1
00:00:06.150 --> 00:00:16.119
Sharon Burney: Hello, everyone, and welcome to the applicant Q and A webinar for the eleventh call of Recordings at Risk. We're really glad that you could join us today.

2
00:00:18.680 --> 00:00:20.390
Sharon Burney: Our time together

3
00:00:20.400 --> 00:00:30.120
Sharon Burney: will be filled with your questions. But we did have just a few slides to share. We want to begin with an overview and a few reminders to our platform.

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00:00:30.910 --> 00:00:40.510
Sharon Burney: A live transcript is being generated if you'd like to utilize it. To turn on this feature, click the "CC Live Transcript" button at the bottom of your Zoom window.

5
00:00:40.930 --> 00:00:48.319
Sharon Burney: Attendees will be muted throughout the presentation. However, you're welcome to use chat for general introductions and conversation.

6
00:00:48.360 --> 00:01:04.999
Sharon Burney: 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".

7
00:01:05.150 --> 00:01:09.000
Sharon Burney: We ask that you use the separate Q&A box to ask questions..

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00:01:09.440 --> 00:01:19.110
Sharon Burney: This can be opened the same way as the chat box. Because we have limited time together, please feel free to follow along with questions as they come in, and "upvote"

9
00:01:19.350 --> 00:01:31.690
Sharon Burney: them to let us know that it would be helpful to you to have them answered live. We will do our best to answer all of the questions live, but we will also share responses to all questions alongside the recording.

10
00:01:31.800 --> 00:01:40.490
Sharon Burney: And speaking of recording, the session recording and transcript will be made available on the "Apply for an Award" page of our website following the event.

11
00:01:41.130 --> 00:01:49.549
Sharon Burney: So in order for us to give a better experience for applicants we're going to do some polls. We'll do the first poll now.

12
00:02:12.290 --> 00:02:15.909
Sharon Burney: Are you guys able to see the poll and participate?

13
00:02:21.440 --> 00:02:31.149
Alyson Pope: It looks like we have a response from everyone. So we'll come back to a poll at the end of this session to see what we've managed to gain experience on.

14
00:02:40.430 --> 00:02:56.879
Alyson Pope: I'm Alyson Pope, and I'm joined today by my fellow program officer Sharon Burney. We also have Jane Larson and Jada Wright-Greene who are our program associates. We'll be answering all of your questions during our time together. We're also supported today by our colleague Louisa Kwasigroch.

15
00:03:08.680 --> 00:03:17.859
Jada Wright-Greene: Our work is accomplished by a relatively small staff of about 20 geographically distributed individuals with the greatest concentration living in the DC area.

16

00:03:17.890 --> 00:03:29.849
Jada Wright-Greene: The Grants Team is made up of myself, Sharon, Alyson, Jane, and supervised by Louisa. Together we administer our two active regaining programs from application to final report.

17
00:03:38.290 --> 00:03:58.970
Jane Larson (she/her): 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 unceded land of many Indigenous peoples. We recognize the longstanding history that has brought us to reside on this land, and we seek to have greater understanding of our place within that colonial history.

18
00:03:59.160 --> 00:04:06.710
Jane Larson (she/her): We denounce any acts of terrorism, colonialism, and environmental disregard both past and present.

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00:04:07.030 --> 00:04:15.169
Jane Larson (she/her): In particular, we would like to respectfully acknowledge and recognize the original and current caretakers of the land, water, and air where we live,

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00:04:15.210 --> 00:04:23.009
Jane Larson (she/her): all indigenous peoples and all of their ancestors and descendants. I am grateful to have the opportunity to live and work on their homelands

21
00:04:23.240 --> 00:04:32.029
Jane Larson (she/her): and ask you to join me in acknowledging all Indigenous communities, their elders both past and present, as well as future generations.

22
00:04:32.240 --> 00:04:43.290
Jane Larson (she/her): May this acknowledgement and our ongoing work demonstrate CLIR's commitment to beginning the process of working to dismantle the ongoing legacies of settler colonialism.

23

00:04:43.390 --> 00:04:50.210
Jane Larson (she/her): If you haven't done so already, we'd love for you to introduce yourself in the chat and share a land acknowledgment for the area where you live if you'd like.

24
00:04:55.330 --> 00:05:16.519
Sharon Burney: We've had a lot of questions about eligible materials, so we wanted to take a quick moment to highlight a few of the A/V formats that have come up recently. In sharing this, we want to re-emphasize that there is no definitive list of eligible materials - we continue to encounter unusual A/V formats that fit the priorities of this program.

25
00:05:16.820 --> 00:05:26.359
Sharon Burney: As you consider whether or not the materials you have on hand fit, remember that this program was designed to prioritize at-risk,

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00:05:26.440 --> 00:05:41.390
Sharon Burney: time-based analog materials for preservation through digitization. This program does not support file migration for previously digitized or born-digital materials. We continue to welcome your questions on this.

27
00:05:43.760 --> 00:05:54.190
Alyson Pope: The Rights, Ethics, and Re-Use section helps reviewers assess an applicant's understanding of the legal and ethical issues affecting access to the nominated content, and evaluate the proposed approach.

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00:05:54.470 --> 00:06:18.609
Alyson Pope: We require you to dedicate all *metadata* to the public domain under a Creative Commons waiver and to avoid imposing additional access restrictions on the reformatted recordings than what may already be in place for the source recordings. 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.

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00:06:19.300 --> 00:06:32.740

Alyson Pope: 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.

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00:06:33.320 --> 00:06:40.809
Alyson Pope: This includes restricting access to recordings that include personally identifiable information or culturally sensitive material.

31
00:06:44.240 --> 00:06:47.879
Alyson Pope: Now, we're going to start with our first question.

