



# Council on Library and Information Resources

## Recordings at Risk Applicant Informational Webinar May 15, 2019

**Joy Banks**  
Program Officer

**Becca Quon**  
Program Officer

[clir.org/recordings-at-risk/](http://clir.org/recordings-at-risk/)

**Kristen Blair**  
Program  
Administrator

**Christa Williford**  
Director of Research and  
Assessment

**Nicole Ferraiolo**  
Director of Global  
Strategic Initiatives

[recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org)

[@CLIRRaR](https://twitter.com/CLIRRaR)

Becca moderating

### Intro:

Hello everyone. We'll be starting our webinar soon. Feel free to introduce yourself in the chat box. 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. If you would like to send a message to everyone, just change the default from "To All Panelists" to "To all panelists and attendees". We'll be using the Q&A box for questions today. If you already have a question in mind, you can use this time to start submitting. We'll be back on in a few minutes

### Slide 1

Hello everyone and welcome to the Applicant Information Webinar for the sixth call of Recordings at Risk. To get us started, the CLIR staff on the webinar today will introduce ourselves. My name is Becca Quon and I am a Program Officer at CLIR. I'll be serving as your moderator for the session. (Joy, Kristen, Christa, Nikki introduce themselves)

The purpose of this webinar is to help familiarize you with the program and all aspects of the application process. We'll provide some history, explore the

application process, share some helpful tips and point to other useful resources when possible.

Just some housekeeping regarding the Zoom platform we are using today. 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. Feel free to introduce yourself in this space. If you would like to send a message to everyone, just change the default from "All Panelists" to "All panelists and attendees". We'll be using the Q&A box for questions today, and you can open that the same way as the chat box. Use the Q&A at any time to submit questions. Note that Zoom should allow you to promote questions, so if you see a question from someone else that also interests you, click the button. We'll be monitoring on our end to combine like-questions together and answer all unanswered questions at the end of the session. As a reminder, this session is being recorded and will be made available on the Applicant Resources page of our website for future viewing. And now Joy will start our presentation.

# Introduction to CLIR

---

Joy Banks:

Thanks so much, Becca.

We'd like to begin with a brief introduction to CLIR as an organization.



is an independent, nonprofit organization that forges strategies to enhance research, teaching, and learning environments in collaboration with libraries, cultural institutions, and communities of higher learning.



CLIR is a independent, nonprofit organization that supports the works of libraries, archives, museums, and other cultural institutions through promotion, publication, and programs.

Although we're talking about a funding opportunity today, it's important to understand that CLIR is not actually a funding agency. For the Recordings at Risk program, we receive our funding from The Andrew W. Mellon Foundation, and CLIR acts as the regranting agency. Just as we receive proposals and reports from institutions, we also send proposals and reports to Mellon and other funding agencies.

# CLIR Staff Distribution



Our work is accomplished by a relatively small staff of about 17 geographically distributed individuals with the greatest concentration living in the DC area where our headquarters is located. The grants team consists of about 3.5 employees which administrate our 2 active regranting programs providing support for the entire grant cycle from application to final report.

## Why CLIR created the program...

---



- CLIR has helped to build awareness of the urgency of digitizing “at risk” audio and audiovisual formats
- National Recording Preservation Board (since 2005) and *Cataloging and Digitizing Hidden Collections* (since 2008)

For more than 20 years, CLIR has partnered with organizations to help raise awareness about the legal and practical threats to audio and audiovisual content. One example is our work with the National Recording Preservation Board, which led to the creation of the *Library of Congress National Recording Preservation Plan* in 2012. Through our *Cataloging and Digitizing Hidden Special Collections and Archives* programs, which date from 2008, CLIR also has substantial regranteeing experience.

## Why CLIR created the program...

---



- Unique challenges of audio/audiovisual digitization and description
  - Inaccessible content... How to assess collections?
  - Specialized expertise not often available locally
  - More storage for access and preservation--Prohibitive costs!
  - Unclear IP issues

There are many unique challenges facing those performing audio/audiovisual digitization and description.

