, making sure that you're reading those details.

122

00:22:46.950 --> 00:23:01.559

DeLisa Minor Harris: you'll know exactly which allowable category it could fit for. And then thinking appropriately, too, again, on that amount, you know, you want to do some backup research, if you're at an institution,

123

00:23:01.560 --> 00:23:18.520

DeLisa Minor Harris: talk to a couple people, talk to your grants office, what's the standard? You don't want to write something, and then when you say, you know, your... whoever institution or organization is like, oh, no, we don't do that, or even you want to make sure you're across the board, meeting all guidelines, so...

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00:23:19.130 --> 00:23:26.599

Sharon Burney: I just want to add, as a program officer, you cannot receive a letter of support from anyone getting paid

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00:23:26.740 --> 00:23:33.419

Sharon Burney: from your project. So, you cannot give an honorarian to somebody and then ask them to write a letter of support.

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00:23:33.830 --> 00:23:39.319

Sharon Burney: And you can only get administrative support if you're a collaborating organization.

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00:23:41.120 --> 00:23:50.849

Alyson Pope: There's definitely other ways to horn that in, but thank you, Sharon. That letter of support issue comes up a lot, so please don't get letters of support from your advisory board.

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00:23:51.250 --> 00:23:53.979

Alyson Pope: I'm gonna take this kind of easy,

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00:23:53.980 --> 00:24:18.479

Alyson Pope: program officer question: Due to inflation, vendor estimates may have changed since the initial application phase. Is there an acceptable range of variation from the initial budget and the final application phase? We expect to see budgets change between the initial and final application phase, and we do not have a set or acceptable range of variance, as long as your budget still fits in within program guidelines.

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00:24:18.600 --> 00:24:26.610

Alyson Pope: And you still have a budgetary balance that indicates your program focus is digitization.

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00:24:26.870 --> 00:24:31.130

Alyson Pope: I'm gonna take this next one to CK.

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00:24:32.010 --> 00:24:36.179

Alyson Pope: If we intend to digitize internally,

133

00:24:36.460 --> 00:24:44.759

Alyson Pope: would you recommend QCing preservation files as they are created, and not as a batch?

134

00:24:44.970 --> 00:24:49.369

Alyson Pope: Same with making access master and access files.

135

00:24:49.920 --> 00:25:05.790

CK Ming: I think that really depends on the amount. I think QCing at the time can help you catch errors in your digitization process early, especially if you have to clean or bake a tape.

136

00:25:05.790 --> 00:25:12.370

CK Ming: But there are also ways to automate QC, so if you're doing hundreds of

137

00:25:12.560 --> 00:25:21.810

CK Ming: tapes, you might want to automate QC on the back end as well, as you check for errors in the tape right after digitization.

138

00:25:21.810 --> 00:25:38.399

CK Ming: I would also recommend doing your access files at the end. Again, there are ways to automate that process, so you're not waiting on your computer, and slowing it down as it creates an access MP4.

139

00:25:43.340 --> 00:25:45.019

Alyson Pope: Our next question?

140

00:25:45.490 --> 00:26:00.360

Alyson Pope: I think it is probably a program officer question, which is, is it too late to add a collaborator at this final stage of the grant? No, we've definitely had people before, that are working on building out the

141

00:26:00.550 --> 00:26:09.929

Alyson Pope: relationships, through the initial application phase, and that kind of helps them solidify what they're doing and who they're doing it with.

142

00:26:11.470 --> 00:26:19.780

Alyson Pope: And if you can kind of fit within the timeline of the program to still, get that relationship

143

00:26:19.910 --> 00:26:23.820

Alyson Pope: date official, it's fine to add a collaborator for the second round.

144

00:26:28.270 --> 00:26:32.129

Alyson Pope: I don't think we have more Q&A live questions yet.

145

00:26:34.340 --> 00:26:46.750

Sharon Burney: Okay, I think we have one. Regarding letters of support, if we get a letter of support from an organization, but then we have a person from the organization on the advisory council, is that allowed? Yes.

146

00:26:49.240 --> 00:26:50.680

Sharon Burney: Real simple, yes.

147

00:26:56.180 --> 00:26:57.010

Alyson Pope: I

148

00:27:10.450 --> 00:27:20.500

Sharon Burney: Who's... okay, if we find our project may take longer than we originally anticipated, can we amend the timeline as long as it's within the funding window?

149

00:27:20.680 --> 00:27:27.490

Sharon Burney: We might need a little more context on that. If you need to amend your timeline from the original

150

00:27:27.660 --> 00:27:30.389

Sharon Burney: initial application, that's fine.

151

00:27:30.500 --> 00:27:43.540

Sharon Burney: You can do that prior to submitting your application. However, for your final application, your timeline should be as close to where you want it to be right now as possible.

152

00:27:44.060 --> 00:27:51.810

Sharon Burney: I don't really want to get into reallocations, right now.

153

00:28:10.300 --> 00:28:26.540

Alyson Pope: This is more geared to us, it's about program minutiae. We receive feedback to make our main vendor a collaborating organization. Unfortunately, they are not able to due to that precluding their own grant application opportunities. Is another option to list them as a consulting partner? You can...