32
00:07:01.730 --> 00:07:12.410
Sharon Burney: Are Canadian indigenous institutions eligible to apply? Unfortunately, the RaR program is only open to

33
00:07:12.480 --> 00:07:34.219
Sharon Burney: nonprofit cultural heritage organizations within the US and its territories. So at this time, Recordings at Risk is not open to Canadian institutions and organizations. Our Digitizing Hidden Collections program, however, is so you might want to check that out if you have a chance.

34
00:07:37.290 --> 00:07:49.540
Alyson Pope: Can RaR be used to aid in recording lived experiences? RaR is strictly a digitization grant. It can only be used to digitize

35
00:07:50.100 --> 00:07:57.820
Alyson Pope: physical materials and is not intended for the creation of new materials or recordings.

36
00:08:02.380 --> 00:08:07.529
Sharon Burney: What are CLIR's requirements for making recordings accessible?

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00:08:07.580 --> 00:08:15.199
Sharon Burney: So and I think there's a follow up that might fit underneath this, too. So we do dedicate that all metadata

38
00:08:15.290 --> 00:08:23.350
Sharon Burney: is, it should be available to the public domain under Creative Commons waiver and

39
00:08:23.690 --> 00:08:31.640
Sharon Burney: what would happen is, once you finish, your metadata would be put into a spreadsheet that we you would

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00:08:32.260 --> 00:08:34.660
Sharon Burney: submit with your final proposal.

41
00:08:34.669 --> 00:08:44.780
Sharon Burney: We do understand, sometimes there are restrictions. As long as they're justified due to legal ethical concerns, they don't necessarily disadvantage you.

42
00:08:45.250 --> 00:09:07.229
Sharon Burney: And depending on what the subject matter is, it might be favorable with the review panel. So like, personally identifiable information. We have 2 IP reviewers who are on the review panel, who give their input as far as rights, ethics and reuse are concerned.

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00:09:07.360 --> 00:09:09.650
Sharon Burney: So there's that.

44
00:09:09.670 --> 00:09:13.879
Sharon Burney: So yes, you must make the metadata available to the public domain.

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00:09:14.160 --> 00:09:20.530

Sharon Burney: Yes. Also we understand that sometimes there's ethical concerns or rights restrictions

46
00:09:20.560 --> 00:09:29.410
Sharon Burney: when you apply. If you feel like that, might apply to your particular collections. Make sure you strongly justify that

47
00:09:29.470 --> 00:09:46.210
Sharon Burney: in your proposal, and as long as you have a takedown already in advance, ready, or you have justification for the reviewers to look at. Sometimes they'll say, Yeah, you're right. They can't make these things publicly

48
00:09:46.350 --> 00:09:49.130
Sharon Burney: available. And so there's that.

49
00:09:54.960 --> 00:10:01.800
Alyson Pope: So I'm going to skip down to Can grant funds be used for transporting recordings to a digitization vendor.

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00:10:02.010 --> 00:10:13.510
Alyson Pope: For example, could recordings be loaded in the PI's vehicle and delivered by the PI to the digitization vendor several US States away, and could grant funds be used for gas and hotel fees.

51
00:10:13.960 --> 00:10:20.669
Alyson Pope: Shipping to the vendor is an allowable cost.

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00:10:21.340 --> 00:10:27.529
Alyson Pope: The specifics of how you've described it is not necessarily the

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00:10:27.620 --> 00:10:34.979

Alyson Pope: the most frequently pursued option, but it can be something that you could do

54
00:10:35.110 --> 00:10:49.719
Alyson Pope: by the PI. You could also look into hiring a shipping service to transport the materials, but transporting to and from the vendor is an allowable cost within the grant.

55
00:10:53.180 --> 00:11:11.839
Sharon Burney: Yeah, to expand on that loop time. Sometimes the collections are in such fragile state that is important for you to hand deliver those, explain that clearly and justify that in your application, so that in your budget narrative, so that the reviewers understand why that's necessary.

56
00:11:12.370 --> 00:11:32.990
Sharon Burney: Letters of support. Can they come from board members? Can they come from individuals directly impacted, impacted by the media, i.e. those served by the organization via avenues? Yeah, your, your letters of support, so there'll be an institutional letter of support from

57
00:11:33.020 --> 00:11:53.200
Sharon Burney: your director, or your Dean, or your President, or whatever this is. We support this, and then you have the letters to support this. Substantiate the collections and and talk to it's broad appeal. And you want that to come from a variety of experts. It depends on what the subject matter is or the collections that you are.

58
00:11:53.200 --> 00:12:14.890
Sharon Burney: That you're nominating. Your nominated materials. Sometimes they may be professors. Sometimes they may be community organizations. It could be community leaders who do this research in this work, who can justify why this collection has broad appeal. And it's important for this to have to be digitized. So

59
00:12:15.120 --> 00:12:16.710
Sharon Burney: board members

60
00:12:18.960 --> 00:12:20.470
Sharon Burney: that's an iffy

61
00:12:20.560 --> 00:12:27.960
Sharon Burney: subject, I think, for the reviewers, because this is a highly competitive regranting program.

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00:12:28.290 --> 00:12:34.029
Sharon Burney: I would shy away from board members doing the letters of support because there might be some bias there.

63
00:12:34.140 --> 00:12:45.139
Sharon Burney: But a nice wide variety of communities and individuals within the communities that could speak to its broad appeal and representation.

64
00:12:49.900 --> 00:13:08.590
Alyson Pope: Can you define the difference between basic transcription and detailed transcription services. With my last application there was confusion among the reviewers whether the cost for transcription services was an allowable cost for content aside from indigenous or endangered language content. The program officer later said that basic transcription was allowable.