- Content is often inaccessible. If your organization lacks the proper playback equipment or if the materials are in such bad shape that they can't handle being played, how can you assess what you have?
- Another problem is that materials of significant value often fall under the stewardship of those who may lack specialized training to address their description, storage, and maintenance needs.
- There can be prohibitive storage costs when it comes to creating preservation copies, production copies, and access copies
- Another big challenge is unclear IP issues

Through the Recordings at Risk competition, CLIR hopes to help institutions tackle the current crisis in a/v preservation. It aims to help professionals in a variety of contexts identify institutional priorities for digital reformatting, build relationships with partners, raise awareness of best practices, and develop practical strategies for getting the job done.

## Why CLIR created the program...

	<u>DigHC</u>	<u>R@R</u>
<b>History</b>	2015-2020 ...	2017-2021...
<b>Cycle</b>	Calls open in Jan. with initial applications usually due in April	2x per year, shorter cycle, one step application process
<b>Awards</b>	\$50k-250k single \$50k-500k collaborative	\$10k-50k
<b>Materials</b>	Digitize any type of materials (paper, A/V, 3-D objects, etc.)	Only for at-risk audio and/or visual materials
<b>Focus</b>	<u>6 Core Values</u>	<u>Impact and Urgency</u>

We are often asked about the differences between Recordings at Risk and the Digitizing Hidden Special Collections and Archives programs. You can think of Recordings at Risk as complementary to CLIR's larger Digitizing Hidden Collections program; we focus on smaller projects and are addressing a more specific need.

As complementary programs, there is no reason an institution can't receive funding from both. Strategically, an institution may consider applying for funding through Recordings at Risk to digitize a small portion of a collection with the aim of establishing an efficient workflow and strong use case for a larger grant application to a program like Hidden Collections, that would allow you to reformat the rest of the collection.

The application process for the programs is different, though, so be mindful to follow the correct guidelines.



# Eligibility and Resources

---

Next we'll go over the eligibility requirements for the program and the resources available to applicants

## Useful Links

---

Recordings at Risk Program Website

<https://www.clir.org/recordings-at-risk/>

Recordings at Risk Applicant Resources

<https://www.clir.org/recordings-at-risk/applicant-resources/>

For your benefit, we have provided all the information applicants need, and more, on our Recordings at Risk program webpages. We'll share these links more throughout the presentation and point to specific resources available to you. The recording of this webinar, slides, and a transcript of questions and answers will also be posted on the Applicant Resources page within the next day or two, for your later reference.



## Eligibility

---

- U.S. nonprofit academic, research, or cultural memory organizations
  - Organization and collections must be in U.S. or associated entity
  - Government units and their agencies = Eligible, if cultural heritage is primary function
  - Federally recognized tribal governments are eligible

Questions? [recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org)

Let's talk a bit about eligibility. To be considered for funding, you must be a U.S. nonprofit academic, research, or cultural memory organization. The organization and its collections must also be located within the United States or a related entity, such as Puerto Rico or American Samoa. Government units and their agencies are eligible, so long as their primary function is cultural heritage. And federally recognized tribal governments are also eligible.

If you have any questions about whether or not your institution can be considered for a grant, you can always contact us via our program email at [recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org)



## Eligibility

---

- One application per institution
  - Different campuses of a university system are considered different institutions
  - Multiple applications submitted from one institution? CLIR will only accept one per call

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

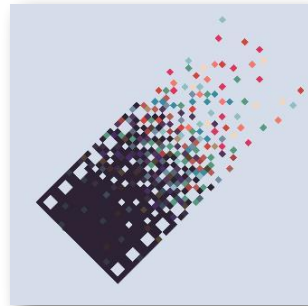
A common question we receive concerns different campuses of a single academic entity. For the purpose of this program, we treat each individual campus of a university system as its own distinct institution. For example, UC Berkeley and UC Riverside may submit separate applications, and would not be required to join forces through a single "University of California" application. However, one of these universities would not be able to submit two applications from different schools within the institution (such as one from the school of law and one from the school of engineering, or one from a campus library and one from a campus museum).

Similar distinctions apply for national libraries and archives.

## Allowable Formats

---

- Audio / Video / Film
- Primarily focused on analog-to-digital



Recordings at Risk does not have an official list of allowed and/or forbidden formats. As long as the format is audio and/or visual and is time-based in nature, and you can find a qualified external service provider or vendor that can perform technically competent and cost-effective digital reformatting for the materials, you are welcome to apply.

