



Recordings at Risk

Cycle 8 Application Guidelines & Template

Carefully read the following guidelines and template before starting the application process. Additional information and resources are located on [the Applicant Resources page](#). Still have questions? Contact recordingsatrisk@clir.org. During the application period, CLIR accepts inquiries by email only.

All proposals must be submitted through the official [online application form](#).

To work on this in GoogleDocs, [create a personal, editable copy](#) (Google account required)

Those with AdobePro accounts may be able to draft responses in this file.

All proposals must be submitted through the online application form by
January 29, 2021 at 11:59 pm Eastern

Council on Library and Information Resources
2221 South Clark Street
Arlington, VA 22202
www.clir.org

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Introduction

What are the application guidelines and template?

This document serves as an instruction manual and--[if copied](#)--a collaborative workspace for preparing a *Recordings at Risk* application. The document walks applicants through each question in the application, providing information that should be covered in each response, space to draft responses prior to copying and pasting into the online application, and the rationale behind each question. Throughout, you will see template application prompts followed by:

Guidelines - The **Guidelines** provide additional detail to explain the requirements of each application section and question. In many instances, the **Guidelines** include specific details applicants should include in their responses.

Why we ask - The **Why we ask** passages offer additional background for each question, helping to show how it relates to the primary assessment criteria of the program, what reviewers are hoping to glean from an applicant's response, or how the submitted information will be used by CLIR.

How should I use the application guidelines and template?

Applicants should fill out the online application with the guidelines at hand and refer to them as they reflect on each question. The guidelines and template are provided as a [GoogleDoc](#) and [PDF](#) so that applicants may access the content in the most convenient way to them: online, downloaded, or printed for easy reference. The document can be navigated using the links and section headings in the [table of contents](#). All applications must be submitted through [the online application system](#).

Where can I find other resources to help plan my proposal?

[The Applicant Resources page](#) on the *Recordings at Risk* website includes short informational videos, sample proposals, a document library, and frequently asked questions. Applicants unfamiliar with the Survey Monkey Apply (SM Apply) system may wish to review [CLIR's Application System Instructions \(pdf\)](#). Other relevant resources are available on the [DLF Digitizing Special Formats wiki](#), including [a section on digitization service providers](#).

A Note on Icons

Hidden Collections Registry

CLIR's [Hidden Collections Registry](#) is an open discovery tool that highlights rare and unique library, archival, and museum collections. The registry includes information about collections nominated for the *Recordings at Risk* and *Hidden Collections* grant programs, as well as information contributed by independent sources. All collections nominated for reformatting through *Recordings at Risk*, whether selected for funding or not, will be automatically added to the registry.



Fields from the *Recordings at Risk* application that inform the registry are marked with the 'list' icon at left.

Document Uploads



Tasks from the *Recordings at Risk* application that require an uploaded document are marked with the 'up arrow' icon at left, are listed in the [Application Uploads section](#) of this document, and are included in [Appendix B: Application Checklist](#).

Online Application

The information below follows the order and layout of the [online application](#). Applicants work through the online application by completing “tasks” that appear as tabs in a left-hand menu; each tab is represented below in the Heading 2 format. The bulk of the application is contained in the [Application Form](#) tab. The Application Form is divided into several pages to help applicants complete it in a series of manageable steps. This document provides 1) what is included on each tab and page of the online application; 2) guidelines that may be useful to developing responses to each question; and 3) “Why we ask” explanations that provide further insight.

Note: All fields are required unless marked as “*Optional.*”

Eligibility Questions

Please check each statement below to confirm you have read and acknowledged the eligibility criteria.

Eligible applicants must be U.S. nonprofit academic, research, or cultural organizations.

Check to confirm

Please note that:

- Both the applicant institution and its collections must be located in the United States or an associated entity, e.g. the Commonwealth of Puerto Rico or American Samoa.
- Grants may be made to government units and their agencies or instrumentalities, provided that cultural heritage is the primary function of the unit and grant funds will be used for charitable purposes within the scope of the *Recordings at Risk* program. We recommend that government units wishing to apply for a *Recordings at Risk* grant contact the [CLIR Grants Team](#) to ascertain their eligibility.
- Indian tribes, Alaska native villages, regional corporations, and village corporations are eligible to apply for funding. For purposes of funding under this program, “Indian tribe” means any tribe, band, nation, or other organized group or community, including any Alaska native village, regional corporation, or village corporation (as defined in, or established pursuant to [the Alaska Native Claims Settlement Act \(43 U.S.C. 1601 et seq.\)](#)), which is recognized by the

Secretary of the Interior as eligible for the special programs and services provided by the United States to Indians because of their status as Indians. [A list of eligible entities](#) is available from the Bureau of Indian Affairs, except for the recognized Alaska native villages, regional corporations, and village corporations, which should refer to applicable provisions in the Alaska Native Claims Settlement Act, referenced above. Any tribal entities, including those not currently covered by the above description, are encouraged to contact the [CLIR Grants Team](#) to discuss questions of eligibility for this program.

Applicants must submit only one application per institution.

If two or more applications are received from an institution in one application cycle, CLIR will contact the institution to ask which application should be advanced to the review phase.

- Check to confirm

Applicants may request between \$10,000 and \$50,000 per project.

- Check to confirm

The grant may fund up to 100% of the direct costs of audio or audiovisual digital reformatting services to be provided by an external service provider.

- Check to confirm

Applicants must demonstrate a commitment to the long-term preservation of the digital files created through the project.