154

00:28:26.880 --> 00:28:35.790

Alyson Pope: send us an email for more specifics about the situation. It's typically fine to have a vendor that is just a vendor.

155

00:28:35.790 --> 00:28:48.130

Alyson Pope: If you were advised to add them as a partner because they own or hold some portion of the materials, or because they're going to be providing long-term access, it's sort of a more complicated

156

00:28:48.930 --> 00:28:51.430

Alyson Pope: situation

157

00:28:51.920 --> 00:29:07.439

Alyson Pope: to give advice on, so I would need to know why you were advised to make them a collaborating or consulting partner, but typically, it's okay to have a vendor that's just a vendor.

158

00:29:20.950 --> 00:29:23.469

Alyson Pope: I'm gonna take one, two...

159

00:29:23.470 --> 00:29:26.250

Sharon Burney: Is this a part two from the same one?

160

00:29:27.090 --> 00:29:32.019

Sharon Burney: If you need to amend your timeline for your initial round application, though. Okay.

161

00:29:32.690 --> 00:29:36.049

Sharon Burney: Mmm... let me, let me do this next one.

162

00:29:38.410 --> 00:29:54.830

Sharon Burney: Thanks for explaining about the board. Would it be a conflict of interest to get a letter of support from someone who is a CLIR grant reviewer? Yes. Yes. No, you should not get one from somebody who's on the review panel. That would be a conflict of interest.

163

00:29:54.830 --> 00:30:02.139

Sharon Burney: Unless... you can, but they can't review your application. I don't encourage that.

164

00:30:04.330 --> 00:30:06.560

Alyson Pope: I wanna maybe take a moment...

165

00:30:07.080 --> 00:30:13.239

Alyson Pope: To kick to the panel, does anyone on the panel want to give some guidance about

166

00:30:13.750 --> 00:30:19.810

Alyson Pope: how to choose good folks to ask to write your letters. Yes.

167

00:30:20.280 --> 00:30:24.349

Alyson Pope: Perhaps aren't directly related to your project?

168

00:30:24.780 --> 00:30:36.099

Sharon Burney: Yeah, and before they start that, I want to say again, if somebody from your project is getting paid, they cannot write a letter of support for you.

169

00:30:37.550 --> 00:30:41.549

Sharon Burney: If they're not getting paid for the project, then you're good.

170

00:30:43.920 --> 00:30:58.649

Sharon Burney: And there's two letters. There's an institutional support letter, which will come from your organization, and then the letter of support, which we recommend that all the letters of support don't come from your institution. But please, give them some guidance.

171

00:31:00.540 --> 00:31:02.920

Sharon Burney: Who wants to go? CK?

172

00:31:03.150 --> 00:31:11.219

CK Ming: Yeah, I've... when I review, I... I like to echo Ida and the researcher,

173

00:31:11.600 --> 00:31:15.379

CK Ming: App, app, sorry, I'm sick, y'all.

174

00:31:15.730 --> 00:31:24.670

CK Ming: I... I... the strongest letters of support I've received are from scholars in the field who can really point

175

00:31:24.670 --> 00:31:48.100

CK Ming: to why, the digitization of the collection is necessary. So that's why I wanted to echo Ida's point about how you choose. Is there a strong research foundation to this material that people can't currently access because it's not digitized. So that's what I... and again, not someone that you're paying for the project.

176

00:31:50.650 --> 00:32:06.749

Ida Jones: I'd like to chime into that as well. I'm in a university setting, so there's a vertical hierarchy here. So, trying to get the second to highest person invested in this, which would be the provost and or someone in his office, which we're under Academic Affairs.

177

00:32:06.750 --> 00:32:20.370

Ida Jones: It's very helpful, because we are competing in the humanities with the hard sciences, and so when they see humanities projects that are either solo or collaborative, it also, once again, gives you the visibility of your valuable

178

00:32:20.430 --> 00:32:37.410

Ida Jones: And I know we're all kind of competing for resources and attention, and we don't want to be the red-headed stepchild that doesn't get any of the attention, no pun or no offense to anybody who's red-headed or a stepchild. But, just the idea that you're competing, and you have to really want to make your application sing and look like, wow.

179

00:32:37.500 --> 00:32:54.009

Ida Jones: The first couple of sentences that, wow, you're doing this kind of work. So, I know that the provost, who is a chemist here on my campus, has been very, titillated with what the success of my area has been for other grants that I've applied for. Nothing in CLIR, clearly I can't apply for CLIR from the review panel.

180

00:32:54.010 --> 00:33:12.759

Ida Jones: But definitely encouraging other institutions in the HBCU world to consider CLIR, and I know I've seen a number of them come through, and I'm so excited that we can take the time out of our multitasking to do so. So, once again, thank you, CLIR, but also to encourage them to go as high as they can organizationally to get that visibility that works dynamically for them.

181

00:33:13.790 --> 00:33:30.939

Sanda Aya Enimil: So, I'll just add, as a reviewer, something that I thought was helpful, and don't ask me if this was eventually approved or not, I don't know, but I remember in the discussions, one of the types of letters that folks found helpful was a letter

182

00:33:30.940 --> 00:33:36.439

Sanda Aya Enimil: the collection involved a particular community, and there was a letter from

183

00:33:36.440 --> 00:33:54.749

Sanda Aya Enimil: persons in the community kind of actually explaining, maybe a little bit better than the applicant, like, what actually was going on and, their... their commitment and interest in having the content be digitized, and that was really useful. So, if that's a possibility,

184

00:33:54.770 --> 00:33:57.569

Sanda Aya Enimil: I, the reviewers found it very helpful.