65
00:13:08.590 --> 00:13:29.039
Alyson Pope: I'm interested in hiring a transcriptionist for the purpose of access for hearing impaired for the content we would upload in a digital collections platform. Is this an allowable cost? I will qualify that as an allowable cost. To expand, Beth, we changed some of the program's requirements in the last cycle, cycle

66
00:13:29.040 --> 00:13:42.299
Alyson Pope: 10. This is the second cycle with broader permissions for this type of work that goes alongside the digitization, the processing and transcription and metadata work.

67
00:13:42.320 --> 00:13:47.020
Alyson Pope: I think kind of the balance that the review panel is looking to see

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00:13:47.460 --> 00:13:57.300
Alyson Pope: applicants strike is is that the bulk of the cost? So at up to half of the $50,000, if you did a full grant

69
00:13:57.530 --> 00:14:05.530
Alyson Pope: if you applied for the full award amount. We would want to see that be going towards digitization. And we would want to see, kind of, the

70
00:14:06.040 --> 00:14:26.649
Alyson Pope: processing, metadata, transcription, translation activities be covered within the other half, at max, of cost. So I think that can kind of tell you about how deep you can go into the transcription based on what the costs would be comparable to the overall proposal costs that you're asking for.

71
00:14:29.280 --> 00:14:54.569
Sharon Burney: Are small projects considered? It depends on what you're calling a small project. The minimum ask is, for the grant is 10,000 to $50,000. So the most the least you can ask for for funding is $10,000. So highly competitive program. We want the materials nominated have to be at risk. They have to have broad appeal.

72
00:14:54.570 --> 00:15:01.369
Sharon Burney: But yeah, we have funded smaller projects for sure. As long as you can substantiate

73
00:15:02.090 --> 00:15:07.740
Sharon Burney: the the risk factor of the projects, of the broad, the broad appeal

74
00:15:07.850 --> 00:15:22.140

Sharon Burney: and the importance of it. It's…more than fine. We have done small to very large projects. And and we understand that the Recordings at Risk is a smaller grant. It's primarily focused to help

75
00:15:22.320 --> 00:15:34.960
Sharon Burney: organizations, institutions constrained with funds to digitize rare and unique materials that are at risk of being lost forever. So yes, small projects are welcome.

76
00:15:39.960 --> 00:15:51.270
Alyson Pope: I didn't see EIAJ ½" open reel videotape, which is a popular 70s format, on your format list.

77
00:15:51.320 --> 00:16:00.259
Alyson Pope: The format list is not exhaustive, but any form of open reel videotape would be an acceptable format for the program.

78
00:16:14.150 --> 00:16:17.330
Alyson Pope: I'm going to grab another one really quick, because that was an easy one.

79
00:16:18.250 --> 00:16:29.690
Alyson Pope: Is it required to have more than one vendor for digitizing our 16 mm film collection. We have one vendor we regularly use. You are not required

80
00:16:29.690 --> 00:16:53.680
Alyson Pope: to use more than one vendor for digitizing your collection. You may want to seek out a couple of other quotes in order to justify the vendor that you're choosing, and explain to the panel why you're choosing them specific to this work. Particularly if they've done previous work of the same nature for you.

81
00:16:53.680 --> 00:17:07.639

Alyson Pope: That could be one part of that explanation, but there isn't any, we don't require you to use specific vendors of our choosing, and we don't require you to use more than one.

82
00:17:14.700 --> 00:17:25.190
Sharon Burney: Sorry. Try to get these all in. If it were to grant money. Can we shuffle around how the money is spent? If the budget allocated for preservation is unused.

83
00:17:25.829 --> 00:17:48.739
Sharon Burney: So these projects are meant to be one year projects. You will submit your budget detail that will account for the funding and the amount of money that you're gonna spend. Sometimes what happens is, you'll find out some of your materials, or the vendor may end up, not able to preserve or have, you might have duplicate

84
00:17:48.910 --> 00:18:01.240
Sharon Burney: materials in your collections that you didn't realize were duplicates. And there may be more money left in that instance. You can do what's called a grant modification request,

85
00:18:01.270 --> 00:18:05.749
Sharon Burney: and you'll ask to reallocate funds. So say your vendor funding was off.

86
00:18:05.970 --> 00:18:27.700
Sharon Burney: by, and you save $3,000, and you want to put that towards something else in your budget. You would send in a grant modification request. You would justify why you want to spend the money and where it's going. Then for the most part, we typically say yes, as long as it is something that is allowable costs according to our our guidelines,

87
00:18:27.720 --> 00:18:31.080
Sharon Burney: and you're not taking money away from staffing.

88
00:18:31.290 --> 00:18:40.849

Sharon Burney: So yes, you can do a grant modification request. If awarded funding within your within your project, before your project deadline.

89
00:18:45.570 --> 00:19:03.640
Alyson Pope: How and where can you register to provide the AV services to the participating nonprofit organizations? We do not have a list that we maintain, and we do not advocate the use of any particular AV service or vendor because

90
00:19:03.840 --> 00:19:17.080
Alyson Pope: we would like to remain objective as the award, as the awarding foundation, to allow the awardees to make the choices best,

91
00:19:17.270 --> 00:19:35.530
Alyson Pope: that best fit their project, and we also don't want to be seen as promoting certain vendors over others. So we don't maintain a vendor list of that sort that we require our grantees to use.

92
00:19:37.950 --> 00:19:52.720
Sharon Burney: Can you discuss the copyright requirements? Do institutions need to have full copyright rights to be eligible? So we do have a a requirement that all materials are owned and held

93
00:19:52.800 --> 00:19:55.600
Sharon Burney: by the applicant organization.