- Check to confirm

Applicants will agree to create appropriate descriptive and technical metadata for all content digitized through grant funds, and to dedicate this metadata to the public domain. Exceptions to this requirement will be made for culturally sensitive metadata. Please contact the [CLIR Grants Team](#) with any questions regarding exceptions to this requirement.

- Check to confirm

Applicants must explain the legal justification for their proposed activities and all legal and ethical constraints affecting potential access to and reuse of digitized content, and they must detail the terms and conditions under which access will be provided for the purposes of research.

Check to confirm

Application Form

The Application Form tab in SM Apply contains the bulk of the application contents and is 5 pages long. In the document below, page divisions are marked by headers such as “Application Form Page 1 of 5”. Before moving to the next page, the system will prompt you to “Save & Continue Editing.” You may navigate to other pages of the form by using the “Previous” and “Next” buttons at the bottom of each page. While you may upload files in any order (See [Application Uploads](#) section below), you must enter something for each required element of the application form to move to the next page (note: all fields are required unless marked “optional”). You may use filler content to continue navigation, but be sure to check all responses thoroughly prior to clicking “Mark as Complete.”

APPLICATION FORM PAGE 1 OF 5

SECTION 1. PROJECT SUMMARY

Applicant Institution (legal name) 

Use this space to draft response

Guidelines: Provide the full legal name of the organization applying for the grant. In the event this proposal is approved for funding, this institution will assume fiscal responsibility for the proposed project.

Note: Institutions may submit only one application for funding in any given cycle, regardless of the institution’s size. If two or more applications are received from an institution in one application cycle, CLIR will contact the institution to ask which application should be advanced to the review phase.

Applicant Institution (Colloquial name) *(optional)*

Use this space to draft response

Guidelines: Provide the most common name of the institution applying for the grant, if different from the legal name provided above.

Project Title. *Limit: 50 words* 

Use this space to draft response

Guidelines: A good project title is brief and includes language suggesting the subject matter of the source materials to be digitized. Titles of funded projects will be made available on the program's [funded projects website](#).

Project Summary. *Limit: 150 words.* 

Use this space to draft response

Guidelines: Write a paragraph-length summary of the proposed project that notes the nature of the source materials to be digitized, major activities to be undertaken during the project, and the significance of the project for scholarship.

Why we ask: This will be used for reference during review panel discussions. If the proposal is approved for funding, this summary will be posted on [CLIR's Funded Projects website](#) and may be used in other publicity related to the Recordings at Risk program.

Representative Image. *(Max. 10MB; .png, .jpg, and .jpeg format)*  

See [Representative Image](#) in the Application Uploads section for more detail.

If funded, may CLIR use the image uploaded as part of this proposal on CLIR's website and in program-related outreach?

Yes No

Guidelines: Tick "yes" or "no" to indicate whether CLIR may display the provided image on CLIR's website, in the Hidden Collections Registry, or in program outreach. CLIR staff will cite the holding institution if an

image is used in one of these ways. An applicant's response to the question will not affect the proposal's assessment in the competition for funding.

If yes, provide an appropriate citation for the image:

Use this space to draft response

What is the size of the request?

Applicants may request between \$10,000 and \$50,000 per project.

Use this space to draft response

Guidelines: Requests may range in size from a minimum of \$10,000 to a maximum of \$50,000. Requests for amounts outside this range are not eligible for consideration. **Be sure to verify that the figure entered here matches the figure listed in your budget documents** (described in [Section 8: Funding](#) and [Appendix A: Allowable and Disallowed Costs](#)).

Provide the proposed project length in whole months.

Projects must be between 3-12 months in length.

All project work must take place between May 1, 2021 and April 30, 2022.

Use this space to draft response

Guidelines:

- Projects must be between 3 and 12 months in length.
- Projects may begin as early as May 1, 2021 and as late as February 1, 2022.
- All projects must conclude by April 30, 2022.

Provide the proposed project start and end dates.

All projects should start on the **first** of the given month (e.g. 05/01/2021), and end on the **last day** of the given month (e.g., 04/30/2022) when the project closes.

(format MM/DD/YYYY)

Project Start:	<i>Use this space to draft response</i>
Project End:	<i>Use this space to draft response</i>

Letter of institutional support (Max. 10MB, .pdf format only) 

See [Letter of Institutional Support](#) in the Application Uploads section for more detail.

Resubmission?

- This application has been previously submitted for consideration.
- This application has not been previously submitted for consideration.

(Optional, Limit: 500 words) If this application is a resubmission to the Recordings at Risk program, explain what changes have been made in response to reviewer comments. If this proposal was adapted from an application to another CLIR grant program (i.e. Digitizing Hidden Collections), you may alternatively provide information about how you adapted the project to meet the requirements of *Recordings at Risk*.

Use this space to draft response

APPLICATION FORM PAGE 2 OF 5

SECTION 2. DESCRIPTION OF CONTENT

Description of materials. Limit: 300 words. 

Provide a description of the source recordings to be digitized. This should include:

- all available information about their provenance,
- their current arrangement,
- which catalogs, databases or finding aids include the materials (if any), and
- their current accessibility for public use (if any).

If applicable, provide URLs for any collection descriptions available online.

Use this space to draft response

Geographic scope. *Limit: 50 words.* 

Describe the range of geographic regions represented in the content of the recordings nominated for digitization. Do not describe the current or future location(s) of the original, source recordings.

Use this space to draft response

Date range of materials to be digitized. 

List your best estimate of the date range covered by the recordings, in whole years. Dates should be formatted as YYYY - YYYY (e.g., 1979 - 1985).