185

00:34:02.510 --> 00:34:07.249

Alyson Pope: I'm gonna take... I think this is a follow-up for DeLisa,

186

00:34:08.270 --> 00:34:16.610

Alyson Pope: Can part of the salary be covered by the organization, and the other part covered by CLIR to assist with cost of living?

187

00:34:18.610 --> 00:34:30.249

DeLisa Minor Harris: Okay. So, you know, for CLIR, this is pretty... a pretty straightforward budget, right? Cost share is not required.

188

00:34:30.440 --> 00:34:41.209

DeLisa Minor Harris: But, in the case of, let's say, you... your university is supplementing a salary for this grant.

189

00:34:41.389 --> 00:34:50.549

DeLisa Minor Harris: then you could notate that in the cost share budget narrative part. Correct me if I'm wrong at any point, CLIR, what...

190

00:34:50.810 --> 00:34:55.800

DeLisa Minor Harris: The other part of this is to consider... this is a term limited.

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00:34:55.949 --> 00:35:05.220

DeLisa Minor Harris: salary. So, so, 1 year, 2 year, or three years, whatever your grant is written for. So,

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00:35:05.540 --> 00:35:20.510

DeLisa Minor Harris: you know, I think it's helpful to get that, but also just consider that at some point, that part that CLIR is covering is term-limited. So, you know, if there's a way to

193

00:35:20.870 --> 00:35:30.139

DeLisa Minor Harris: I don't want to say... I think it's... but I think it's good to have the university or institution to... to do, to have a supplement.

194

00:35:30.140 --> 00:35:42.050

DeLisa Minor Harris: Because maybe then they could provide it. I'm think... I'm thinking out loud, everyone. They can, maybe, fund the position after the grant. So I think it is good. But I think it falls under, again, budget narrative.

195

00:35:42.270 --> 00:35:48.400

DeLisa Minor Harris: Making sure that you're... articulating this in your narrative.

196

00:35:48.660 --> 00:36:02.279

DeLisa Minor Harris: So that they understand, and that the numbers are correct, in a sense. But remembering, too, that this is a very straightforward budget where, you know, whole numbers, get your numbers, you know, it just...

197

00:36:03.110 --> 00:36:11.499

DeLisa Minor Harris: you know, based on federal grants, it's much better, it's much easier. So, I think those are the considerations you have to make. I hope that helps.

198

00:36:15.070 --> 00:36:29.099

Sharon Burney: Okay, this next one, I think, is for us. Are we allowed to add tapes of the same full collection to be digitized for the second round if tapes have been digitized at this point since the first round was due?

199

00:36:29.700 --> 00:36:37.090

Sharon Burney: Any materials that are nominated have to be... cannot have been previously digitized.

200

00:36:37.230 --> 00:36:43.469

Sharon Burney: So you cannot put any tapes in the collections in your application that you've since digitized.

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00:36:43.600 --> 00:36:57.150

Sharon Burney: It should be the same collection, because then you'll be starting a whole new project. However, you can only add non-born digital and materials that have not been previously digitized, so you will have to amend

202

00:36:57.350 --> 00:37:00.110

Sharon Burney: your nominated materials.

203

00:37:04.020 --> 00:37:04.480

Alyson Pope: Mmm...

204

00:37:05.660 --> 00:37:12.800

Alyson Pope: I'm gonna start this next one, and then maybe, CK, if you have any follow-up, because I don't really know a ton about this.

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00:37:12.800 --> 00:37:36.169

Alyson Pope: We are exploring digital asset management systems. If there are costs with this system, such as Past Perfect Online, can these be included in the budget? And also, can we include one development costs for the digital portal and for a digital exhibition? So most of these are not disallowed costs. You would want to go to the guidelines to make sure, but,

206

00:37:37.400 --> 00:38:01.780

Alyson Pope: there are certain specifics, like you can't have a software license you're paying for that goes beyond the term of the grant. There are certain disallowed costs. But generally, you are allowed to kind of build out some of the digital infrastructure to make these materials accessible. It's more a matter for us, of the budgetary balance.

207

00:38:01.780 --> 00:38:12.110

Alyson Pope: Because we are looking for at least half the budget to be going towards digitization, and I am not always the best at understanding how much these things cost. So...

208

00:38:12.120 --> 00:38:16.540

Alyson Pope: that balance is important, but those are generally not disallowed costs.

209

00:38:19.450 --> 00:38:30.389

CK Ming: Yeah, I'll follow up. It just depends on the data. Like, Past Perfect, I don't know the subscription license right now, but it's not high. So...

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00:38:30.530 --> 00:38:41.949

CK Ming: I'd say definitely include that as a start, but you want to make sure you have funding to continue the subscription past the grant ending.

211

00:38:44.090 --> 00:38:45.279

Sharon Burney: Thank you, CK.

