>> SHARON BURNEY: Hello everyone and welcome to the Applicant Information Webinar for the tenth call of Recordings at Risk. We're really glad that you could join us today.

During this session, we'll give a brief overview of eligibility for this grant program, show you how to start an application, provide an overview of what's asked, and share a few final tips. We'll then turn to questions.

And I'm going to introduce myself, I'm Sharon Burney, and I'm joined today by fellow program officer Alyson Pope, along with our colleagues Louisa Kwasigroch and Christa Williford. Thank you to our colleague Erin O'Donnell for assisting us with logistics. We'd like to begin with few brief introductions—to this platform, to CLIR as an organization, and to our team. And I'll turn it over to Alyson.

>> ALYSON POPE: Hi all! First, the platform. Though many of us are old pros at zoom by now, we want to provide a few reminders. Attendees will be muted throughout the presentation. However, you're welcome to use chat for general introductions and conversation. If a chat box isn't already displaying on your zoom screen, you can hover your mouse toward the bottom of the screen and open it manually in order to send a message to everyone. Remember to change the default from all panelists to all panelists and attendees.

We ask that you use the separate Q and A box to ask questions. This can be opened the same way as the chat box, and you could submit questions at any point during the webinar. We'll have dedicated time to answer them at the end. Because we have limited time together, please feel free to follow along with questions as they

come in and upvote them to let us know that it would be helpful for you to have them answered live.

And finally, the session recording and transcript will be made available on the "Apply for an Award" page of our website following the event.

We always like to start with CLIR's mission: we are an independent, nonprofit organization that forges strategies to enhance research, teaching, and learning environments in collaboration with libraries, cultural institutions, and communities of higher learning.

Our work is varied and includes programs, which are staffed and supported by the organization. On this slide we have highlighted DLF, the Leading Change Institute, and the regranting programs we oversee.

We also serve as a fiscal or administrative host for a number of affiliates including IIIF, NDSA, Open Repositories, and code4lib among others. This constellation of initiatives that we have the privilege to work among contribute to our understanding of the cultural heritage sector in myriad ways, and inform our programs continually.

Recordings at Risk is just one of many initiatives administered by CLIR. Although we are talking about a funding opportunity today, it is important to note that CLIR is not actually a funding agency. For the recordings at risk program, we receive generous funding from the Mellon Foundation and CLIR acts as the regranting agency, just as we receive proposals and reports from institutions, we also send proposals and reports to Mellon and other funding organizations.

As a note, this is our first cycle of guaranteed funding. We have three cycles through our current parent grant, and we are currently

in conversation with the Mellon Foundation about the future of our other regranting program, Digitizing Hidden Collections.

Our work is accomplished by a relatively small staff of about 18 geographically distributed individuals with the greatest concentration living in the DC area. The grants team is made up of me and Sharon and supervised by Louisa. Together we administer our two active regranting programs from application to final report.

>> SHARON BURNEY: Before we move into our program content, we would like to center today's conversation by acknowledging that as residents of the US, we are speaking to you from the unceded land of many Indigenous Peoples. We recognize a long-standing history that has brought us to reside on this land, and we seek to have a greater understanding of our place within this colonial history. We denounce any acts of terrorism, colonialism, and environmental disregard both past and present.

In particular we would like to respectfully acknowledge and recognize the original and current caretakers of the land, water, and air where we live, all Indigenous Peoples, and all of their ancestors and descendants. I am grateful to have the opportunity to live and work on 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.

May this acknowledgment and our ongoing work demonstrate CLIR's commitment to the process of working to dismantle the ongoing legacies of settler colonialism.

If you have not done so already, we would love for you to invite you to introduce yourself in the chat and share a land acknowledgment for the area where you live. Only if you would like to.

For more than 20 years, CLIR has partnered with organizations to help raise awareness about the legal and practical threats to audio and audio visual content. We supported the creation of the Library of Congress National Recording Preservation Plan in 2012 and gained valuable experience in regranting through our flagship Cataloging and Digitizing Hidden Collections and Archives program.