Use this space to draft response

Guidelines: Do not include historic dates that characterize the subject matter of the recordings if they are different from the dates the recordings were created. For example, if a nominated collection is a series of recordings from the 1980s of a scholar who studied the 1920s, the age range of the nominated materials would fall in the 1980s and not the 1920s.

Condition. *Limit: 300 words.*

- Describe the current condition and housing of the recordings, and the means by which their condition was assessed.
- Identify the individual(s) responsible for the assessment and approximately when the assessment took place.
- Describe any environmental provisions made for the long-term management of the source recordings.

If information relevant to condition and housing of the recordings is discussed elsewhere in the application, such as in a service provider's proposal, you may refer to the pertinent sections or uploaded documents rather than replicating that information, but ensure that each point enumerated above is covered in the proposal.

Use this space to draft response

Material quantity and type.

Enter quantities and types of recordings to be digitized in the proposed project. You may add up to ten different measurement/material types, but each individual item should be accounted for in only one category.

How many categories would you like to enter? (Choose from 1 to 10)

Material Type	<i>Use this space to draft response; copy and paste table as needed for drafting additional categories</i>
Other Format	
Amount of Material	
Unit of Measurement	
Additional Information	

Guidelines: Begin by selecting the total number of categories from the dropdown (between 1 and 10 are allowed) in order to generate data entry fields. Provide the following information for each category:

- **Material Type:** Select an audio, video, or film format from the Material Type dropdown. Options include: 16mm film, 35mm film, 8mm film, 8mm video, Aluminum disc, Audio Cassette, Betacam, Betamax, Digital Audio Tape (DAT), Mini DV, Open-reel audio tape, Other, Shellac/lacquer/vinyl disc, Super 8 film, U-Matic, VHS, Wax cylinder, Wire recording. If the desired format is not listed, select "Other."
- **Other Format:** If "Other" is selected as Material Type, enter the type of format in this field (this textbox will appear only if you have selected "Other" from the dropdown).
- **Amount of Material:** Provide a numerical value in this field
- **Unit of Measurement:** From the drop down menu, select either "Items" or "Recorded Hours" to qualify the Amount of Material in the field above.
- **Additional Information:** If necessary, use the "Additional Information" textbox to provide more detail about the

recordings, such as their brand, estimated length, number of sides, etc. This space can also be used to explain how the amount of material was estimated if exact amounts are unknown.

Note: Do **not** describe the same materials twice using two different units of measurement. Account for each item only once. Applicants are encouraged to combine similar material types together in their accounting. For example X-brand open-reel ¼" audio tapes and Y-brand ¼" open-reel audio tapes should be combined in the same category; the two brand names can be clarified in the "Additional Information" textbox.

Inventory of recordings to be digitized (*optional; .pdf, .xls, or .xlsx*) 

See [Inventory of recordings to be digitized](#) in the Application Uploads section for more detail.

APPLICATION FORM PAGE 3 OF 5

SECTION 3. SCHOLARLY AND PUBLIC IMPACT

Describe the impact of the proposed project on scholarship and the public. *Limit: 500 words.*

Address the importance of the recordings to teaching, research, and the creation of new knowledge, art, or experience.

Use this space to draft response

Guidelines: This part of the proposal should address the importance of the recordings to teaching, research, and the creation of new knowledge, art, or experience. It should not merely provide a more detailed description of the recordings than is given elsewhere in the application. In other words, this statement should go beyond asserting the significance of the subjects covered in the original recordings and instead explain how a scholar's or the public's understanding and experience of those subjects could be enriched or transformed through exposure to the recorded content.

Why we ask: Scholarly and public impact are [primary criteria](#) upon which applications to this program are assessed. CLIR instructs reviewers to prioritize projects that will either have a profound impact on a specific group of people or will have broad significance for a variety of disciplines and groups. Proposals nominating

content likely to have national or international import are generally more competitive than projects with narrow local or regional relevance, except in cases where content is culturally sensitive and narrow access is appropriate. In this question, review panelists expect applicants to provide compelling arguments for impact that include specific examples.

Letter(s) of scholarly support (Max. 10MB each, .pdf format only) 

See [Letter\(s\) of Support](#) in the Application Uploads section for more detail. No more than three (3) letters of scholarly support are permitted; at least one (1) letter of scholarly support is required.

SECTION 4. RISK ASSESSMENT

Explain the urgency of the proposed project in terms of the risk of loss of information recorded on the audio or audiovisual carrier.

Limit: 300 words.

Use this space to draft response

Why we ask: The purpose of the *Recordings at Risk* program is to help collecting institutions preserve highly significant time-based media at risk of loss due to media degradation and obsolescence, so this section gives applicants an opportunity to explain these risks, their strategic priorities for mitigating these risks, and how the proposed project advances those priorities. Other risk factors that may be taken into consideration by reviewers also include environmental factors, age or health of the originator of the content (e.g., the composer or oral historian), and/or access to native speakers of endangered languages.

SECTION 5. RIGHTS, ETHICS, AND RE-USE

Summarize all known rights, embargoes, and ethical or legal considerations pertinent to the nominated recordings and describe how this information will be communicated to future users. *Limit: 500 words.*

Explain how these issues will affect circulation of, access to, and/or re-use of the digital copies (including any plans to charge fees for commercial and/or non-commercial use or specific attribution requirements for re-use of digital copies created through this project). If personally or culturally sensitive information is present (or could potentially be present) within nominated recordings, describe how the institution will uphold

ethical and moral claims and the rights of interested individuals or communities.