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

There are, of course, a few formats that blur the lines when it comes to the analog/digital distinction, such as digital audio tape. This particular format, for instance, is *very* eligible and *very* at-risk. So don't hesitate to reach out to us to double-check the eligibility of a specific format.

## Cycle Timeline



- Projects can begin as early as October 1, 2019, or as late as July 1, 2020
- All projects must conclude by September 30, 2020

Before we start our overview of the application form, here is a summary of the application timeline. Proposals are due on July 9, 2019. And recipients will be announced by early October 2019. We always notify applicants individually before the public announcement is made.

All projects must last between 3 and 12 months. For Cycle 6, the earliest project start date is October 1, 2019. Because of the project length requirement, the latest that you can start a project is July 1, 2020. And all projects must conclude by September 30, 2020.

The program has been renewed for several more cycles, and the timelines for all future cycles is available on our program page.

## Applicant Resources Page

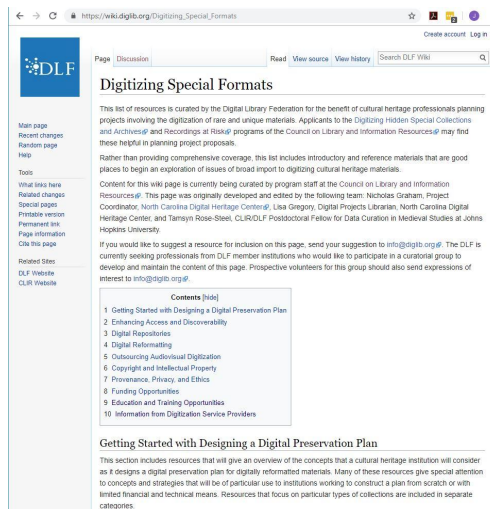
---

- Program Guidelines
- Application Form
- Proposal Planning Resources
  - Collaborative Application Template
  - Applicant Webinars
  - Digitizing Special Formats Wiki
- Document Library
  - Application Documents
  - Key Guides, Policies, and References
  - Sample Proposals
- FAQs
- Related Grant Programs and Funders

<https://www.clir.org/recordings-at-risk/applicant-resources/>

As mentioned earlier, the Applicant Resources page has a wealth of information to assist your grant writing process. Of particular note are the Program Application Guidelines, an Application template, frequently asked questions, and a number of sample proposals that may help inspire your proposal. We are regularly reviewing the resources we provide and often update these in response to common questions or issues we see.

# Digitizing Special Formats Wiki



[https://wiki.diglib.org/Digitizing\\_Special\\_Formats](https://wiki.diglib.org/Digitizing_Special_Formats)

One resource in particular we would like to point out is the Digitizing Special Formats Wiki, a project co-hosted by our colleagues in the Digital Library Federation (DLF) program. This resource may be of particular use to anyone new to digitization projects and includes links to planning resources, workflow documentation, and even a list of digitization service providers.

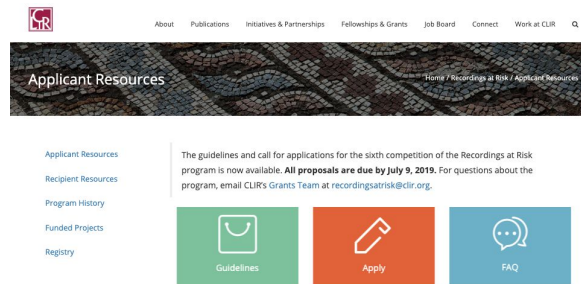


# Starting an Application

---

Next we'll take a look at how to find and complete the application.