In 2015 we collaborated on the ARSC Guide to Audio Preservation, which is a practical introduction to caring for and preserving audio collections and available as a free PDF download on our website.

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

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

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

And a final challenge that CLIR recognized was the often tricky Intellectual Property situations surrounding AV content.

So all of the projects that have been funded through Recordings at Risk have had to work through some if not all of these challenges. Through the program CLIR aims to help organizations identify

priorities for digital reformatting, build relationships with partners, raise awareness of best practices, and develop practical strategies for addressing all of them.

To date CLIR has completed nine award cycles for RAR, funding a total of 147 projects involving more than 125 unique institutions and awarding over 4.5 million.

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

These are different from our sibling regranting program, Digitizing Hidden Collections, as an emphasis for Recordings at Risk is grounded in the need for preservation through digitization and the recognition that materials will have varying levels of appropriate access given the legal and ethical concerns.

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

With that Alyson will then move into the eligibility requirements for the program and the resources that are available to applicants.

>> ALYSON POPE: Thanks, Sharon. We have provided all of the information applicants should need on the Recordings at Risk program pages. In particular the program's homepage and the Apply for an Award page. We will share these links throughout the presentation and also point to specific resources available.

We will start with eligibility. To be considered for funding, you must be a US nonprofit, academic, research, or cultural memory organization. The organization and its collections must also be located within the United States or a related entity such as Puerto Rico or American Samoa. Government units and their agencies are eligible so long as the primary function is cultural heritage, and federally recognized tribal governments are also eligible.

If you have any questions about whether or not your organization is eligible for a grant, you can always contact us via our program email at recordings at risk at CLIR dot org.

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

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

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

Recordings at Risk does not have an official list of allowed or disallowed formats. We welcome applications as long as the format is audio and/or visual, is time-based in nature -- so no still

photographs or slides -- and you can find a qualified external service provider or vendor that can perform digital reformatting in an appropriate way for the format and condition of the physical materials.

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

There are of course a few formats that blur the lines when it comes to the analog-to-digital distinction such as digital audiotape or DATs. This particular format, for instance, is eligible and certainly at risk. Files on a hard drive, however, in need of digital reformatting are not eligible.

Don't hesitate to reach out to us to double check the eligibility of a specific format.

Our timeline for Cycle 10 began on January 17, 2023 when the call for proposals opened. Proposals are due on April 19, 2023. Recipients will be announced in early August. We always notify applicants individually before the public announcement is made. All projects must last between three and 12 months.

For Cycle 10 all project work should take place between September 1, 2023, and August 31, 2024. There are two additional Recordings at Risk cycles currently planned. Cycles 11 and 12 will open in early 2024 and 2025 respectively.

The Apply for an Award page has a wealth of information to assist the grant writing process. Of note are the FAQs and a number of sample applications that may help you inspire your proposal. We

are regularly reviewing the resources we provide and often update these in response to common questions or issues we see.

Sharon?

>> SHARON BURNEY: Thank you, Alyson.

Perhaps the most important resource on this page is the application guidelines and template. This is a single document providing step-by-step application instructions, explanations, and space for drafting responses. You can access it by clicking the few guidelines at the top of the page.

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

Some of what is covered in the guidelines will be mentioned here in the webinar and on the application form itself, but always reference the guidelines for a comprehensive explanation of the application questions and requirements. This is available as a Google Doc you can copy in order to develop your proposal alongside your team.

You can also download the document as a word document or PDF by selecting file and then download as. Be sure you are using the most recent version of this document, which is labeled Cycle 10 and dated January 11, 2023. This version will have all of the appropriate dates and instructions.