212

00:38:45.440 --> 00:39:00.299

Sharon Burney: The next question, I'm gonna start, and then probably kick it to Ida or CK, either one of you. One reviewer questioned why this limited scope of digitization, 11 cubic feet out of nearly 200 feet.

213

00:39:00.340 --> 00:39:10.370

Sharon Burney: But in last year's application comments, a reviewer questioned a larger proposed number. We thought this would be more practical for two years of focusing on digitization.

214

00:39:10.450 --> 00:39:12.999

Sharon Burney: Digitizing one sub-collection.

215

00:39:13.140 --> 00:39:21.840

Sharon Burney: What is the sweet spot in terms of how much is practical to digitize, and what is too much for you as reviewers, and what is too little?

216

00:39:22.980 --> 00:39:28.839

Sharon Burney: It's a great question. CK, did you... CK is cringing, no.

217

00:39:28.840 --> 00:39:34.030

CK Ming: Nobody. Like... It's...

218

00:39:34.450 --> 00:39:51.460

CK Ming: It's hard for me, and I'll kick it maybe to Ida, I don't think in cubic feet, I think in tapes, so maybe, Ida, if you want to answer the cubic feet portion, but in terms of, like tapes, in a two-year grant.

219

00:39:51.460 --> 00:40:06.569

CK Ming: I mean, I would say if you're being like, we're gonna digitize 10,000 tapes in 2 years, I'd say no, you're... you're not going to do that. But at the same time, 500 tapes in 2 years seems too little.

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00:40:06.570 --> 00:40:16.640

CK Ming: So, I mean, there is a sweet spot, but I think it also depends on the content, too, of the tapes, and...

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00:40:16.680 --> 00:40:22.970

CK Ming: What you're trying to achieve and what story you're trying to tell.

222

00:40:23.650 --> 00:40:30.700

CK Ming: But... but in terms of, yeah, if you're digitizing, like, papers or things like that, I will I'll kick that to Ida.

223

00:40:31.770 --> 00:40:46.559

Ida Jones: I love the giggles. I think that's really great, because I do traffic... I don't even traffic in cubic feet, I've got to do better with this. I just know page boxes and document boxes, so I'm far more, you know, prude. But I think, depending upon the nature of the subcollection.

224

00:40:46.640 --> 00:40:52.389

Ida Jones: And what it means to either the larger collection and or the researcher or research being done.

225

00:40:52.470 --> 00:41:09.060

Ida Jones: So it becomes qualitative information. What's the quality of the information? What's the relevance to either an ongoing conversation or a new conversation? Because I have a foot in the history world as a historian, I have a foot in the archive, so this is what brought me here, so I can get ahead of everybody else and see what's available to write about.

226

00:41:09.150 --> 00:41:17.039

Ida Jones: Of course, ethically, I'm sharing, so they think I'm sharing. But at any rate, that would be my driving impetus. And then also.

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00:41:17.160 --> 00:41:18.350

Ida Jones: Human resources.

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00:41:18.760 --> 00:41:29.149

Ida Jones: Who is going to maintain these things? Because digitization requires a whole other level of stewardship and vigilance that things on the shelf require, but not as intensely.

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00:41:29.250 --> 00:41:42.620

Ida Jones: So if the institutions, public, private, government, whatever they are, might not have the hands on deck to do it, this might be a beta test to see if we do kind of launch out into the digital space, can we sustain it?

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00:41:42.870 --> 00:41:45.930

Ida Jones: As well as the analog thing.

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00:41:46.070 --> 00:42:00.529

Ida Jones: And I know that was my issue, because I am a lone arranger over here. I had a technician who went to better pay, and so I was by myself, and like, we'll just write a grant. Well, writing a grant takes time, and then you have to administer the grant through all the lovely bureaucracies.

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00:42:00.530 --> 00:42:06.390

Ida Jones: I've been able to do that, hallelujah. But, for other institutions that might not have the kind of bandwidth.

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00:42:06.510 --> 00:42:12.300

Ida Jones: I can see why a small subset of a larger collection would be the beta test.

234

00:42:12.520 --> 00:42:19.409

Ida Jones: So I don't know the larger context around it, but that would be kind of my scratching the head, like, that might be it, because I've been in that situation.

235

00:42:19.590 --> 00:42:22.609

Ida Jones: But then as a researcher, I want to know what's in there.

236

00:42:22.610 --> 00:42:23.430

CK Ming: Yeah.

237

00:42:25.600 --> 00:42:28.349

Sharon Burney: Yes, please, DeLisa.

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00:42:28.820 --> 00:42:32.130

DeLisa Minor Harris: I also wanted to add just that, I think

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00:42:33.180 --> 00:42:36.979

DeLisa Minor Harris: Both, both of their points,

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00:42:37.260 --> 00:42:42.029

DeLisa Minor Harris: I think, in my experience, when we had our first,

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00:42:42.570 --> 00:42:49.489

DeLisa Minor Harris: as a reviewer, and as someone who's experienced in this, item-level knowledge is so important.

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00:42:49.740 --> 00:42:55.560

DeLisa Minor Harris: Because that will tell you everything you need to know. That'll inform your timeline.

243

00:42:55.620 --> 00:43:10.589

DeLisa Minor Harris: But then also the amount you can tackle within that timeline, and with your staff and what you've set up, so it really informs your entire plan. So I think while you're thinking cubic feet, or maybe, you know, a certain amount of feet.