# Starting an Application



<http://bit.ly/CLIRRaRApp>

## Proposal Planning Resources

### General Resources

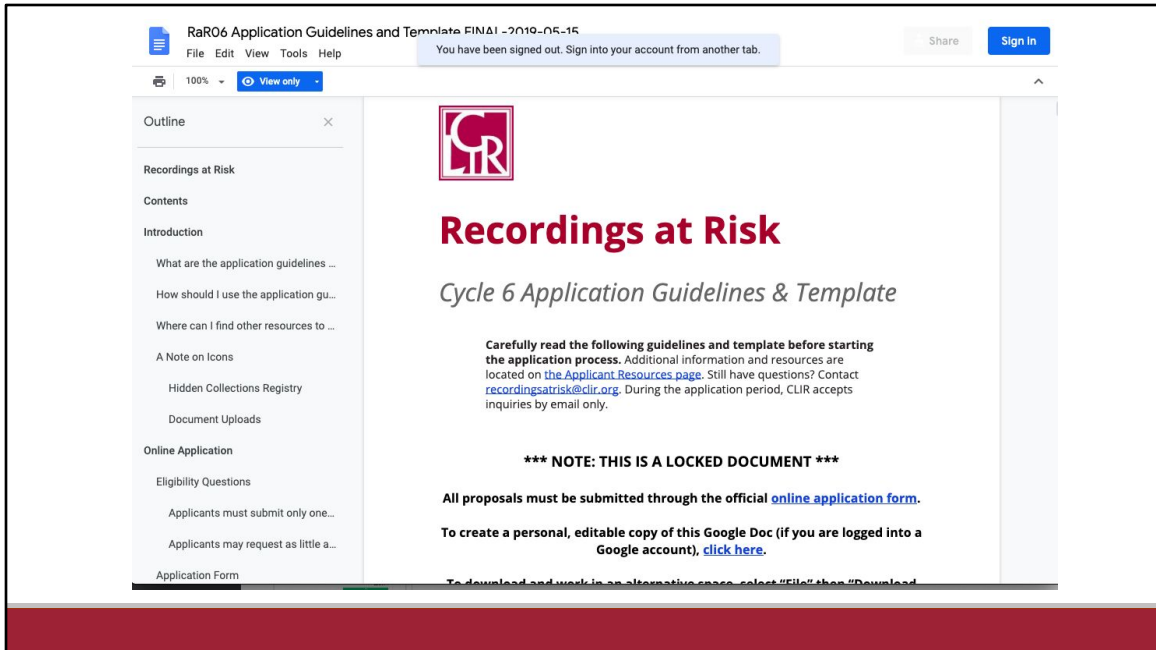
- Collaborative Application Guidelines and Template (Google Doc - View Only) (version dated May 1, 2019--will be revised and finalized on or before May 15, 2019); Make your own copy of this document (Google account required) to start collaboratively drafting your proposal. If you use the template, you will need to copy your final answer from each question into the official application form and submit your completed proposal by the application deadline in order to be considered for a Recordings at Risk grant.

Once you've confirmed your eligibility, you'll want to start your application. This process will begin on the Applicant Resources page.

Those of you familiar with our program may recall that we've typically provided two separate documents to assist you when developing a proposal: the application guidelines and the application template. For Cycle 6, we've combined these two documents into one and provided access to multiple file formats--a Google doc template you can copy in order to develop your proposal alongside your team (if you're comfortable with Google docs), and a PDF version that you can print for reference. The content of the Google doc and PDF is essentially the same. We hope this change will better serve applicants by reducing the number of places you have to look when developing your proposal.

The Guidelines and Template can be thought of as a "how to" manual for the application, identifying how the questions will be asked in the online application system and providing additional explanation, instructions and the underlying rationale for the various components of the proposal. Some of what is covered in the

guidelines will be mentioned here in the webinar and on the application form itself, but always reference the guidelines for a more comprehensive explanation of the application questions and requirements.



This slide shows the beginning of the GoogleDoc version of the Guidelines and Template. Be sure that you are using the most recent version of this document which is dated with today's date: May 15, 2019. Several changes have been made since our last cycle, most notably in Appendix A, which includes Allowable and Disallowed Costs for project budgets. If you have a Google Account, you can easily create a personal, editable copy of the template by clicking the link on the first page. You are also able to select "File" then "Download as" from the menu bar to download an editable version.

Bear in mind that the Guidelines and Template Google doc is only a working document, which we provide for your convenience. You will still need to copy and paste your responses into CLIR's online application system in order to submit a valid proposal.

# Starting an Application

Applicant Resources

The guidelines and call for applications for the sixth competition of the Recordings at Risk program is now available. **All proposals are due by July 9, 2019.** For questions about the program, email CLIR's Grants Team at [recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org).

Guidelines Apply FAQ

<http://bit.ly/CLIRRaRApp>

Proposal Planning Resources

General Resources

- [Collaborative Application Guidelines and Template \(Google Doc - View Only\) \(version dated May 1, 2019-will be revised and finalized on or before May 15, 2019\):](#) Make your own copy of this document (Google account required) to start collaboratively drafting your proposal. If you use the template, you will need to copy your final answer from each question into the official application form and submit your completed proposal by the application deadline in order to be considered for a Recordings at Risk grant.