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

There are two other resources on the Apply for an Award page that we want to highlight. The first is the digitizing special formats wiki, a project co-hosted by our colleagues in the Digital Library Federation or DLF. This program may be of particular use -- this resource may be of particular use to anyone new to digitization projects and includes links to planning resources, workflow documentation, and even a list of digitization service providers.

The second is the technical recommendations for CLIR's Recordings at Risk program. This is available under the key guidelines, policies, and references section of our application resources document library. This was developed with the input of several of the members of our independent review panel, and this document communicates more specific information about reviewer expectations for various aspects of Recordings at Risk projects.

This will be especially useful to those who may be new to digital reformatting, working with vendors, or thinking about digital sustainability. We continue to add resources and refine this document as needed.

Next we will take a look at how to begin filling out the application.

Once you have confirmed your eligibility as well as your project's alignment to the program, you may be ready to start your application. You will do this through our online grant management system, Survey Monkey Apply, or SM Apply. You can reach it by clicking the "apply here" button on the Apply for an Award page.

The first step in the application process is registering for an account. If you have applied to any previous Recordings at Risk cycles beginning with the third call, or to Digitizing Hidden Collections call or another CLIR fellowship program from 2018 forward, you will be able to login with the CLIR SM Apply profile you have already set up.

You can use the "forgot your password" prompt if you need a reminder for that information.

All others should use the "register here" link at the bottom of the dialog box circled in red on your screen.

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

Try to avoid creating a new account when you are already set up with one. This helps reduce the number of duplicate accounts in the system which makes it easier for us to assist you.

Something to consider as you were setting up your account. The same login information you used to submit your proposal will be how you will login and access the reporting space should your project be awarded funding. So we recommend documenting the email and password you have used to reduce any confusion in the future.

Once you have logged in or created and verified your account, you will see your application dashboard and should be able to start a Recordings at Risk application. Here you can jump to the different tasks in the application, view your progress, and add collaborators

to help prepare your application for the system. There is no need to attempt completing the entire application in one sitting. You can also complete the task in any order you choose. Just be sure to save your work as you go.

Most of the application content is contained in the application form task within SM apply. The remaining tasks are all for uploads. When referencing the guidelines and template, you will notice cross-referencing to actions that require an upload. This is our attempt to help applicants understand how all of the pieces of the application fit together thematically, even though the online system separates uploads to be added at the end.

We have tried to make this as clear as possible in our supporting documents, but if you have any questions or suggestions about how we can make it even better, email us at recordings at risk at CLIR dot org. And I will turn it back over to Alyson.

>> ALYSON POPE: Next we will do an overview of the different components of the application.

The application is composed of nine sections listed here. I will pause for a moment to remind you that if any questions have come up or if you think of any as we dive into the sections, feel free to submit them in the Q&A box. And as Sharon noted, all required uploads are added at the end of the process even though we will be talking about them as parts of the sections.

The first section of the application is the project summary. This is where you provide basic information about the project and your letter or letters of institutional support. This letter should come from a head or an administrator within your organization who will

be responsible for making decisions about allocating resources for preserving and maintaining access to project deliverables over time.

The purpose of this letter is to affirm your organization's dedication to the project and its long-term sustainability. If you are referring to the guidelines and template, you may notice that a little list icon is next to many of the elements in this first section. This indicates that particular information is going to be added to the hidden collections registry. The registry is an open discovery tool that highlights rare and unique collections including those nominated for Recordings at Risk and Digitizing Hidden Collections.

Registry entries are short just giving basic descriptive information to scholars, professionals, and others looking for information about rare and unique materials.

At the end of section 1 and throughout the application form task in SM Apply, you will be given the choice to save and continue editing, which will save your work and keep you on the same page, or click next, which will save your work and move you to the next page within the application. These buttons will navigate you through the entire form so you don't miss any of the nine sections.