244

00:43:10.680 --> 00:43:14.780

DeLisa Minor Harris: I think you might have to drill down a little bit more in the description of, like.

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00:43:15.450 --> 00:43:32.919

DeLisa Minor Harris: item number, you know, thinking, like, like CK said, 10,000 tapes versus 5,000 tapes. You know, 5,000 documents versus 10,000 documents or photographs, or whatever, and those considerations for how you are scanning those as well. So...

246

00:43:34.200 --> 00:43:52.020

Alyson Pope: I want to piggyback on this really quickly, DeLisa, because you already started to answer it a bit. They had a follow-up question. Can you speak to the sweet spot for the amount of materials proposed to digitize materials that are not tapes and not documents, like art, posters, zines, t-shirts, and other odd ephemera?

247

00:43:52.510 --> 00:44:02.200

DeLisa Minor Harris: Yeah, so, if you are a one-year, I think, one year,

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00:44:02.510 --> 00:44:11.319

DeLisa Minor Harris: you know, it's a selection, and maybe you're filling out a larger collection, like Ida talked about, a sub... a sub-collection.

249

00:44:11.340 --> 00:44:24.039

DeLisa Minor Harris: So, enough that you can, one, if you already have people on board, great, so you don't have to worry about hiring, and again, it goes back to the timeline. This is all interconnected. So,

250

00:44:24.070 --> 00:44:30.700

DeLisa Minor Harris: you know, how much time do you have in a year to do a sub-

251

00:44:31.080 --> 00:44:42.159

DeLisa Minor Harris: collection, of a larger collection, maybe. But for 2 years or 3 years, the consideration is much larger because, now you have...

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00:44:42.390 --> 00:44:55.800

DeLisa Minor Harris: the opportunity to take this further. And so, what we thought about, again, was we had to... we did a publications our first go-round in, 2020,

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00:44:55.930 --> 00:45:05.160

DeLisa Minor Harris: So, we had to go down all the way to page number, okay? So, yearbooks, newspapers, programs, things like that.

254

00:45:05.270 --> 00:45:08.510

DeLisa Minor Harris: That gave us a sense of front and back

255

00:45:08.940 --> 00:45:27.850

DeLisa Minor Harris: how many pages are we gonna have to scan, and then how... how many files are we gonna have to produce in our work plan, in our... and that gave us our timeline. That sort of pre-work matters, for how you set up what you select to include.

256

00:45:28.150 --> 00:45:45.200

DeLisa Minor Harris: So, lean heavy on your... if you already have inventories, if you already have this knowledge, expand it a little bit more, get as much as you can about how many items you have beyond a cubic, or square feet, or feet, or whatever, measurements.

257

00:45:45.200 --> 00:45:51.299

DeLisa Minor Harris: inside of those boxes, or anything. But you can...

258

00:45:51.760 --> 00:45:58.070

DeLisa Minor Harris: Let's say, I think we completed maybe close to...

259

00:45:59.140 --> 00:46:05.640

DeLisa Minor Harris: 11,000 items in 2 years with the publications.

260

00:46:06.190 --> 00:46:11.550

DeLisa Minor Harris: I mean, items, I'm sorry, pages, pages, pages, excuse me. And so...

261

00:46:11.790 --> 00:46:29.309

DeLisa Minor Harris: you know, those... just thinking about that. Also, research, because people have done this work, so take the time to do a little, maybe, dive online about some of this, where people have talked about how to select for these sorts of projects. So I hope that helps.

262

00:46:30.630 --> 00:46:34.700

Sharon Burney: Thanks a lot, DeLisa. Next question is for Sandra.

263

00:46:34.700 --> 00:46:51.920

Sharon Burney: Many reviewers commented on vulnerability concerns of the community we service. Would flushing out more description of our four-tier access policy, specifically restrictive access, make good use of time in discussing ethics of care of materials and sensitive comments?

264

00:46:52.080 --> 00:46:53.070

Sharon Burney: Content.

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00:46:55.830 --> 00:47:15.260

Sanda Aya Enimil: Yes, like, without... without having, like, details of what those four tiers are, I... I think for me, and I... for maybe a few other reviewers, having information that there are parts that are of concern, and you note the concern, like I was saying earlier, that

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00:47:15.470 --> 00:47:29.910

Sanda Aya Enimil: provided some points. Now, maybe there are other reasons why it wasn't ultimately accepted, but, I think showing that you are cognizant of any particular concerns or issues, and that you have a plan or strategy

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00:47:29.910 --> 00:47:37.969

Sanda Aya Enimil: for providing access or not, to me, is definitely a bonus area for, in how I look at reviewing.

268

00:47:43.660 --> 00:47:53.629

Alyson Pope: Program officer question, can we add the transcriptions, translations, for the tapes we're digitizing to our proposal?

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00:47:53.630 --> 00:47:56.269

Alyson Pope: For example, the tapes are in Yugtun.