94
00:19:55.780 --> 00:20:06.340
Sharon Burney: And and we want you to have a handle on the copyright as we talked about in briefly in our slides before

95
00:20:06.410 --> 00:20:21.710
Sharon Burney: when it came to rights, ethics, and reuse, we have 2 IP reviewers who will be reviewing each application to know that you have an understanding of the rights,

ethics, and reuse concerns that there may be with the materials that you're nominating for digitization.

96
00:20:21.870 --> 00:20:25.649
Sharon Burney: That there are no known

97
00:20:26.240 --> 00:20:33.090
Sharon Burney: copyright issues. If there are, that you have a takedown practice or plan in place,

98
00:20:33.150 --> 00:20:36.889
Sharon Burney: and that you can execute it. And

99
00:20:37.110 --> 00:20:44.729
Sharon Burney: because the the purpose of this program is to create the metadata to make it free for public domain.

100
00:20:44.740 --> 00:21:03.289
Sharon Burney: And so if if that can't happen, then that won't make it a viable, your application won't be as competitive as other applicants. However, if you have a plan, you understand what the rights issues are, and you have a plan to address them, and you could explain that carefully in your

101
00:21:03.350 --> 00:21:10.090
Sharon Burney: rights ethics and reuse area of the application a lot of times the reviewers will

102
00:21:10.240 --> 00:21:13.290
Sharon Burney: will see it as competitive and pass it through.

103
00:21:13.870 --> 00:21:26.250

Sharon Burney: If you have more specific questions about that, send us an email at Recordings at Risk and we can give you more detail. It's really highly contingent about what the materials are which issues, specifically are.

104
00:21:28.980 --> 00:21:53.209
Alyson Pope: Can we create metadata outside of the one year limit if our project is very large or does it need to be wrapped up within one year. So the deliverables for this grant will need to be wrapped up in one year, so that would include the digitization and the creation of basic metadata. If you want to enhance that metadata or perform other kind of processing after the fact that you do not include

105
00:21:53.210 --> 00:22:02.619
Alyson Pope: as a deliverable within the grant, that is something that you could work on once the project is finished. But it's not something that could be achieved with

106
00:22:02.830 --> 00:22:21.130
Alyson Pope: funds from the grant award unless it happened within the time span of the grant. So you can't use funds after the grant end date to continue to do that work. So we're really looking for projects that can be wrapped up within one year, and we wanna see all of

107
00:22:21.160 --> 00:22:27.679
Alyson Pope: our deliverables that are stated in the proposal to be fully complete by the time the project is closed.

108
00:22:28.340 --> 00:22:53.169
Sharon Burney: I'm gonna answer this 1, too, because that's a part of that final reporting process. Can you please further explain or give an example of the publicly shared metadata required. If awarded so once your project ends, you will have 3 months to submit your final report. In your final report, you'll have a few requirements. One will be the budget detail, the budget narrative, the project summary,

109
00:22:53.170 --> 00:23:01.580

Sharon Burney: any issues. And what happened with the project explanations. And another important factor of that is what we call the file manifest.

110
00:23:01.580 --> 00:23:13.009
Sharon Burney: And what you will do is you will submit, it's an excel spreadsheet that you will submit at the end. That will have a link, the description and a link

111
00:23:13.170 --> 00:23:15.140
Sharon Burney: to the

112
00:23:15.180 --> 00:23:31.380
Sharon Burney: digitized materials and materials that you digitize, and where we can access that, and we'll do a checksum on that, and we'll randomly pick a few of the links and see if they're publicly available. And they work. And that's the manifest that we ask you to create

113
00:23:31.390 --> 00:23:35.900
Sharon Burney: of all of the items that you proposed in your original document.

114
00:23:36.110 --> 00:23:48.599
Sharon Burney: These are, these are the collections that we say we're going to digitize. Here are the files. And here is what the vendor created. And we created this file manifest to reflect the digitized materials.

115
00:23:48.730 --> 00:23:54.859
Sharon Burney: And do we have an example of that Alyson that we can share with them if they email us?

116
00:23:55.280 --> 00:24:07.589
Alyson Pope: Yeah. yeah. So if you email us at recordingsatrisk@clir.org. We can send you an example of what one looks like. We also have, if you go to the Recordings at Risk, Apply for an Award, or, I'm sorry,

117
00:24:07.720 --> 00:24:09.919
Alyson Pope: [Manage an Award](#) page.

118
00:24:10.080 --> 00:24:29.410
Alyson Pope: We have a template for that. It's on the [Manage an Award](#) page, because it's really more used by awardees than applicants. But if you want to go to that page, you can look at the file manifest template and see the instructions within the template, and what particular information we're looking for there?

119
00:24:31.650 --> 00:24:40.649
Alyson Pope: If we haven't done so already, can we describe what kind of substantiation is necessary for demonstrating that materials are at risk.

120
00:24:40.680 --> 00:25:07.349
Alyson Pope: Generally we're dealing with formats that the panel is already aware of as being at risk formats, a lot of these older legacy physical media formats are just like widely regarded as being at risk. So what we do include within the application is you have the space to talk about the collection. Make your argument for digitization.

121
00:25:07.350 --> 00:25:18.869
And we also have representative samples. So that's a place where you can take some pictures of the content that you want to digitize. So if you do, you have materials that are in

122
00:25:19.280 --> 00:25:31.650
Alyson Pope: really poor shape, or being kept in really not adequate storage, the representative samples can be a place that you can illustrate that visually to the panel.