Section 2, description of content, is where you provide a more thorough description of the source materials to be reformatted. We are looking for information related to their provenance, arrangement, and current accessibility. The application also allows for the upload of an optional inventory. The inventory enables applicants to share with reviewers exactly which recordings will be digitized and supply additional information about the condition, length, or rights status of each recording. We do not have specific format requirements for the inventory, so applicants have the option of providing an edited and annotated copy of a pre-existing guide or aids. We just ask that your inventory make very clear which media

you are proposing to digitize through the funds you are requesting in the proposal.

Finally this section requires you to break down the materials by quantity and type. The image of the bottom shows the initial drop-down menu that asks how many different media types are included in your project. For example if your project would reformat 42 VHS videotapes and also 4 hours of wire recordings, you will need to choose 2 different media types.

Our next slide shows the forms that have been created when two categories are selected. You would be able to enter the quantities and types of media you propose to reformat. You can describe your VHS tapes under category one and your wire recordings under category two.

The fields under each category include material type, amount, and unit of measurement. Units of measurement may be either items or recorded hours. We ask that you list each category of materials only once. If you would like to include both the numbers of items and number of recorded hours here, you can select one as the official unit of measurement and include the other in the additional information box below. You can also use the additional information box to specify media brand types since some are more at risk than others, and or other details that may be useful for reviewers such as how you determined the estimated amount of materials.

Section 3 concerns scholarly and public impact. Along with risk of loss, scholarly and public impact of the primary criteria upon which applications to this program are assessed. CLIR instructs reviewers to prioritize projects that include collections that are of high importance to a variety of disciplines and uses and will have broad national and/or international impact on the creation of new knowledge or experiences. This is your opportunity to make a

compelling case of the potential impact of your nominated materials.

In addition to your own statement in this section, the application also requires that you provide at least one and up to three letters of support from experts familiar with the collection to help you make your case. The letters cannot come from individuals directly connected to the project and it is strongly recommended that you get support letters from individuals outside your home institution, and when possible outside of the local region to help demonstrate wider interest. That being said, if there was a local scholar who is really the best person to support your project, then it likely makes sense to ask for a letter.

To help you gather the strongest letters of support we have created CLIR's guidelines for authors of letters of support which can be found in the document library of our Apply for an Award page. We encourage you to share this document with all of your letter writers to help guide the process and provide context for their requests.

Section 4 concerns risk assessment. Here is where the urgency of the proposed project is explained. Competitive applications will demonstrate the organization's understanding of these risks, their strategic priorities for mitigating these risks, and how the proposed project advances the priorities.

Note that if the materials are in good condition you aren't necessarily going to be looked at unfavorably by reviewers. Sometimes good condition is a reason why the recordings should be preserved now. The review panel considers many factors when evaluating risk, so we encourage you to think beyond the physical condition of your materials. Things like age and evidence of decay are important, but also take note of environmental factors affecting

your geographic region, age, or health of the originator of the content, and/or access to native speakers of endangered languages.

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

And Sharon will talk about section 5.

>> SHARON BURNEY: Thank you. The rights, ethics, and reuse section helps reviewers assess an applicant's understanding of the legal and ethical issues affecting access to the nominated content, and evaluate the proposed approach. We require you to dedicate all metadata to the public domain under the Creative Commons waiver and to avoid imposing additional access restrictions on the reformatted recordings and what may already be in place for the source recordings.

While this program does prioritize preservation over access, reviewers strongly prefer that applicants avoid creating unnecessary barriers to access since such barriers inhibit a project's impact. Access restrictions are allowable when well justified due to legal and/or ethical concerns. Such restrictions will not necessarily disadvantage you in the competition and may even be viewed favorably by the review panel. This includes restricting access to recordings that include personally identifiable information or culturally sensitive material.

The project design section describes how the project would work in practice and consists of the components listed here. Design a project plan with timelines that identifies all of the major activities taking place during each phase of your project including the parties responsible and the deliverables. Develop a technical approach that

provides information related to preservation, reformatting specs, metadata schema, and so on.