Use this space to draft response

Why we ask: This statement will allow reviewers to assess applicants' understanding of the legal and ethical issues affecting the provision of access to the nominated content, as well as the appropriateness of the chosen methods and policies for providing access given those issues. Imposing reasonable limits on access to digitized recordings because of well-justified legal or ethical considerations will not disadvantage a proposal in this competition.

Tick to confirm:

- All parties to this proposal understand that as a condition of acceptance of any *Recordings at Risk* award from CLIR, all metadata created in the course of funded project activities must be dedicated to the public domain under a [CC0 Creative Commons waiver](#). Exceptions to this requirement will be made for culturally sensitive metadata.

- All parties to this proposal understand that as a condition of acceptance of any *Recordings at Risk* award from CLIR, recipient institutions must not claim additional rights or impose additional access fees or restrictions to the digital files created through the project beyond those already required by law or existing agreements pertaining to the source materials. Exceptions may be made for materials in the public domain without the express wishes of local, traditional, and indigenous source communities.

SECTION 6. PROJECT DESIGN

Describe the technical approach to be used for the digitization, metadata creation, ingest, and digital preservation activities to be undertaken during the project term. *Limit: 400 words.*

In cases where these details are covered elsewhere in the application, such as in a service provider's proposal, it is acceptable to reference that documentation rather than repeat the information.

Use this space to draft response

Why we ask: The viability of applicants' plans for the management and preservation of digital files created through proposed projects is one of the primary criteria for funding through this program. While the responsibility for some of these activities will rest with the external service provider working with the applicant, it is important for applicants to demonstrate to reviewers that they understand enough about how digital copies of the recordings will be created, described, and stored so that they are prepared to accept responsibility for maintaining them over time. [Technical Recommendations for CLIR's Recordings at Risk Program](#) includes guidance to consider in preparing this statement, the Project Plan, and accompanying Digital Preservation Plan.

Project Plan (Max. 2 pages, 10 MB, .pdf only) 

See [Project Plan](#) in the Application Uploads for more details.

Digital preservation plan (Max. 2 pages, 10MB, .pdf format only) 

See [Digital Preservation Plan](#) in the Application Uploads for more details.

List and describe all envisioned project deliverables.

Explain the means through which each deliverable will be made available and any applicable conditions or terms limiting their availability. *Limit: 300 words.*

Use this space to draft response

Guidelines:

- Describe all project deliverables and articulate your strategy for project-related outreach to scholars, professionals, and other communities of interest once the materials have been digitized.
- Explain the means through which the content will be made available for study and re-use, plans for connecting the content to related collections held elsewhere in your own and at other institutions, and any planned or potential future initiatives to be built upon this investment.

If applicable, list the name(s) and URL(s) of the catalogs/repositories/services through which the digitized files and/or associated metadata will be made available. (Optional)

How many names and URLs of catalogs/repositories/services would you like to add? (up to 10 permitted)

<i>Name</i>	<i>URL</i>
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Note: CLIR requires that all metadata created in the course of funded project activities must be dedicated to the public domain, except in cases where the information is culturally sensitive. All digital copies of recordings created through funded projects must also be made available in the manner described in the submitted proposal. Any limits on access to metadata and/or digital copies of recordings should be specifically and strongly justified in the proposal. For a project to be deemed complete, grant recipients must make both metadata and digital copies of recordings accessible in accordance with CLIR’s requirements and as described in the submitted proposal.

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SECTION 7. SERVICE PROVIDER INFORMATION

Address and contact information.

Provide the name, address, and contact information for the external service provider that has been selected to partner with the applicant institution. At least one vendor **must** be selected.

Only include the address and contact information for additional service providers if you are planning to work with multiple service providers on a single project. Providers considered but not selected should be listed under “Other service providers considered,” below.

Vendor Name:	<i>Use this space to draft response; copy and paste table as needed for drafting additional categories</i>
Vendor address:	
Vendor contact:	
Vendor phone:	
Vendor email:	

How many additional service providers would you like to add? (*optional*)
(Up to 5)

Guidelines: List the selected digitization service provider. If you plan to work with multiple service providers, include their addresses and contact information as well. This situation may occur, for instance, if an applicant nominates multiple media types, and the applicant cannot find a single service provider that can reformat them all. Do not include information from service providers contacted for quotes but not named as selected provider(s) in the proposal.

Other service providers considered but not selected. (*optional, up to 5*)

Vendor Name:	<i>Use this space to draft response</i>
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Guidelines: Include here the names of other providers contacted in the course of preparing the proposal but not selected to provide service. Use the “Rationale for service provider selection” section to explain why these providers were not selected. Upload quotes or proposals received from service providers in the [Service Provider Proposal\(s\)](#) or [Additional Information](#) sections, as appropriate.

Rationale for service provider selection.

Demonstrate that due diligence has been observed in selecting external service provider(s) that can perform technically competent and cost-effective digital reformatting. Discuss elements of the service provider proposal(s) that had a significant impact on your choice to select the provider(s) named in this application and compare these elements with the offerings of alternate service providers considered during project planning. **Note:** Make sure that there are no discrepancies between figures discussed in your rationale and in the [service provider proposal\(s\)](#) you will upload at the end of the application. *Limit: 300 words.*

<i>Use this space to draft response</i>

Guidelines:

- Applicants are strongly encouraged to read and provide prospective subcontractors with a copy of [CLIR’s Guidelines for Grants Involving Consultants or Subcontractors](#).