123
00:25:31.750 --> 00:25:39.010
Alyson Pope: But I do want to say, and this can sound kind of, like, counterintuitive,

124
00:25:39.020 --> 00:25:46.899

Alyson Pope: but as much as the panel is concerned with risk, there can also be an argument made

125
00:25:46.900 --> 00:26:11.049
Alyson Pope: for materials that are still in decently good condition on these at risk formats. Because you're making an argument for digitization now, and the argument can partially be that you need to do this before the the condition of the materials degrades to a point that you cannot, so don't necessarily feel like you don't have

126
00:26:11.050 --> 00:26:33.910
Alyson Pope: the right kind of project, or you're or you're not the right kind of applicant if your materials are not in horrible condition. And you can't prove that that they're like going to crumble away tomorrow. That's not exactly what we're trying to pinpoint when we talk about at risk. So generally, if it's on one of those legacy formats that's already like step one of being understood by the panel.

127
00:26:33.910 --> 00:26:43.700
Alyson Pope: And then you can talk more about the condition and show the condition. But you can go either way with making the argument for why it needs to happen now.

128
00:26:46.850 --> 00:27:15.229
Sharon Burney: Can you? What is the rationale behind, not allowing for in-house digitization. We require you to work with an external vendor because the Recordings at Risk program was designed to serve the needs of organizations that don't have access to onsite facilities and don't necessarily have local expertise to support the digital reformatting of audio and audio visual

129
00:27:15.330 --> 00:27:19.899
Sharon Burney: recordings. And that was the primary focus of this. And that's why.

130
00:27:25.690 --> 00:27:46.319
Alyson Pope: I work on the back end. Does this grant cover indirect costs? And if yes, what is the rate. Do you cover salary for the PI and grad students? Tuition financial aid, etc. I was looking for a budget template. And there's a follow up that indicates that

someone read that you do not cover indirect costs. Is there a form that includes what you do cover?

131
00:27:46.380 --> 00:28:09.110
Alyson Pope: So CLIR does not cover indirect costs period. That is our overarching policy for both of our grant programs. If you go to our [Apply for an Award](#) page, you can find our Application Guidelines. Our Application Guidelines have an extensive budget appendix. The budget appendix covers both allowable and disallowed costs.

132
00:28:09.370 --> 00:28:22.720
Alyson Pope: So you can check that out for a more full and thorough explanation of what is and is not allowable. Since we require you use an outside vendor, we don't typically expect to see a ton of

133
00:28:22.720 --> 00:28:47.519
Alyson Pope: salary and grad student cost, etc., within these budgets, because the digitization is not happening in your institution. But we do recognize that you may need a project manager. You may have people doing transcription, other forms of metadata creation that you would want to include that within the budget lines, and those salaries and their related fringe would be acceptable.

134
00:28:47.890 --> 00:29:11.710
Alyson Pope: So if you go to the Application Guidelines, you can see allowable costs, disallowed costs, and there's also a link within the Application Guidelines to our budget template. So you can download our budget template. We also have a budget narrative template in there as well. If you want that, you don't, you are required to use our budget template. You are not required to use our budget narrative template.

135
00:29:11.710 --> 00:29:19.689
Alyson Pope: But they kind of complement each other well, and can help further, I think, elucidate the limits of what can and cannot be covered.

136
00:29:20.820 --> 00:29:41.659

Sharon Burney: Don't think this one was answered. Is it required to have more than one vendor for digitizing our 16 film collection. We have one vendor we regularly use. No, it's not required to have more than one vendor the vendor selection, and we have a guideline for choosing vendors that's included on our [Apply for an Award](#) page.

137
00:29:41.660 --> 00:30:04.439
Sharon Burney: The vendor selection is always gonna be determinant by your location, the type of materials that you have the use. That is, in what makes sense. As you saw earlier, somebody needs to deliver there. They may need to deliver their digitization to a specific vendor that specializes. Maybe in 16 you might need somebody who, you know is heavy

138
00:30:04.440 --> 00:30:25.780
Sharon Burney: heavy on a contingent on a certain line. Sometimes it might be the higher cost on one. We don't necessarily, it's not chosen by what is the least expensive. It's what fit your collections and your nominated materials. Specifically so. Of course you can use one vendor.

139
00:30:29.850 --> 00:30:59.180
Alyson Pope: I see that DPX is the preferred file format for film. The vendor has told us about a fairly recent development of the RAWCooked program that creates lossless FFv1 that is reversible to DPX, but the FFv1 are smaller files which makes the project more sustainable regarding digital preservation in the future. We have done research on this format, and it is currently used by some large institutions. Is it allowable, is it allowable to

140
00:30:59.210 --> 00:31:05.759
Alyson Pope: use a different preservation format than what is in the technical recommendations if we can justify it?

141
00:31:05.920 --> 00:31:30.559
Alyson Pope: The short answer is, yes. We are program officers. We administrate and run these grant programs. None of us are technical experts in digitization anymore. But our review panel is a mixed panel, and we have specific technical experts on that panel, and those are practitioners in the field daily. So if you want to use a file

142
00:31:30.560 --> 00:31:43.579
Alyson Pope: format outside of the technical recommendations, just justify the reason why, within the application, and the technical experts on the review panel should be aware of that format

143
00:31:43.750 --> 00:31:51.640
Alyson Pope: more than any of us, and can make the judgment of whether it is appropriate to be used in this case.

144
00:31:53.530 --> 00:32:09.469
Sharon Burney: Bob Freeman, from the Birmingham Black Radio Museum, concerned with the digitization of approximately 1,000 78 rpm recordings, mostly R&B and jazz recordings, many of which have not been preserved before. Is that an eligible project?