Present a thoughtful digital preservation plan which describes the processes and parties responsible for preserving the files created during the project and how preservation activities will be managed over time. Consider the creation of multiple copies of files. Scheduled fixity checks, periodic migration of data to new storage media, and any metadata creation that enables these activities.

Finally provide a list of all of the envisioned project deliverables and how they will be made available to users. You also list conditions in terms that limit their availability.

All of these elements are discussed at greater length in the application guidelines, and in this section and throughout the application be mindful of all page limit requirements. Documents that exceed the page limits will be truncated before being passed along to the reviewers.

Section 7 focuses on service provider information. Because the goal of the program is to help institutions without in-house capacity or expertise get started with the preservation reformatting of their audio and audio visual collections, all Recordings at Risk applicants must propose projects that name a qualified external service provider who will provide reformatting services. In-house digitization is not allowed, and proposals to reformat recordings at your own institution will disqualify your application.

The most frequent question we receive about this is from academic institutions who would like to use on campus digitization services that may be run through a different department. This would also be considered in-house digitization.

In addition to covering this basic information on your selected service provider or providers, you will be asked to submit a rationale for service provider selection. Here you will demonstrate that your chosen service provider or providers can perform technically competent and cost-effective digitization appropriate for the specific materials you are nominating. You may reference the service provider proposal or proposals, but make sure that you clearly explain your decision-making process. Generally our review panels expect to see more than simply saying we have worked with this vendor before.

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

We technically only require one service provider proposal, but in most cases you are strongly encouraged to seek out additional bids and include up to three total. Multiple bids helps demonstrate to reviewers that you have done your research and that the services to be provided are right for your specific materials and your organization's needs.

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

The guidelines and template provide more detail and CLIR staff is available to answer questions at recordings at risk at CLIR dot org.

While we do not recommend specific qualified service providers, we do have a few tips to help you in this process. Consider reaching out to colleagues for recommendations. Check to see which service providers partnered with organizations on similar grant projects.

Explore resources provided by industry organizations like the Association of Moving Image Archivists, and the Association for Recorded Sound Collections that often publish lists of digitization service providers who meet the professional standards. Also the DLF's digitizing special formats wiki has a list of companies and organizations who have volunteered their information to the page.

You will still need to do your homework when it comes to assessing proposals from service providers.

Another resource that might be helpful to you is the effect of outsourcing with audio visual digitization service providers webinar also hosted by our colleagues at DLF and available on the wiki.

We also encourage you to consult our guidelines for grants involving consultants or subcontractors for guidance on bidding, selection, and budgeting.

When working with an external service provider our technical recommendations for CLIR's Recordings at Risk program also includes a section on soliciting and evaluating bids. Both documents are available on our Apply for an Award page.

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

The first is the budget narrative which has no page limits and serves to explain to the review panel what you are spending and why.

An optional budget narrative template is available on the Apply for an Award page, and you should use the application guidelines that help you build this narrative. You should explain all line items that

appear in your budget, discuss how your organization will manage your project, and why you are seeking external funding for this project.

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

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

All allowable costs within the request which includes any cost from your service provider should be directly related to preservation reformatting of nominated materials and may include costs charged by service provider related to stabilizing media for the purposes of preservation, reformatting, conducting preservation reformatting, or basic metadata creation, and shipping of materials to the service provider and insurance for materials during shipping and handling by the service provider.

In addition to the expenses directly related to the preservation through digital reformatting of at risk materials, this program allows for some additional yet still connected activities. All such additional costs must be specifically and strongly justified throughout the proposal and especially in the budget narrative. We have made these adjustments in response to frequent requests to consider allowing requests for these kinds of services and materials. Note in particular that automated captioning, some basic transcription work, and the purchase of digital storage and media or re-housing supplies are allowable.

At the same time it is vital to keep in mind that the purpose of the recordings at risk program is to support preservation reformatting and not enhance access. To remain competitive applicants are advised that costs other than vendor approved digitization services, shipping, and insurance should total no more than 50 percent of the total request. Reviewers will at their discretion decide which applicants might need more additional support of these kinds than others.