270

00:47:56.270 --> 00:48:18.920

Alyson Pope: I hope I said that right, sorry. And we have the paper docs, Word docs for some. Not all the tapes are transcribed/translated. Can we pay for transcribers and translators to get the docs done and add this to the DAM system? Yes, those would be, allowable metadata enhancement costs. Again, you would want to look at the overall balance of your budget to make sure you kind of have the

271

00:48:19.230 --> 00:48:36.359

Alyson Pope: the bulk of your costs are going towards that core digitization, but it's really important within this program to provide appropriate access, and part of assisting with accessibility is getting these things translated, and I think the panel has a pretty good understanding of that.

272

00:48:38.490 --> 00:48:40.429

Sharon Burney: Next one, Sandra.

273

00:48:40.870 --> 00:48:42.630

Sharon Burney: We,

274

00:48:43.470 --> 00:48:51.209

Sharon Burney: We are a... we are an Indigenous archives and have proposed to digitize materials that we possess, but do not technically own.

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00:48:51.550 --> 00:49:09.499

Sharon Burney: Note that we also propose to digitize materials that we own in a Western legal sense. It is very common for Indigenous archives, at least in Canada, to possess copies of materials where the originals are held by other institutions. As the subject of these materials are specifically Tahltan people,

276

00:49:09.500 --> 00:49:21.079

Sharon Burney: culture, language, etc, we are inclined to assert our right to digitize, describe, and make accessible these materials. We'll clearly see these materials as eligible to digitize under this grant.

277

00:49:22.930 --> 00:49:30.700

Sanda Aya Enimil: So, on the, like, eligibility consideration, that might be one for...

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00:49:30.700 --> 00:49:34.019

Sharon Burney: Yeah, this is a tricky one,

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00:49:34.420 --> 00:49:39.379

Sharon Burney: You do have to own and hold your collections.

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00:49:40.230 --> 00:49:45.269

Sharon Burney: And, and... we haven't changed that criteria.

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00:49:45.780 --> 00:49:46.310

Sanda Aya Enimil: Yeah.

282

00:49:46.600 --> 00:49:48.480

Sharon Burney: So I would,

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00:49:49.270 --> 00:49:56.759

Sharon Burney: think for the IP reviewers going forward to only propose the ones that you have a clear ownership and hold.

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00:49:56.880 --> 00:49:59.869

Sharon Burney: For this particular go-around.

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00:50:00.710 --> 00:50:04.650

Sanda Aya Enimil: I think in, and I can't speak to...

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00:50:04.780 --> 00:50:11.710

Sanda Aya Enimil: Indigenous law, or Canadian law, or Native law in the U.S, but I can't speak to

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00:50:11.710 --> 00:50:24.629

Sanda Aya Enimil: some ownership, maybe, considerations. So, in the U.S, specifically, a lot of archives are in the same position, where they are not IP rights holders, but they are the physical holders of that content.

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00:50:24.630 --> 00:50:33.639

Sanda Aya Enimil: And U.S. law makes allowances for us to do a number of things to be able to preserve that content, to provide access to that content.

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00:50:33.840 --> 00:50:44.539

Sanda Aya Enimil: So, it may be something where you might want to consider looking at Canadian law, and if there's anything that might be restricting how you might be able to interact with that content, but...

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00:50:44.950 --> 00:51:03.470

Sanda Aya Enimil: as far as physical ownership, in the U.S. context, and again, you might want to see how this applies to Canada, in the U.S. context, having physical ownership does still provide you with rights to be able to do things around preservation in particular, and access, specifically as well.

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00:51:10.160 --> 00:51:18.520

Alyson Pope: I will take this next one... We gotta note that our project doesn't seem to make it available behind... beyond Hawaii, where we are located.

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00:51:18.860 --> 00:51:25.899

Alyson Pope: It is part of our plan and focus to make the metadata accessible to all as part of our transfer into the State Archive.

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00:51:26.010 --> 00:51:45.469

Alyson Pope: But our programming of screenings and sharing footage is mostly focused on sharing with Native Hawaiian communities, as these tapes are relevant, precious, and most valuable to them. How can you suggest ways to share the metadata and footage beyond our state archives and the many communities here?

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00:51:46.630 --> 00:51:49.140

Alyson Pope: And... Can I give that to Ida?

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00:51:54.390 --> 00:51:59.269

Ida Jones: That is a very good question in regards to,

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00:52:01.210 --> 00:52:10.639

Ida Jones: the metadata. I was fading in and out here, I apologize, I'm trying to read several screens, trying to work. So, I think it's very important that, once again,

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00:52:10.830 --> 00:52:18.840

Ida Jones: we think about how... Not just the institution, but also the interests of the researcher applies to this.

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00:52:18.910 --> 00:52:22.569

Ida Jones: And I can't state it enough, because now with the technology we have,

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00:52:22.640 --> 00:52:39.269

Ida Jones: we should all have some digital presence. And I think even if it's just a crumb, a hardy-sized crumb of information, scholars, both graduate students, lay, professional scholars, will find it and come back to you. So I think it's very important we think of,

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00:52:40.640 --> 00:52:43.300

Ida Jones: digitization is very important to

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00:52:44.590 --> 00:52:55.490

Ida Jones: built in the investment... it's like, it's spending the money or spending the time to get the benefits on the back end. It's not an immediate return on your investment, but over time, it will do.

302

00:52:55.680 --> 00:52:57.349

Ida Jones: I hope I answered that correctly.