145
00:32:09.770 --> 00:32:25.399
Sharon Burney: So far it sounds like your your organization is eligible. As long as it's a nonprofit cultural heritage organization, which is, sounds like it is. The 1,000 78 rpm recordings,

146
00:32:25.410 --> 00:32:42.130
Sharon Burney: materials qualify. My only concern would be, is this mostly R&B and jazz recordings, and the copyright may be an issue. So you would have to definitely once again. This is an example of where you would have to

147
00:32:42.530 --> 00:32:45.099
Sharon Burney: reflect to the review panel

148
00:32:45.210 --> 00:32:59.090
Sharon Burney: why, there would be no rights, ethics, and reuse issues with you sharing these publicly the concern would be attached to the copyright of the late record labels. And so

149
00:33:00.720 --> 00:33:13.509
Sharon Burney: explaining that, or justifying that in your application to the review panel that you don't see any copyright issues with the record labels might be problematic,

150
00:33:13.530 --> 00:33:27.860
Sharon Burney: and that may make yours not as competitive as others who have open rights to their nominated materials. But I, you know, not knowing what the materials are, or if they're all what those concerns are,

151
00:33:27.940 --> 00:33:32.040
Sharon Burney: I can't give an expanded answer past that.

152
00:33:35.980 --> 00:33:52.350
Alyson Pope: What forms of risk is CLIR comfortable with regarding collections. A set of films has been judged internally to be significant history, historically and culturally, however, they are highly deteriorated and require conservation. Treatment prior to digitization may not be successful.

153
00:33:52.410 --> 00:34:09.750
Alyson Pope: Would CLIR, be willing to support a collection with such risk. This would largely be in the hands of the review panel. I would advocate for including extensive information about the state of the materials, and additionally, I would have,

154
00:34:09.850 --> 00:34:16.029
Alyson Pope: you're gonna be using a specialized vendor's services, I would assume, to

155
00:34:16.060 --> 00:34:29.959
Alyson Pope: make the most likely case that you are able to get to a point of treatment that these materials can be digitized. So I would make sure that you're using a really good vendor so that the panel can

156
00:34:30.199 --> 00:34:49.940

Alyson Pope: be aware of that, and I would also, if you have any communication from the vendor regarding the conservation treatment, I would include that as well, and explain as much as you can about the state of the collection now, and what the real level of risk is.

157
00:34:59.120 --> 00:35:06.519
Sharon Burney: Let's see a follow up on the in-house facilities. Our school does have in-house facilities for digitization,

158
00:35:06.570 --> 00:35:15.630
Sharon Burney: but we would have to pay for the use of the lab time. We would have to pay graduate students. Would this be allowed? That's a tricky question.

159
00:35:16.510 --> 00:35:27.209
Sharon Burney: we definitely have a policy that you have to use an external vendor, and I don't see that that would qualify as an external vendor

160
00:35:27.360 --> 00:35:32.370
Sharon Burney: And if you could provide more,

161
00:35:32.540 --> 00:35:39.599
Sharon Burney: if you'd like to provide more information in an email to us, let us know what organization you're at,

162
00:35:40.080 --> 00:35:48.760
Sharon Burney: what in-house facility you're interested in using, we could probably give you a better answer. So just email us at

163
00:35:48.990 --> 00:35:50.340
Sharon Burney: recordingsatrisk@clir.org.

164
00:35:52.070 --> 00:35:59.639

Sharon Burney: But off the top of my head that would be a no, but there may be some information that we're missing that gives us a second look.

165
00:36:04.030 --> 00:36:12.640
Alyson Pope: Can you speak to digital preservation requirements? So the application requires a digital preservation plan.

166
00:36:12.810 --> 00:36:15.320
Alyson Pope: We want to know

167
00:36:15.570 --> 00:36:28.970
Alyson Pope: how, when, and where preservation tasks will take place and who will be responsible for them? We're interested in knowing about the creation of multiple copies of digital files.

168
00:36:28.970 --> 00:36:57.639
Alyson Pope: A master, backup, or some kind of deep archive backup file types, encoding and other technical specifications in the files, we want to see regularly scheduled fixity checks. Anything regarding the periodic migration of data to new storage systems or media and any like related metadata creation that goes along with that. So that's what we'll expect to see within the application. And then, after the fact,

169
00:36:57.640 --> 00:37:14.620
Alyson Pope: we do use the file manifests through a bespoke software system we've built called the IP Monitor. So we will run the file manifests through the IP Monitor every year as a kind of an aggregated process, and that allows us to see

170
00:37:14.620 --> 00:37:32.449
Alyson Pope: when files disappear, and why they disappear. So we are looking for the continued presence of the files beyond just the initial creation. We will be monitoring that moving forward. And it won't be something that simply ends with the end of the grant term.

171

00:37:43.900 --> 00:37:58.290
Sharon Burney: Would video editing be an allowable cost? For example, we have several VHS tapes totaling 16 hours of footage. documenting a single blacksmithing workshop. An edited shorter version would be much more

172
00:37:58.400 --> 00:38:01.129
Sharon Burney: accessible to most audiences.

173
00:38:01.570 --> 00:38:11.380
Sharon Burney: We don't typically do the reformatting that, we allow is primarily for the fragile and obsolete

174
00:38:11.530 --> 00:38:26.239
Sharon Burney: that it's gonna require professional intervention to reformat and prepare it. So we do allow for some reformatting just to sustain it for the

175
00:38:26.380 --> 00:38:37.449
Sharon Burney: vendor to be able to handle this processing. But editing your videos down to determine what part of the materials would not be, part of that that would be funded.

176
00:38:43.740 --> 00:39:12.959
Alyson Pope: Can costs for descriptive cataloging, for better discovery and access, be included in the grant budget. Yeah, that goes along with some of the other costs we've been talking about today related to, not the digitization directly, but the activities that will happen around the digitization to fully process materials and make them discoverable and accessible. So yes, that would be something that could be included. We just expect to see that be less than half of the total

177
00:39:13.180 --> 00:39:14.980
Alyson Pope: grant request.

178
00:39:22.950 --> 00:39:27.929

Sharon Burney: Think this is an expansion of some of the conversation we've had around copyright and making things.