Due to the apparent limitations of an applicant organization's capacity to fund this work through other means, CLIR and its review panel expect to see fair compensation for any labor funded through this program.

Conversely there are a handful of disallowed costs, and I will just point out a few that are particularly relevant.

Indirect costs are disallowed by all CLIR grants programs as are any miscellaneous costs.

Electronic equipment other than dedicated digital storage media, software licenses or services are unfortunately something that we cannot cover including digital storage services.

Extensive conservation work beyond what is required to get a solid capture of the materials is not covered.

Extensive processing and editing of digital audio files post-transfer is also disallowed.

The most complete lists of allowable and is allowable cost will be found in appendix A of the guidelines and template document, so be sure to carefully review as you develop your proposal. You can

reach out to us via email with any questions you have regarding these items.

I will turn it back over to Alyson.

>> ALYSON POPE: The applicant information section is pretty straightforward. You will be asked to provide proof of nonprofit status, a board of trustee list unless your organization is a college, university, or federally recognized tribal organization, contact information of the PI, and your institution's address.

You will be given the option of submitting proof of nonprofit status one of two ways. By entering your IRS EIN number or by supplying your IRS determination letter or other approved document.

Not all EINs will be recognized by the applicant system so if it does not work just plan to upload the appropriate document, and as always let us know if you have questions or issues.

The final component of the application is an optional additional information section where you can upload appendices. Keep in mind that you should use this judiciously and only include additional information that clearly and directly supports your main proposal. Reviewers will prioritize the main application form and required components and will be unlikely to do more than skim additional documents that are especially lengthy or tangential to the proposal. It can be helpful to highlight digital points or details that you want reviewers to notice rather than to expect them to review 100 pages of aids or photographs of similar looking items.

You want the supporting documents to build reviewer excitement about your project rather than to frustrate or confuse them.

Allowable uploads are listed in the guidelines and include summary documentation of collection assessments, succession documentation, donor agreements, and this is handy to reference when discussing rights issues, photographs of the nominated materials to show their physical condition. These are especially helpful to prove that at risk-ness of your items. Audio visual samples relevant to the nominated materials. These can help make the case for scholarly impact.

As simple metadata record or even mockups of the records that will appear to users online. These can help illustrate the technical plan and how access will be provided to deliverables.

As mentioned earlier extra service provider proposals can be added here as well.

We are nearing the end of our presentation so feel free to submit questions in the Q&A box for us to address. We may not have time to address all questions today, so please join us again for our Q&A webinar on March 8, which will be dedicated to answering your questions once you have had some time to familiarize yourself with our resources and the application.

The link to register can be found in our Apply for an Award page. You are also welcome to email us questions and recordings at risk at CLIR dot org.

We know that the pandemic and related supply chain issues may still be affecting you. Project planning in the best of times can be challenging so we wanted to take a moment to make a few specific notes to all of you working on applications right now. One of the most common reflections we hear from recipients is that additional time should be factored into project timelines. The program limits projects to no more than 12 months, so think what that may mean

when you consider potential delays in any plans for accessibility to materials. Would a smaller project be more feasible, could you achieve the same goals through a different or more flexible metadata strategy, do you have plans in place if you are unable to access your collection for a period of time.

Service providers also have been affected by these closures and delay so think about how that may translate to your project. Have you asked about any protocols they have in place to facilitate remote processing, considerations for shipping delays, lessons they have learned and can pass along to you moving forward?

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

A few broader tips. First ask yourself is this grant program the right fit for my project. It is worth the time spent researching to make sure you are investing time in a program whose criteria and goals align with yours. Second, please read the instructions carefully. Third, leave yourself as much time as possible and plan everything out in advance. Treating this like a project and needing to track progress will make for a smooth drafting process. Fourth, assemble a team of people with different expertise to draft different parts of the proposal. Also our panelists really care that proposals ask for the amount needed to get the project done successfully. Don't just choose the lowest-cost vendor because it is the lowest cost. Select a vendor most qualified to do the work to the standards you have established and then justify your choice.