- In this section, applicants should explain why the selected provider(s) and services are appropriate for the specific materials nominated for digital reformatting.
- Generally, reviewers consider a past connection with a provider to be an insufficient justification for selection.
- If your institution has a policy against selecting a service provider prior to the award of grant funds, identify a tentative/provisional vendor for the purposes of preparing the grant application and budget and explain how institutional procedures and policies will govern making final selections in the event grant funds are awarded. **Applicants who do not specify a service provider, at least tentatively, or who do not provide documentation of the costs of the provider's services, will not be eligible for review.**

SECTION 8. FUNDING

Budget Documents

CLIR requires all applicants to complete and upload three budget documents:

- 1) [Budget Narrative](#) (No page limit, max. 10MB, .pdf format only.)
- 2) [Budget Detail](#) (must be submitted using [CLIR's Budget and Financial Report Form \(.xlsx\)](#)). (Max. 10MB, .xls or .xlsx format only)
- 3) [Service Provider Proposal\(s\)](#) (Max. 10MB, .pdf format only.) Submit a final proposal from the selected external service provider that supports the proposed costs. Applicants are *strongly encouraged* to include up to two additional service provider proposals.

See related sections in the [Application Uploads](#) section below for more information.

APPLICATION FORM PAGE 5 OF 5

SECTION 9. APPLICANT INFORMATION

Applicant Institution Address.

If this proposal is approved for funding, payment will be made to the organization named at the beginning of this application form and will be

issued via ACH deposit in coordination, via email, with the contact listed below. Checks may be issued upon request..

Payable to Institution Name:	<i>Use this space to draft response</i>
Department:	
Contact Name:	
Address:	
City:	
State:	
Zip Code:	
Contact Email:	

Proof of Nonprofit Status.

All applicants must provide proof of their nonprofit status.

The applicant organization's 9 digit Employer Identification Number (EIN; this number is also known as a Federal Tax Identification number) can be provided to quickly verify the nonprofit status.

Applicants that are **not** colleges, universities, or federally recognized tribal organizations must provide a copy of their [IRS determination letter](#) if the EIN is not available or is not accepted by SMAApply.

Federally recognized tribal organizations must provide documentation showing formal status as a Native American tribe.

How will proof of non-profit status be provided?

Based on your answer you will be prompted to provide this information once you have completed the application form.

- 9 digit Employer Identification Number
- IRS determination letter or other (to be [uploaded at the end](#)) 

NOTE: If SM Apply does not accept your 9 digit Employer Identification Number (EIN), select the IRS determination letter option and upload the appropriate documentation at the end. The

database of EINs is maintained by SM Apply and may not include all valid numbers.

Is the applicant a college, university, or federally recognized tribal organization?

- Yes
- No

If no, you will be prompted [to provide a Board/Trustee List](#) once you have completed the application form 

Principal Investigator(s) Contact Information.

Provide the contact information for the proposed project's Principal Investigator(s) (PIs). The primary PI, to be listed first, will take direct responsibility for completing the project, should funds be awarded. This person must be significantly involved with the project's direction and execution and will be responsible for submitting required narrative and financial reports to CLIR and for all other project-related communications with CLIR. Normally the primary PI is formally affiliated with the applicant organization.

Note: Applicants may propose up to three PIs for their projects. All applicants must assign at least one PI.

Salutation:	<i>Use this space to draft response; copy and paste table as needed for drafting additional categories</i>
First Name:	
Last Name:	
Title:	
Institution:	
Email:	
Address:	
City:	
State:	

Zip Code:	
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How many additional PIs would you like to propose? (0 to 2)

END OF APPLICATION FORM

After you complete all required elements of the “Application Form” tab, you will be prompted to “Mark as Complete.”

Application Uploads

File names: File naming conventions are included for each upload. In all instances, use the name of the applicant organization, removing square brackets and spaces, followed by the given description of the file.

For example:

“[Organization]_LetterInstitution” would be “UniversityOfCLIR_LetterInstitution”

Page limits: Any uploaded documents that exceed the specified page limit will be truncated during the technical review process prior to being shared with the Recordings at Risk review panel. Be sure to verify all documents prior to and after upload for any unexpected formatting changes.

To edit uploaded documents: Should changes be needed after a document is uploaded, click on the “...” icon to edit, preview, download, or remove the file.

Letter of Institutional Support.

Provide a letter from a head administrator affirming the organization’s support for the project, its readiness to undertake all outreach and preservation activities described in the proposal, and its recognition of the project’s fulfillment of the organization’s mission and current strategic goals. The letter must reaffirm the specific conditions under which the digital content created through the project will be preserved for the long term and made available for study and re-use, including the organization’s commitment to assert no new rights or introduce no restrictions except those already required by law, ethical considerations, and/or existing agreements pertaining to the source materials. Refer to the Application Guidelines, available on the [Applicant Resources page](#), for additional instructions.

- *Max 10MB, .pdf format only*
- **File naming:** [Organization]_LetterInstitution
- This supports the content in [SECTION 1: PROJECT SUMMARY](#)

Guidelines: Provide a letter from a head administrator at the applicant organization. The letter should address the following:

- the organization's support for the project,
- its readiness to undertake all outreach and preservation activities described in the proposal,
- its recognition that the project is consistent with the institution's mission and current strategic goals,
- the specific conditions under which the digital content created through the project will be preserved for the long term and made available for study and re-use, and
- the organization's commitment to assert no new rights or introduce no restrictions except those already required by law and/or existing agreements pertaining to the source materials.

Applicants are encouraged to provide letter writers with a copy of [CLIR's Guidelines for Authors of Letters of Support](#) when they request those letters.

Letter(s) of Support.