179
00:39:28.240 --> 00:39:40.939
Sharon Burney: Can you explain rights requirements regarding deeds of transfer, especially with respect to the transfer creative right? So sometimes we have people who have nominated materials, who had the deed of transfer to explain. We do own this

180
00:39:41.010 --> 00:39:56.890
Sharon Burney: collection, and we have the deed, and they upload that in the application of the upload. Other documents. Refer to it in your rights ethics and reuse statement. Explain what it, explain and justify clearly

181
00:39:56.910 --> 00:40:27.110
Sharon Burney: what you understand the copyright to be and the rights, ethics to be surrounding your nominated materials and say we have the, we have a copy of a transfer of deed, and it is attached in the other document section. Make sure you upload it, and the IP reviewers and the reviewers that are looking at it will then view those materials. They have to know that they're there. So refer to them in that area and then upload it in other documents, and that justification. If you have a justification of

182
00:40:27.110 --> 00:40:38.219
Sharon Burney: why these things can't be available to the public. We do own this, and this is why we have a takedown in place in case there are any issues with the rights ethics and reuse.

183
00:40:38.220 --> 00:40:51.190
Sharon Burney: If you can explain all of that to the, to the reviewers, then a lot of times. Just say, Yeah, I know there are some concerns, but they've addressed their concerns. They understand what the concerns are, and they have a plan in place

184
00:40:51.480 --> 00:40:54.139
Sharon Burney: to address those when they come up or arise.

185
00:41:04.320 --> 00:41:30.149
Alyson Pope: Sorry if this has been covered, but does the public availability also need to be made available within the one year grant period? As a large institution with a fairly long backlog of items that need to be processed and normally takes months to get something into our digital collections public repository. It could be that metadata is made available first with actual AV files made available later. What is the deadline to have at least metadata available, if that is allowable.

186
00:41:30.300 --> 00:41:31.370
Alyson Pope: So

187
00:41:31.460 --> 00:41:48.779
Alyson Pope: we would like to have the ingest of the files done before the end of the grant period. We, so there's not a deadline to have at least metadata available. The deadline applies to all project deliverables.

188
00:41:48.950 --> 00:41:59.000
Alyson Pope: The one thing I think we've gotten into a little bit today is modifications. I know that, I believe Sharon was talking about reallocation modifications,

189
00:41:59.060 --> 00:42:11.569
Alyson Pope: but we do at times have projects that need a no-cost extension. The program can offer up to one 6-month, no-cost extension without having to go to Mellon for additional permission.

190
00:42:11.970 --> 00:42:20.520
Alyson Pope: I wouldn't necessarily aim to have an eighteen month project. We would like to see all deliverables

191
00:42:20.600 --> 00:42:49.320
Alyson Pope: fully completed within 12 months. But if you had everything digitized, you had all the metadata done, and you're just waiting on file ingest, that would be a reasonable, that would be a justifiable reason to ask for a no-cost extension towards the

end of the project, and that would likely be granted to give you that time to get that ingest done. If the bulk of everything else is already finished.

192
00:42:50.950 --> 00:43:12.270
Sharon Burney: I'm gonna answer this one, because this might appeal to a few questions that come in. Locus has recorded interviews with science fiction writers. Broad appeal has been mentioned several times, but do we need to select the authors who are famous enough to be mainstream, or known, or or of known historical importance in order to be considere?

193
00:43:12.450 --> 00:43:39.720
Sharon Burney: So this is a good time for us to go back over the application assessment criteria. Okay? Because we use it in the independent review panel, comprises scholars that have a variety of backgrounds and expertise and technology and digitization and digital provision, but also subject specific ones. Okay, and we pick our reviewers very carefully, and we assign them based on the materials nominated or the

194
00:43:39.720 --> 00:43:46.730
Sharon Burney: technical expertise required for it. But we require that the applications are if

195
00:43:46.790 --> 00:43:57.120
Sharon Burney: the 4 criteria for applications are one impact. So we wanna understand that the potential scholarly, the potential nominated materials have scholarly and public impact.

196
00:43:57.210 --> 00:43:59.949
Sharon Burney: We want to know the public impact of the project.

197
00:44:00.280 --> 00:44:30.240
Sharon Burney: Urgency, the urgency of the reformatting to avoid risk of loss, the potential for preservation, the viability of the workplan and deliverables for preserving the content over time. And then what is your approach to legal and ethical concerns

affecting access, so not necessarily the most popular ones. But this does it have broad scholarly and public impact. Does this subject, do the materials provide that?

198
00:44:30.390 --> 00:44:46.310
Sharon Burney: So no, not. It's not necessarily most important. You have to describe to them why your materials, or why these science fiction novels are important, and what the scholarly and public impact of sharing that is, and I hope that helps a few people.

199
00:44:50.180 --> 00:45:04.969
Alyson Pope: If my organization has the rights to the recordings, and we have and continue to monetize the collection, in addition to providing public access through broadcasts and rebroadcast, would we be required to provide public online access to digital files created.

200
00:45:05.990 --> 00:45:14.100
Alyson Pope: You would be required. But there is space for

201
00:45:14.470 --> 00:45:41.009
Alyson Pope: fees to be charged for commercial and or non-commercial use. I will say that the review panel tends to scrutinize those fees fairly heavily. And additionally, there can't be access restrictions on the access to the digital files that do not currently exist for the source collections,

202
00:45:41.230 --> 00:45:46.210
Alyson Pope: but there is no prohibition against charging

203
00:45:46.520 --> 00:46:00.249
Alyson Pope: commercial or non-commercial use fees as long as you fully explain that in the rights, ethics, and reuse section of the proposal and make a strong argument for why that is necessary.

204
00:46:06.240 --> 00:46:16.150

Sharon Burney: I think there's, are there required file formats we currently use due to memory constraints.