If you need to include staffing for work directly connected to the project, explain to the reviewers whether funding is necessary and

how the work is outside the normal scope of work or current institutional capacity.

Next, reach out to staff at CLIR. We are available to answer your specific questions over email at any time.

Finally propose a project you believe in. Your commitment to and excitement about our project definitely comes across in your application and reviewers take note.

>> SHARON BURNEY: Okay, we are going to get into some questions now. And if we run out of time to answer all of your questions today, we will be sure to provide written answers in a Q&A doc that will be posted alongside the recording. And please note we will be holding a full hour-long session dedicated to questions and answers on March 8. And once again you can register for that online on our Apply for an Award page.

So let's start looking at some of these questions.

>> ALYSON POPE: Sharon, do you want me to read them to you from the top?

>> SHARON BURNEY: Or you could just pick one you want to answer and go from there.

>> ALYSON POPE: I will start with the first. Are consultant costs to support metadata creation to be considered allowable costs? Yes, that can be an allowable cost as long as it is within the boundaries of the percentage of the funding total that you are asking for.

>> SHARON BURNEY: Thank you. Here was the next one. Hi, thank you so much for doing this webinar, we have other funders who use SM Apply and allow applicants to press submit but continue editing until the deadline. Is that an option here?

My suggestion to you is just to save it as you go along as you are working in the application document. And then you would add those people as collaborators also in the SMApply. And then only the owner of the application which would be one person will be able to hit submit.

>> ALYSON POPE: And I don't believe that we have our settings to allow editing after submission, but we can also always open it to you if you reach out to us because you need to change something.

>> SHARON BURNEY: Before the deadline!

>> ALYSON POPE: We were the recipients of the eighth cycle and we plan to apply for the 10th cycle as well. The project is going to be the same. Should we provide new references? You mentioned we can use our previous account to submit our application. Is that correct?

Yes, you can use your previous account to submit a new application. You can provide new references but you are not required to do so. There will be a section in the application for resubmits only where you can comment on how you may have adjusted your proposal based on your previous submission experience and the comments and feedback that you got in the eighth cycle.

>> SHARON BURNEY: This is an interesting question. So the at risk materials need to connect by theme, provenance, etc., could you envision a successful application that includes materials that does not have any similarities besides being at risk and have a scholarly impact even if that impact is not related to one type of scholarship.

That's an interesting question. We use an independent outside review panel, and to be competitive I think it would probably be better for you to make the geographical and/or scholarly or humanity centered basis of the collections to have more wide based appeal and impact. So my recommendation would be to try to see if you could put a particular collection together that shows. It could be photos or recordings of a particular person over a period of time, etc., etc., but I think you would want to reimagine this in the best competitive proposal possible.

Alyson, did you want to add to that?

>> ALYSON POPE: No, I think that is accurate. It is hard for us to say when we can envision a successful application because we do use an independent review panel. But I think any way you can bring a cohesive theme and add to the compelling nature of your proposal helps to make it more competitive.

There is a question about video formats. We don't list every format that is allowable because there are numerous. So this is among the video formats and our collection is open reel video, not audio but video from an earlier portapak, open reel is not on the list format so I wanted to ask.

As long as it is not digitally born and it is time-based, that would be a format that we would accept.

>> SHARON BURNEY: I want to make sure I am understanding this next question correctly. I will be a new applicant. Does the event have to be conducted in the April 19 or the August 20, 2023, I don't understand how the recordings -- okay, that is the open application period if that is what you are asking.