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00:52:58.450 --> 00:53:00.930

Ida Jones: I see CK, but I think I'm doing that right.

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00:53:03.550 --> 00:53:09.440

Sharon Burney: Regarding making items available without cost, if we traditionally charge reproduction or use fees.

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00:53:09.670 --> 00:53:14.079

Sharon Burney: Would we not be able to, for collections, digitize?

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00:53:14.660 --> 00:53:25.719

Sharon Burney: I'm assuming that you're speaking about the ones nominated for your application. Sandra, you want to answer that? About fee schedules, possibly?

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00:53:29.310 --> 00:53:34.149

Sanda Aya Enimil: Charging fees in addition to what? I'm sorry.

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00:53:34.150 --> 00:53:35.719

Sharon Burney: It's what?

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00:53:36.420 --> 00:53:42.580

Sharon Burney: Whoever answered that... asked that question, could you be a little more clear? So, are you saying that you charge?

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00:53:42.970 --> 00:53:45.490

Sharon Burney: For the items to be... I think.

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00:53:45.490 --> 00:53:49.200

DeLisa Minor Harris: I think I understand, because,

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00:53:49.480 --> 00:53:57.520

DeLisa Minor Harris: at our institution, we charge reproduction fees for archives, and so...

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00:53:57.750 --> 00:54:01.660

DeLisa Minor Harris: the collections we have chosen to be a part of

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00:54:01.830 --> 00:54:06.599

DeLisa Minor Harris: Hidden collections are those that we know can be,

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00:54:06.740 --> 00:54:13.110

DeLisa Minor Harris: can meet the IP requirements, right? So, and Sandra can talk about that. So, for example.

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00:54:13.220 --> 00:54:19.819

DeLisa Minor Harris: Again, in our first... first grant, we did Fisk publications, because the university

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00:54:20.410 --> 00:54:34.040

DeLisa Minor Harris: is the publisher of those, and there's a certain level of ownership within those publications from the university, and they can be, we can provide the permission for them to be open access without fees

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00:54:34.410 --> 00:54:40.989

DeLisa Minor Harris: and release those from our typical standard archival, fees that we charge, so...

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00:54:42.140 --> 00:54:45.590

Alyson Pope: Okay, so... I can... Oh, I'm sorry, Sandra, go ahead.

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00:54:45.590 --> 00:54:49.159

Sanda Aya Enimil: I was just gonna speak to, U.S. copyright law, and

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00:54:49.170 --> 00:55:01.420

Sanda Aya Enimil: Cost recovery is allowable, so if you are. If it, you know, costs your institution to go, you know, have somebody go pull something to make a copy and then make it available to someone else.

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00:55:01.420 --> 00:55:10.989

Sanda Aya Enimil: That... that is not something that's disallowed, so it's allowable. I am not sure if there are any restrictions for the grant.

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00:55:10.990 --> 00:55:23.150

Sanda Aya Enimil: On charging fees, but under U.S. copyright law, that... charging a cost to... even if you don't have IP rights, the cost that it costs you to make a copy for somebody is allowed.

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00:55:23.150 --> 00:55:28.219

Sharon Burney: So, under the grant, we typically require that you make the metadata publicly accessible.

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00:55:28.760 --> 00:55:38.379

Alyson Pope: Yeah, you're not allowed to, put restrictions that aren't already there, but we do have numerous funded projects.

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00:55:38.480 --> 00:55:47.310

Alyson Pope: Access is a component of competition, so there is a desire to see broad public access,

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00:55:47.310 --> 00:56:12.289

Alyson Pope: frequently, but for things like, high-resolution copies, we have numerous grantees that are already charging for that as part of their general process, and they just provide a fee schedule, or for using, like, clips in a commercial, documentary, or the like, we do have historical precedent for, sort of, fee schedules for access, for things beyond just

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00:56:12.290 --> 00:56:13.550

Alyson Pope: basic access.

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00:56:15.880 --> 00:56:19.289

Sharon Burney: I mean... Jane, are we at time?

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00:56:20.770 --> 00:56:22.170

Alyson Pope: Think we are.

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00:56:22.170 --> 00:56:24.270

Jane Larson (she/her): We are at time.

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00:56:36.330 --> 00:56:37.620

Alyson Pope: Do-do-doo!

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00:56:38.880 --> 00:56:43.829

Sharon Burney: Jane, did you want to see if our reviewers had any last tips?

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00:56:44.990 --> 00:56:47.009

Sharon Burney: Or anything they wanted to add?

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00:56:47.830 --> 00:56:59.589

Jane Larson (she/her): Yeah, I can do that. Yeah, we can start with Sandra, and then we'll go around just some final words of wisdom as folks are preparing the applications, and then we'll have a reminder on your way out.

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00:57:00.510 --> 00:57:17.289

Sanda Aya Enimil: like, this has been my answer for all the things, but I mean, I've found it to be true in all the time that I've been reviewing, is, for me as an IP reviewer, I just want to see that you have a plan to address any ethical or privacy or

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00:57:17.400 --> 00:57:30.419

Sanda Aya Enimil: cultural heritage or intellectual property issues or concerns. So, you know, I'm not saying that you would be restricted or not get points or not be able to move forward if you don't have,

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00:57:30.840 --> 00:57:55.519

Sanda Aya Enimil: that all resolved, because maybe there are other places where we can... we can see the value, and there's other considerations for that, but I like to see for myself that there's been a plan to address, some of these particular issues, and that you have a strategy for it, whether that is, like, getting something from the community, or whether that is we got permission, you know, all these years ago, or we're getting permission, or we're working on this, or we'll have it restricted.