Provide at least one, and up to three, letters from individuals familiar with the material's content in support of the project, attesting to the potential impact of the proposed project. Refer to the Application Guidelines, available on the [Applicant Resources page](#), for additional instructions.

All applicants are limited to a maximum of three (3) letters of support, and additional letters will **not** be accepted as appendices.

- *Max. 10MB each, .pdf format only*
- **File naming:** [Organization]_LetterSupport_[LastName]
- This supports the content in [SECTION 3: SCHOLARLY AND PUBLIC IMPACT](#)

Guidelines: These letters must come from individuals knowledgeable about the source recordings to be digitized but may not come from those who would be directly affiliated with the project. Experts will normally be practicing researchers or others poised to use the digitized recordings in research, teaching, or the creation of new programs, experiences, or works. Applicants are required to provide at least one letter of support.

It is strongly recommended that applicants obtain the letter(s) of support from individuals working outside of the organization and, where possible, their local region, as reviewers generally look more favorably upon external letters as evidence of the project's value for

a broad range of communities. In cases where a project would have most relevance for one specific community, such as a local community or tribal organization, at least one letter attesting to the depth of the project's potential impact upon that community would be appropriate. Applicants are encouraged to provide letter writers with a copy of [CLIR's Guidelines for Authors of Letters of Support](#) when they request those letters.

Why we ask: Letters of support help reviewers understand the potential impact of a project and can underscore applicants' claims about why their project should be a priority for CLIR's program. Letters from authors who have plans to use the recordings to create new scholarship, creative works, journalism, teaching or learning resources, exhibitions, community programs, or other new experiences can be more persuasive than letters from authors without such plans, and two or three letters from authors with different perspectives can be more persuasive than a single letter from an author with a relatively narrow perspective of the value of a project for their work.

Inventory of recordings to be digitized (optional).

If one is available or can be created, provide an inventory of the recordings you propose to digitize, including a brief description of each recording, its condition, its estimated length, and any notes about known rights issues or anticipated restrictions that would affect access or re-use. Alternatively, applicants may provide an edited copy of one or more collection guides or finding aids with annotations that clarify which recordings from the collection(s) will be digitized.

- *File can be .pdf, .xls, or .xlsx*
- **File naming:** [Organization]_Inventory
- This supports the content in [SECTION 2: DESCRIPTION OF CONTENT](#)

Why we ask: This information will give reviewers a clear understanding of exactly what recordings will be digitized through the project and gives applicants the opportunity to supply information about the condition, length, or rights status of each recording. Applicants are advised to keep documentation as concise as possible while providing a clear picture of the recordings nominated for reformatting.

Project Plan

Upload a project plan that includes all major project activities and

deliverables, including a timeline with deliverable deadlines. Refer to the Application Guidelines, available on the [Applicant Resources page](#), for additional instructions.

- *Max. 2 pages, 10MB, .pdf format only*
- **File naming:** [Organization]_ProjectPlan
- This supports the contents in [SECTION 6: PROJECT DESIGN](#)

Guidelines: The timeline for the project should be as explicit as possible and identify:

- major activities to be undertaken during each stage of the proposed grant term,
- the parties who will participate in those activities, and
- deliverable deadlines.

Digital Preservation Plan

Describe in detail the processes and parties responsible for preserving the files created during the project and how preservation activities will be managed over time. Refer to the Application Guidelines, available on the [Applicant Resources page](#), for additional instructions.

- *Max. 2 pages, 10MB, .pdf format only*
- **File naming:** [Organization]_DigitalPreservation
- This supports the content in [SECTION 6: PROJECT DESIGN](#)

Guidelines: The digital preservation plan should address how, when, and where certain tasks will take place, and who will be responsible for them. Tasks include:

- the creation of multiple copies of digital files created through the project for the purposes of access and preservation,
- the file types, encoding, and other technical specifications of these files (See [Technical Recommendations for CLIR's Recordings at Risk Program](#) for suggestions),
- scheduled fixity checks,
- periodic migration of data to new storage systems or media, and
- any metadata creation that enables these activities.

Budget Narrative.

The Budget Narrative must describe and justify the cost assumptions for each category and line item in the [Budget and Financial Report form](#). For more information on completing this section, review [Section 8: Funding](#) as well as [Appendix A: Allowable and Disallowed Costs](#) in the Application Template and Guidelines available on the [Applicant Resources page](#).

Always be sure to reference the guidelines for the cycle to which you are applying.

- *No page limit, max. 10MB, .pdf format only*
- **File naming:** [Organization]_BudgetNarrative
- This supports the content in [SECTION 8: FUNDING](#)

Guidelines: The Narrative must include the following sections, unless marked optional or not applicable to your project:

- *Line items:* Explain the need for each budget line and the method(s) used to compute the projected costs. Any costs outside of those directly related to preservation reformatting by a qualified external service provider should be strongly justified (See [Appendix A](#)).
- *Cost share (optional):* Include any funds or in-kind support to be contributed by the applicant institution to the project. These funds should **not** be included in the Budget Detail. Note that cost share is not a requirement for funding through the *Recordings at Risk* program.
- *Grant management:* Briefly explain how the applicant institution would manage the grant funds if awarded.
- *Rationale for support:* Explain the applicant institution's need for external funding through this program, including any reasons that the activities described in the proposal cannot be supported by the institution itself.
- *Private foundations (if applicable):* Applicants whose organizations are private foundations must include a section in the budget narrative addressing the foundation's need for external funding support through this program. The rationale should identify the major funding sources of the organization and state the reasons the activities described in the proposal cannot be supported from these sources.

Additional narrative sections related to the budget may be included as necessary to provide the reviewers with appropriate context.