The application is open only until April 19. Between that time and the convening of the review panel and the decisions, we will be doing technical reviews. They will be having a review panel to discuss it. So I hope you are not thinking that we are asking for rare recordings that only occurred through those states. And if you want to clarify your question more, we would be happy to elaborate.

>> ALYSON POPE: Some items in my collection need conservation work before they are shipped to an outside vendor. Will RAR pay for the labor to cover these costs?

Christa chimed in here and I will read what she wrote. She used to be a program officer. Yes, conservation stabilization work that is necessary for reformatting to occur is allowable as long as strongly justified within the proposal.

>> SHARON BURNEY: This question looks like is there also a program to help digitize original photographs in newspapers? Yes, Digitizing Hidden Collections: Amplifying Unheard Voices is a program that will support the digitization of analog formats including photos and newspapers. And we hope to have more information on that a little later this year. So if you have not already signed up for our CLIR news and grants team newsletter, please do. And you can find that on our website and hopefully somebody will drop the link for that so you can get updates for that program.

>> ALYSON POPE: There is a question, is Indigenous culture and intellectual property covered under the exception for access/discovery? And the answer is yes. That is true under both of our programs. We make the appropriate access and discovery exceptions for materials that cannot just be publicly available.

>> SHARON BURNEY: If our organization is required to seek competitive bids, how can we identify providers in this application? We have actually had this happen in the past. You can go to the guidelines for the use of vendors and subcontractors for details, but you would have to do a provisional selection. So I would -- at least so you can use it for the narrative and the budget and the budget details, and then if after that you have to use a different selection, then that can be handled through a grant modification request.

>> ALYSON POPE: Jumping down to section 8 what was it that no more than 50 percent of total was allowed? Basically we want 50 percent of the funds to be going towards digitization. So the other stuff that you may need, the pre-conservation work, shipping, supplies, transcription, all of those costs should be less than 50 percent. And digitization should be at least 50 percent or more.

>> SHARON BURNEY: In section 7 about securing three bids, should we include all three vendor information details, do we have to make the determination of the vendor before submitting our proposal? That would fall under the same or similar question that was asked earlier about organizations requiring competitive bids. Hopefully for the selections of constructing your budget you would take a provisional vendor, and if you need to change your selection at any point after, then you would submit a grant modification request.

>> ALYSON POPE: Coming down to asking for some clarification on applications from different divisions of the same organization. For example we are a multidisciplinary organization and each division has its own budget. Can more than one division apply?

This is a -- this sounds like a very specific set up that you are discussing. So I would advise you, as Christa has, to contact us directly via email at recordings at risk at CLIR dot org to tell us more about what the organization is and how it is structured. And we would be able to answer that question for you with that additional information.

>> SHARON BURNEY: Can former presenters at an organization provide a letter of support? I guess you are referring to possibly recipients. Former recipients may write letters as long as they are not connected with the proposed project.

>> ALYSON POPE: There is a follow-up question, the presentation cannot be part of the materials digitize -- that would be a connection to the proposed project.

Sharon, I will answer one more and then we will wrap up.

>> SHARON BURNEY: Sounds good. Any additional questions, we will try to answer as many that were on the document as possible, and they will be uploaded hopefully by tomorrow no later than Friday on the website. And you can always send us emails at recordings at risk at CLIR dot org.

>> ALYSON POPE:, The last one, can a nonprofit cultural memory organization work with a service provider that is an academic institution/library, and the answer to that is yes, as long as they are completely distinct organizations. As long as they are separate from you, then that would not count as in-house digitization.

If they are a partner organization and they are affiliated with the project, then you are looking at an instance of in-house digitization, and we would want you to look for an external vendor.

>>   Okay, unfortunately we are out of time. But we will try to get to as many of these questions as possible in the next day or two. And we look forward to hopefully seeing you again for the Q&A. And I want to remind you one more time that if you have any further questions or need more clarification, just send us an email to recordings at risk at CLIR dot org. Thank you, have a nice day.

>> ALYSON POPE: Thank you.