When you are ready to access our online grant management system, Survey Monkey Apply (SMApply), you can click the apply button on the Applicant Resources web page.

## Starting an Application

- <https://CLIR.smapply.io>

Log in with

Facebook Google Twitter

OR

Email

Password

Forgot your password?

LOG IN

Powered by

Apply

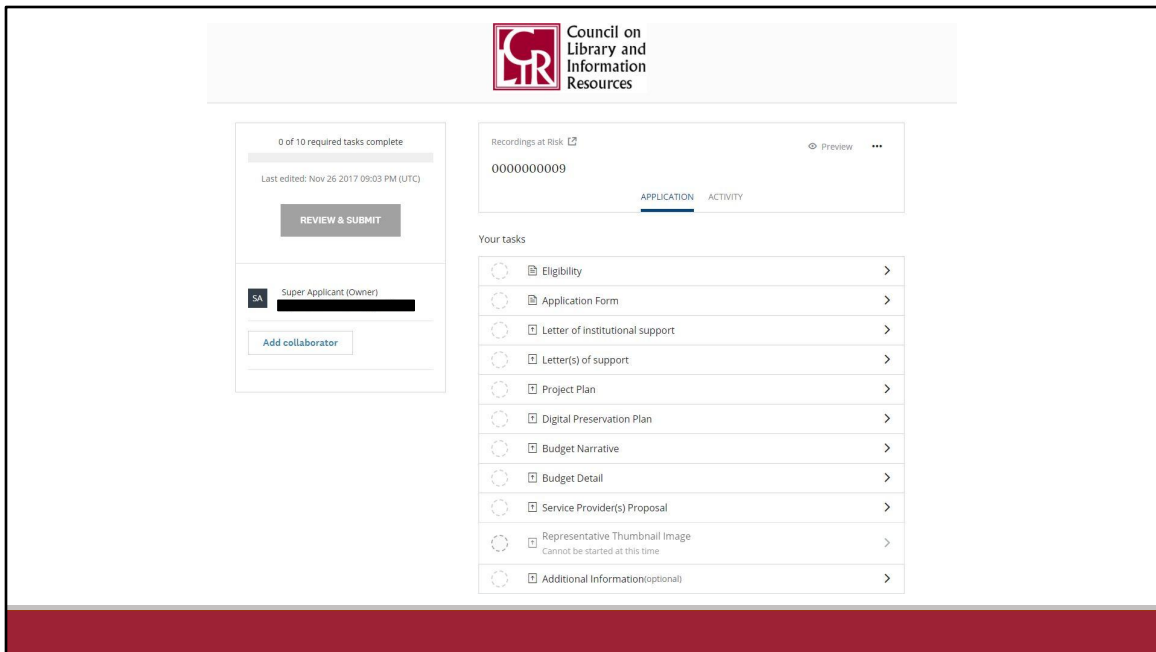
Don't have a SurveyMonkey Apply account? [Register here](#)

Alternatively, this slide also has the direct link to the application system:  
<https://CLIR.smapply.io>.

The first step in the application process is registering for an account. If you have applied to any previous Recordings at Risk cycle, beginning with the third call, or to Digitizing Hidden Collections call or another CLIR fellowship program from 2018 forward, you will be able to login with the CLIR SMAApply profile you have already set up. You can use the “Forgot your password?” prompt if you need a reminder for that information.