Budget Detail.

Provide a detailed budget. The Budget and Financial Report form must be submitted using CLIR's budget form, available on the [Applicant Resources page](#). More information on Allowable and Disallowed costs are in Appendix A of the Application Template and Guidelines which is on the [Applicant Resources page](#). Always be sure to reference the guidelines for

the cycle to which you are applying.

- Must follow [CLIR's Budget and Financial Report template \(.xlsx\)](#); max. 10MB, .xls or .xlsx format only
- **File naming:** [Organization]_BudgetDetail
- This supports the content in [SECTION 8: FUNDING](#)

Note: [CLIR's indirect cost policy](#) prohibits the funding of indirect costs.

Service Provider Proposal(s).

Provide a final proposal from the external service provider(s) you have selected that supports the proposed costs listed in the Budget Narrative and Budget Detail, as well as proposals from additional or alternative providers considered. Applicants are strongly encouraged to include proposals from multiple service providers. Up to three proposals may be submitted in this section, including the selected proposal. Additional proposals may optionally be submitted under [Additional Information](#).

- No page limit, max. 10MB, .pdf format only
- **File naming:** [Organization]_Service_[ProviderName]
- This supports the content in [SECTION 7. SERVICE PROVIDER INFORMATION](#) and [SECTION 8: FUNDING](#)

Guidelines: Applicants are strongly encouraged to read and provide prospective service providers with a copy of [CLIR's Guidelines for Grants Involving Consultants or Subcontractors](#).

If your institution has a policy against selecting a service provider prior to the award of grant funds, identify a tentative/provisional provider for the purposes of preparing the grant application and budget and explain how institutional procedures and policies will govern making final selections in the event grant funds are awarded. **Applicants who do not specify a service provider, at least tentatively, or who do not provide documentation from that provider of the costs of the services required for the project will not be eligible for review.**

Proof of Nonprofit Status.

If you indicated you will supply an IRS determination letter, this upload prompt will be visible at the end:

All applicants must provide proof of their nonprofit status.

This document must include the applicant institution's legal name and Employer Identification Number (EIN; this number is also known as a Federal Tax Identification Number).

Organizations that are **not** colleges, universities, or federally recognized tribal organizations must provide a copy of the applicant organization's IRS determination letter.

Federally recognized tribal organizations must provide documentation showing formal status as a Native American tribe.

- *No page limit, max. 10MB, .pdf format only*
- **File naming:** [Organization]_Nonprofit
- This supports the content in [SECTION 9: APPLICANT INFORMATION](#)

Board/Trustee List.

Any applicant organization that is **not** a college, university, or federally recognized tribal organization must upload a current list of the organization's board or trustee members. If possible, the list should be provided on the applicant organization's letterhead.

- *No page limit, max. 10MB, .pdf format only*
- **File naming:** [Organization]_BoardList
- This supports the content in [SECTION 9: APPLICANT INFORMATION](#)

Why we ask: All applicants to the *Recordings at Risk* program must be eligible non-profit organizations based in the United States or related territory. This upload requirement allows CLIR to affirm that the organization is a legitimate non-profit accountable to responsible advisors and to check for any undisclosed relationships to or interests in projects that board or trustee members may have.

Representative Image.

Upload an image to represent the project in the Hidden Collections Registry, on CLIR's website, or in program outreach. Refer to the Application Guidelines, available on the [Applicant Resources page](#), for additional instructions.

- *Max. 10MB; .png, .jpg, and .jpeg format allowed.*
- *The height and/or width of images should be a minimum of 600 pixels in the aspect ratio of your choosing.*
- **File naming:** [Organization]_Image
- This supports the content in [SECTION 1: PROJECT SUMMARY](#)

Guidelines: The image you select should represent the collections you are nominating for digitization. This may include, for example, a screen shot from a movie, an image of the creator, or a picture of the physical materials.

Why we ask: This image will be used to identify and promote the collection(s) on [CLIR's Hidden Collections Registry](#) and, if funded, may be used on the CLIR website and in program outreach. Examples of images used by past projects may be viewed by browsing the funded projects in the Registry.

Additional Information (optional)

Applicants may optionally include additional relevant appendices with this application, provided their relevance to the project is clear and their length is reasonable given anticipated heavy demands on review panelists' time. Follow a similar file naming convention as for other required uploads for any additional document uploads. For example, [Organization]_DonorAgreement.

Allowable appendices include:

- summary documentation of collection assessments,
- relevant accession documentation,
- donor agreements,
- photographs of selected source recordings nominated for reformatting,
- additional service provider proposals,
- audio or video samples of other previously reformatted recordings from the same collection as the nominated materials, or
- sample metadata records.

Note that all applicants are limited to a maximum of three letters of support (see [Section 3: Scholarly and Public Impact](#) and [Letter\(s\) of Support](#)), and additional letters will not be accepted as appendices. If you have questions about whether or not a particular type of documentation may be included as an appendix to your application, [contact program staff](#).

Guidelines: To upload appendices, go to the Additional Information section of the application. Click the Attach File button and then select a file to upload. After the progress bar fills to 100%, the uploaded file will be listed below. Click on the "... " icon to edit,

preview, download, or remove the file. Once all appendices have been uploaded, click the “Mark as Complete” button to finish.

There is no limit to how many additional appendices can be uploaded, but applicants should keep in mind that reviewers will consult this documentation as their time permits and will not be expected to engage in close review of all submitted appendices.