205
00:46:16.640 --> 00:46:27.509
Sharon Burney: No, I don't think there's a required file format that we have. We do have technical, we do have, and I'll drop the link in the chat.

206
00:46:28.460 --> 00:46:34.969
Sharon Burney: Oh, good! We do have, and this might be of benefit, we do have technical recommendations

207
00:46:35.220 --> 00:46:37.900
Sharon Burney: for the Recordings at Risk program.

208
00:46:38.200 --> 00:46:40.190
Sharon Burney: I will drop that there.

209
00:46:40.380 --> 00:46:42.070
Sharon Burney: That may be great to view.

210
00:46:43.710 --> 00:46:45.030
Sharon Burney: Hope that helps.

211
00:46:45.160 --> 00:47:06.170
Sharon Burney: But again, those are not required. Yeah, they're not required to see that you're using what works best for your project. Exactly. Also, this is another time for us to plug. We work really hard on our our [Apply for an Award](#) page to give you as many documents as possible to help you write a successful

212
00:47:06.270 --> 00:47:21.129
Sharon Burney: proposal. It's a very competitive program. So if your proposal does not get accepted, it does not mean you wrote a bad proposal. It does not mean you didn't

have a great project. If we could, we would fund everybody, but unfortunately we cannot.

213
00:47:21.320 --> 00:47:37.650
Sharon Burney: And so but we try to provide you with the guidelines. Resources, guidelines, templates. Please take the time to go and check out the [Apply for an Award](#) page so that you can see if there's

214
00:47:38.320 --> 00:47:42.849
Sharon Burney: templates or guidelines, or suggestions or examples

215
00:47:43.000 --> 00:47:45.460
Sharon Burney: that will be of use to you.

216
00:47:47.530 --> 00:47:49.650
Sharon Burney: It really is beneficial.

217
00:47:51.800 --> 00:48:17.769
Alyson Pope: We have a new question. We have an offer from a donor to match funds. So Recordings at Risk Funds, if received, would be used to digitize half the collection, and the funds from the donor would be used for the other half. Is this something we should mention in our proposal? I would mention cost, we would basically view this as like a cost share. And institutional cost shares should be, are encouraged to be, explained in the budget narrative.

218
00:48:17.770 --> 00:48:29.730
Alyson Pope: They can show that there is a buy in from the organization itself that goes above and beyond, whether they get the award funds or not. We just don't want to see,

219
00:48:29.740 --> 00:48:47.069
Alyson Pope: we don't want to see any of that information within the budget detail. So nothing in the line items that is coming from anywhere but the grant funds. But the

Budget narrative would be an appropriate place to talk about that, and it could be persuasive to review, to the review panel.

220
00:48:51.280 --> 00:48:53.760
Sharon Burney: Alyson, did you

221
00:48:54.010 --> 00:49:04.920
Sharon Burney: answer the legal justifications? Yeah, I think we did. I think it was a combination answer.

222
00:49:05.310 --> 00:49:17.020
Sharon Burney: But if you have more specific information that we didn't answer for that, whoever submitted that question email us at recordingsatrisk@clir.org so we can give you a more in-depth answer specific to your

223
00:49:17.210 --> 00:49:18.939
Sharon Burney: specific details.

224
00:49:28.370 --> 00:49:30.610
Sharon Burney: Any more questions?

225
00:49:34.190 --> 00:49:48.960
Sharon Burney: How often is the grant awarded? Great question. So this cycle is the second of three we have funding for. This is the eleventh call, and we have another call for the twelfth.

226
00:49:49.320 --> 00:49:52.660
Sharon Burney: That will be opening in the fall.

227
00:49:53.180 --> 00:50:04.410
Sharon Burney: We hope to have the decisions that applications, as you know, are due in April. And we hope to identify,

228
00:50:05.420 --> 00:50:12.109
Sharon Burney: to, to announce the awarded applicant from the cycle eleven by the end of July.

229
00:50:12.850 --> 00:50:18.689
Sharon Burney: Projects must start September first, and in the fall we will open up the next,

230
00:50:19.810 --> 00:50:20.640
Sharon Burney: 12

231
00:50:20.940 --> 00:50:23.799
Sharon Burney: in January. Thank you.

232
00:50:26.250 --> 00:50:41.509
Alyson Pope: Does the content need to be US-based? The organization needs to be US-based, and they need to own and hold the content. But the content does not need to be US-based. If you meet all those other requirements.

233
00:50:51.090 --> 00:50:55.869
Alyson Pope: It looks like that might be what we have for now, Sharon, did you want to run another poll?

234
00:50:58.310 --> 00:51:01.429
Sharon Burney: Jada? Can we roll the one? The second poll, please?

235
00:51:36.220 --> 00:51:38.310
Sharon Burney: So this

236
00:51:38.360 --> 00:52:04.550

Sharon Burney: looks like there's no more questions. Thank you for joining us today to learn about Recordings at Risk, and within the next few days or well give us a couple of weeks tops. We should have the slides, the transcript, the written answers for today's questions, and the recording of this session posted on the Apply for an Award page. If you have additional questions once again, you can always reach the CLIR Grants Team at recordingsatrisk@clir.org.

237
00:52:04.550 --> 00:52:18.969
Sharon Burney: And we are always monitoring the inbox. So we do our best to reply promptly as possible, don't forget your applications are due April seventeenth, and thank you for our interest. in our program and attending our session.

238
00:52:19.110 --> 00:52:25.610
Sharon Burney: We're gonna drop a survey for today's webinar. Now, if you can, Jada.

239
00:52:26.930 --> 00:52:41.640
Sharon Burney: This assists us in providing you the best experience possible in our webinar, so I would appreciate it if all of you could take the time to fill out the webinar survey. Thank you very much. Good luck and happy grant writing.