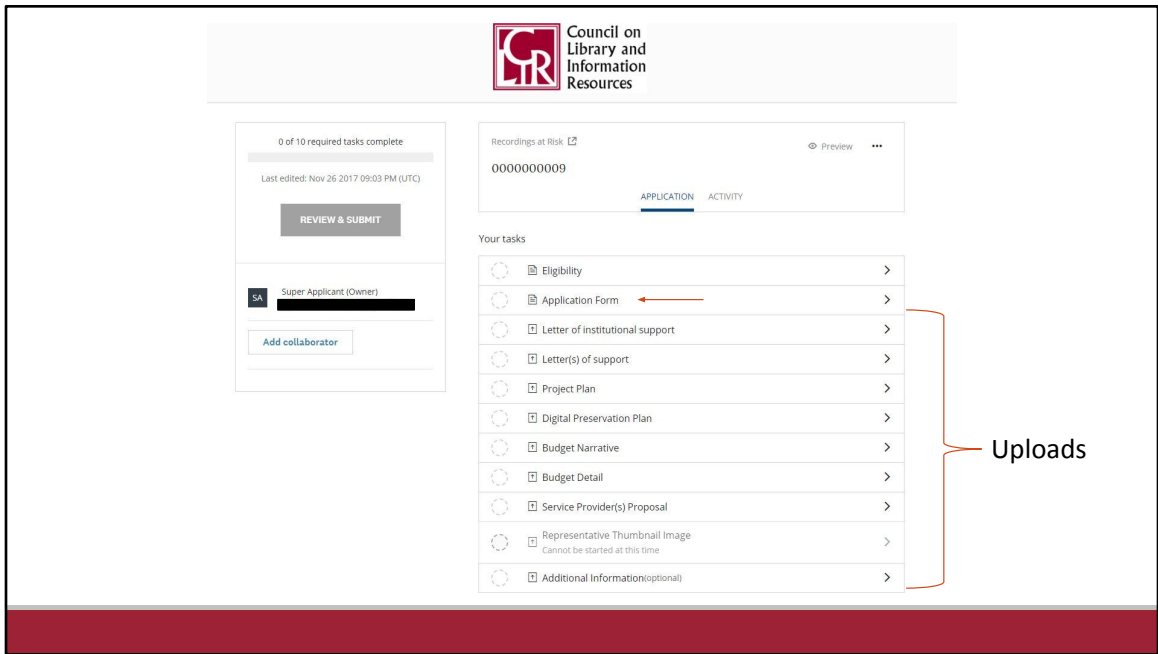
All others should use the “Register Here” link at the bottom of the dialogue box. For new users, you will receive a message from the SMAApply system that will verify your registration. If you don’t receive the message right away, be sure to check your spam and/or junk folders. And if you still cannot find the verification email, contact our team before attempting to register again.

Try to avoid creating a new account when you’ve already set one up. This helps reduce the number of duplicate accounts in the system, thereby keeping our end more manageable and making it easier for us to assist applicants.



Once you have logged in or created and verified your account, you will see your application dashboard and should be able to start a Recordings at Risk application. Here you can jump to different sections of the application, view your progress, and add collaborators to help you prepare your application in the system. For returning users, you can also delete any old or unfinished applications to keep your dashboard clean.

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



Most of the application content is contained in the “Application Form” section of SM Apply. The remaining sections are all for uploads.

When referencing the Guidelines and Template, you’ll notice cross-referencing to actions that require an upload. This is our attempt to help applicants understand how all of the pieces of the application fit together thematically even though the online system requires all uploads to be added at the end. We’ve tried to make all this as clear as possible in our supporting documents, but if you have any questions, do email us at [recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org).



# Application Overview

---

Next, let's walk through the different components of the Recordings at Risk application.

## Application Overview

---

- Section 1. Project Summary
- Section 2. Description of Content
- Section 3. Scholarly and Public Impact
- Section 4. Risk Assessment
- Section 5. Rights, Ethics, and Re-Use
- Section 6. Project Design
- Section 7. Service Provider Information
- Section 8. Funding
- Section 9. Applicant Information

The application is composed of 9 primary sections, listed here. Our webinar today will give you an overview of each section, which the guidelines and template cover in greater detail. We can also address some questions during our Q&A time at the end of this webinar, so feel free to submit those as you think of them in the Q&A box.



## Section 1. Project Summary

---

- Project Summary
- Size of Request
  - \$10,000 - \$50,000
- Project length
  - 3 – 12 months
- Letter of institutional support



Registry icon

<http://registry.clir.org>

The first section of the application is the Project Summary. This is where you provide the basic information about the project, and your letter of institutional support. This letter should come from a head administrator who will be responsible for making decisions about allocating resources for preserving and maintaining access to the project deliverables over time. The purpose of this letter is to affirm the institution's dedication to the project and its long-term sustainability.