Review and Submission

Submitting an application through the SM Apply system is a multi-step process:

- Once each section of the application has been marked as complete, the “**Review & Submit**” button will become active. Clicking this button will present the entire application (including uploads) for review.
- If revisions are necessary, click the “**Back to Application**” button to return to the previous screen and make the necessary corrections.
- If the application is complete, click the “**Submit Your Application**” button at the bottom of the screen. A confirmation message should appear, and you can click the “**Go to My Applications**” button to view and/or download your completed application.
- SM Apply will send a form message to the email address of the primary applicant after successful submission of the proposal. Be sure to check any spam folders for this message. If you have any questions about whether or not your proposal has been successfully submitted, email recordingsatrisk@clir.org.

Appendix A: Allowable and Disallowed Costs

Allowable Costs

Allowable costs within requests may include:

- Costs charged by a service provider related to stabilizing media for the purposes of preservation reformatting, conducting preservation reformatting or basic metadata creation;
- Shipping of materials to the service provider; and
- Insurance for materials during shipping and handling by the service provider.

The above costs must be supported by [an itemized proposal from the service provider](#).

Since the purpose of *Recordings at Risk* is to fund preservation reformatting, proposals to fund substantial additional work required to describe or make collections accessible are unlikely to be competitive, except in cases where this additional work is both vital to the project and clearly beyond the capacity of the applicant institution(s).

In these cases, allowable costs may also include those incurred by the applicant for work done at the institution. If such costs are requested, their necessity—given the limitations of current institutional capacity—must be **specifically and strongly justified** in the Budget Narrative. Examples of such costs may include:

- Fair compensation for labor associated with determining culturally appropriate access policies for reformatted recordings, conducting quality control measures, creating metadata, ingesting reformatted recordings into content management systems for preservation or access, or initial backup;
- Fair compensation for labor or services necessary for enhancing access--such as those related to implementing automated captioning or basic transcription--for identified communities of users (including those with different sensory requirements); and
- Purchase of digital storage media or re-housing supplies when specifically used for project activities.

The primary costs included in proposed budgets should cover activities directly related to the preservation of at-risk recordings through digital reformatting. Any additional costs must be justified in the Budget Narrative as necessary given the nature of the collection, the relative limitations of institutional capacity, and the needs of the communities of users the applicants have identified.

Disallowed Costs

Disallowed costs include:

- Indirect costs (For more information, review [CLIR's Indirect Cost Policy](#));
- Unspecified costs (e.g., "miscellaneous," "general office supplies");
- "Contingency" costs, **except** within a service provider's proposal and when specifically justified as necessary within that proposal based upon the provider's past experience reformatting similar recordings;
- Computers, scanners, cameras, or any electronic equipment other than dedicated digital storage media;
- Software licenses or services;
- Software development;
- Tuition remission;
- Conservation treatment services other than what is necessary to conduct preservation reformatting;
- Film to film transfer;
- Manual captioning or reconstruction and/or translation of intertitles;
- Extensive processing and editing of digital audio files;
- Extensive data recovery;
- Detailed indexing or transcription services, **except** for recordings documenting indigenous cultures or recordings in languages listed in the [UNESCO Atlas of the World's Languages in Danger](#);
- Translation services, **except** for spoken-word recordings in languages listed in the [UNESCO Atlas of the World's Languages in Danger](#);
- Copyright assessment or research; and
- Networking or telephone charges, including charges for conference calls.

Appendix B: Application Checklist

The checklist below itemizes all components of the Recordings at Risk application by section. Details on specific questions, statements, and attachments are covered in the corresponding sections of the application guidelines.

Note: when submitting the application through CLIR's online system, all external documentation (.pdfs, .jpgs, .xls, etc.) will be uploaded at the end of the process, rather than in their corresponding thematic sections. Should changes be needed after a document is uploaded, click on the "... " icon to edit, preview, download, or remove the file.

ELIGIBILITY QUESTIONS

- Answer questions in this section of application form.

APPLICATION FORM

Section 1: Project Summary

- Answer questions in this section of application form.
- Upload [representative image for project](#) (.jpeg).
- Upload [letter of institutional support](#) (.pdf). (Applicants are encouraged to provide letter writers with a copy of [CLIR's Guidelines for Authors of Letters of Support](#) when they request those letters.)

Section 2: Description of Content

- Answer questions in this section of application form.
- Upload an [inventory](#) (*optional*, pdf or .xls).

Section 3: Scholarly and Public Impact

- Answer questions in this section of application form.
- Upload 1-3 [recommendation letters](#) (.pdf). (Applicants are encouraged to provide letter writers with a copy of [CLIR's Guidelines for Authors of Letters of Support](#) when they request those letters.)

Section 4: Risk Assessment

- Answer questions in this section of application form.

Section 5: Rights, Ethics, and Re-Use

- Answer questions in this section of application form.

Section 6: Project Design

- Answer questions in this section of application form.
- Upload [project plan](#) with timeline (*max. 2 pages*) (.pdf).
- Upload [digital preservation plan](#) (*max. 2 pages*) (.pdf).

Section 7: Service Provider Information

- Answer questions in this section of the application form.

Section 8: Funding

- Upload [budget narrative](#) (.pdf).
- Upload completed [budget detail](#), using CLIR's template (.xlsm).
- Upload 1-3 [service provider proposal\(s\)](#) (.pdf).

Section 9: Applicant Information

- Answer questions in this section of the application form.
- Upload [proof of nonprofit status](#) (.pdf) or enter employer. identification number into system for validation.
- If not a college, university, or federally recognized tribal organization, upload a [board/trustee list](#) (.pdf).

(Optional) Appendices

- Upload [appendices](#).