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00:57:55.520 --> 00:58:04.149

Sanda Aya Enimil: There are a number of different ways you can address it, but what I... what was concerning for me is when I don't see anything about it, and it's a big red flag for me.

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00:58:04.390 --> 00:58:10.529

Sanda Aya Enimil: So, my advice is to find a way to talk about it and have a plan or a strategy to address it.

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00:58:11.680 --> 00:58:14.839

Jane Larson (she/her): Great, thanks. I'm gonna move on to DeLisa.

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00:58:18.030 --> 00:58:19.979

DeLisa Minor Harris: Yeah, I would just...

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00:58:20.200 --> 00:58:26.900

DeLisa Minor Harris: echo everything I've said in terms of make sure you're following the guidelines and you're reading the details.

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00:58:27.280 --> 00:58:33.790

DeLisa Minor Harris: In the CLIR in CLIR's final application packet.

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00:58:33.890 --> 00:58:51.189

DeLisa Minor Harris: And that you are specific and detailed in your budget narrative, specific details. And make sure that you triple check and have someone else check, either in your grants office, if you don't have a grants office, someone you know that's good with numbers

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00:58:51.270 --> 00:59:09.280

DeLisa Minor Harris: just to verify everything is in order and in shape with your numbers. And then, yeah, just make sure you're reaching out to the people for letters of support, and that you're being specific and detailed about capacity and thinking ahead for the future.

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00:59:11.270 --> 00:59:13.999

Jane Larson (she/her): Thank you. Ida?

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00:59:15.320 --> 00:59:28.580

Ida Jones: Yes, I just want to tell people to just stay encouraged, and regardless of the outcome, to know that your project is valuable, and that you just have to have the articulation as well as possible.

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00:59:28.580 --> 00:59:36.220

Ida Jones: Because when you're so close to the passion, you think everyone sees your passion, but that needs to be demonstrated by the language that you use in your application.

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00:59:36.250 --> 00:59:48.930

Ida Jones: So, I think, like she said, DeLisa had said, as well as Sandra, that the intentions are to make sure that it's clear that someone who does not know about it or have an understanding can really kind of sense

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00:59:48.930 --> 01:00:01.830

Ida Jones: the value, the humane value of it, or the numerous aspects of it, so that we all can be excited that this now adds to our human story. So, that's what I found very interesting about the applications, are the human interest.

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01:00:01.890 --> 01:00:18.789

Ida Jones: It's not just to be about an ethnic group, or a region of the country, a region of the world, it's really this human family. So if you can just take your time and really kind of communicate that in the words, and even your letters of support, if you're an institution or, like, a community person, to really communicate that emotion.

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01:00:18.950 --> 01:00:26.710

Ida Jones: In words, not be so verbal, but just rather, this matters, and this is the why, and this is how we all are enriched by it.

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01:00:26.870 --> 01:00:28.439

Ida Jones: That'll be very helpful.

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01:00:28.920 --> 01:00:33.400

Ida Jones: And definitely the budget needs to be very clear, because money is very important.

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01:00:35.220 --> 01:00:36.710

Jane Larson (she/her): And then CK.

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01:00:37.360 --> 01:00:53.310

CK Ming: Yeah, I would recommend folks take a look at their digital sustainability. It was touched on a little bit, but how are you maintaining the long-term preservation of your files, and especially with

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01:00:53.310 --> 01:00:59.609

CK Ming: moving image and recorded sound preservation files, that's a lot of data that you're gonna end up with.

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01:00:59.610 --> 01:01:16.309

CK Ming: And if you're part of a larger institution, what, what can you avail yourself that's already there? And if you're a smaller institution, think about what you might have to put in place, to ensure that your digitized files, you know, live on.

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01:01:19.000 --> 01:01:33.329

Jane Larson (she/her): Great, thank you all so much. A brief reminder of the remaining program timeline before we end. Final application stage will close on May 4th at 11:59 PM Eastern.

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01:01:33.330 --> 01:01:50.850

Jane Larson (she/her): And award notifications will go out to applicants in mid-August, and we anticipate public announcement of funded projects will take place in November 2026, so after which awardees can make their own public announcements and post any related job openings.

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01:01:52.360 --> 01:02:08.640

Jane Larson (she/her): Before you go, we'll ask that you please be sure to fill out a session survey. Your feedback has been really useful to us as we've developed this series, and this is one last chance for you to reflect on the series as a whole as we consider what we might improve if we do this again.

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01:02:08.690 --> 01:02:25.069

Jane Larson (she/her): I want to thank you all so much for joining us today, and to our panelists for offering your wisdom and support to our applicants. Please don't hesitate to send questions our way to hidencollections@clir.org as they come up between now and the application deadline.

364

01:02:25.070 --> 01:02:29.910

Jane Larson (she/her): Have a great rest of your day, and happy grant writing!