If you are referring to the Guidelines and Template, you may notice that a little “list” icon is next many of the elements in this first section. This indicates that that information is going to be added to the Hidden Collections Registry. The registry is an open discovery tool that highlights rare and unique collections, including those nominated for Recordings at Risk and Digitizing Hidden Collections. Registry entries are short, just giving basic descriptive information to scholars, professionals, and others looking for information about rare and unique materials. We’ve included a link to the registry on this slide if you wish to explore this resource later:

<http://registry.clir.org>.

The screenshot shows a web form with the following elements:

- Project Start: 05/01/2019
- Project End: 04/30/2020
- Section Header: **Resubmission?**
- Checkbox:  This application has been previously submitted for consideration.
- Text: 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 has been previously submitted to another CLIR grant program (i.e. Cataloging Hidden Collections; Digitizing Hidden Collections), include that information here.
- Text: (max. 500 words)
- Text Area: A large empty text box for providing details.
- Buttons: **SAVE & CONTINUE EDITING** (grey) and **NEXT** (green).

At the end of Section 1 and throughout the Application Form section in SMApplly, you'll be given the choice to click "Save & Continue Editing," which will save your work and keep you on the same page, or click "Next", which will save your work and move you to the next page. These buttons will navigate you through the entire form so you don't miss any of the 9 sections we will be discussing. And remember, all uploads, like the Letter of Institutional support, will be added at the end of the process.

## Section 2. Description of Content

- Description of materials
- Geographic scope
- Date range of materials
- Condition
- Material Quantity and Type
- Inventory (optional)

### Material quantity and type.

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

How many categories would you like to enter?



Section 2. Description of Content - This section is where you provide a more thorough description of the source materials to be reformatted. We are looking for information related to their provenance, arrangement, current accessibility. The end of the application also gives you the opportunity to upload an inventory of the materials if you have one. The inventory enables applicants to share with reviewers exactly which recordings will be digitized and supply additional information about the condition, length, or rights status of each recording. We do not have specific format requirements for the inventory, so applicants have the option of providing an edited and annotated copy of pre-existing collection guides or finding aids. We just ask that your inventory make very clear which media you are proposing to digitize through the funds you're requesting in the proposal.

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

The image shows a web form interface for entering media categories. At the top, there is a dropdown menu labeled "How many categories would you like to enter?" with the number "2" selected. Below this, the form is organized into two sections: "Category 1" and "Category 2". Each section contains four input fields: "Material Type" (a dropdown menu with "..." selected), "Amount of Material" (a text input field), "Unit of Measurement" (a dropdown menu with "..." selected), and "Additional Information" (a larger text input field with a small icon in the bottom right corner). The form is presented in a light gray frame against a white background.

This slide shows the forms that are generated when 2 categories have been selected. Here you would be able to enter the quantities and types of media you propose to reformat--you could describe your VHS tapes under Category 1 and your wire recordings under Category 2.

How many categories would you like to enter?

2

**Category 1**

Material Type: VHS

Amount of Material: 42

Unit of Measurement: Items

Additional Information:

**Category 2**

Material Type: Other

Other Format: Wire recording

Amount of Material: 4

Unit of Measurement: Recorded hours

Additional Information:

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

## Section 3. Scholarly and Public Impact

- One of two primary criteria!
- Describe impact upon scholarship and the public
- Recommendation letters
  - 1 required (up to 3 total)



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

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



# Guidelines for the Authors of Letters of Support for CLIR Grant Applications

<http://bit.ly/CLIRRaApp>



COUNCIL ON LIBRARY AND INFORMATION RESOURCES  
1707 L STREET NW, SUITE 850, WASHINGTON, DC 20036-4201  
Telephone: 202.337.4750 • Fax: 202.337.4765 • Web: <http://www.clir.org>

## Guidelines for the Authors of Letters of Support for CLIR Grant Applications *Digitizing Hidden Special Collections and Archives and Recordings at Risk*

Good letters from outside experts are essential components of any application for *Digitizing Hidden Special Collections and Archives* or *Recordings at Risk*. Letters of support must come from individuals knowledgeable about the source materials nominated for digitization but may not come from those who are directly affiliated with a proposed project. Authors are typically professionals who will use the digitized material in research, teaching, or the creation of other new work.

For *Digitizing Hidden Special Collections and Archives*, applicants who are invited to submit final proposals are required to include three letters of support. For *Recordings at Risk*, all applicants are required to submit at least one, and at most three, letters of support.

Applicants may share the following tips with letter authors:

- **Format:** If feasible, prepare your letter on institutional letterhead and save it in PDF format. Insert an electronic copy of your signature above your name and title at the end. CLIR does not have set requirements for font type or size, so long as the letters are easily legible.
- **Length:** Good letters are usually a minimum of one full page and a maximum of three pages.
- **Personal information:** Be sure to include personal details (such as your name, title, and, if it's not on letterhead, your affiliation) somewhere in the document, to ensure our reviewers have that important information.
- **Address:** You may address your letter to "Members of the Review Committee" or something similar.
- **Content:** Your letter will be most helpful to the applicant and our reviewers if it answers at least some of the following questions:
  1. How are you familiar with the applicant institution(s) and the collections they have nominated for digitization?
  2. Once the collections have been made available in digital form, in what ways will you or others be able to use them for research, teaching, learning, or other journalistic or creative work?
  3. How will access to the collections expand or change public understanding about the individuals, organizations, events, or other phenomena represented by the collections, and why would that expansion or change be important?
  4. Are there other ways the project will positively impact local, national, or international communities of interest?
  5. If you're familiar with the unique qualifications of the applicants to implement their project or technical plans in the proposal, why are you confident they will complete the project successfully and on time?
  6. If you're familiar with the unique qualifications of the applicants to engage scholars, students, and members of the public in conversations about their collections, why are you confident they will promote their newly available collections in meaningful ways?
  7. Why is this project uniquely suited to CLIR's national funding program?
  8. Why do you feel that reviewers should make this project a priority for funding?

To help you receive the strongest letters of support, we've created CLIR's Guidelines for Authors of Letters of Support, which can be found within the Document Library of our Applicant Resources page (<http://bit.ly/CLIRRaApp>). We encourage you to share this document with all of your letter writers to help guide the process and provide context for the request.

## Section 4. Risk Assessment

---

- Explain the urgency of the proposed project



Section 4. concerns Risk Assessment. Here is where the urgency of the proposed project is explained. Competitive applications will demonstrate the institution's understanding of these risks, their strategic priorities for mitigating these risks, and how the proposed project advances those priorities. Note that if your materials are in good condition, you aren't necessarily going to be looked at unfavorably by reviewers. Sometimes good condition is a reason **why** the recordings should be preserved now.

Make sure to note things like previous and current storage conditions, age, any conservation issues such as soft binder syndrome on magnetic audio tape, or maybe the smells of vinegar syndrome on nitrate/acetate film. And, of course, note how unique the materials are. If you have the only copy of a recording of an important performance or event, for example, that certainly adds to its risk.

## Section 5. Rights, Ethics, and Re-Use

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 [CCO Creative Commons license](#). Exceptions to this requirement will be made for culturally sensitive metadata.

Confirm

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. Exceptions may be made for those materials in the public domain without the express wishes of local, traditional, and indigenous source communities.

Confirm

- Rights, embargoes, ethical/legal considerations?
- Personally Identifiable Information?  
Culturally-sensitive material?

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.

We do require you to dedicate all *metadata* to the public domain under a Creative Commons license 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. Any limitations to open access will need to be well-justified in the proposal on legal and/or ethical grounds.

Please take note that imposing reasonable limits upon access to digitized content *due to legal or ethical considerations*, will not necessarily disadvantage you in the competition and may even be viewed favorably by the review panel. This includes restricting access to recordings that include personally identifiable information or culturally-sensitive material.

## Section 6. Project Design

---

- Project plan w/ timeline
- Technical approach
- Digital preservation plan
  - Multiple copies of digital files
  - Scheduled fixity checks
  - Periodic migration
  - Metadata creation
- Access to project deliverables



The Project Design section describes how the project would work in practice and consists of the components listed here. All of these are discussed at greater length in the application guidelines.

- Design a Project plan with timeline that identifies all the major activities taken during each phase of your project, including the parties responsible and the deliverables.
- Develop a technical approach that provides information related to preservation reformatting specs, metadata schema, and so on.
- Present a thoughtful digital preservation plan which describes the processes and parties responsible for preserving the files created during the project and how preservation activities will be managed over time. Consider the creation of multiple copies of files, scheduled fixity checks, periodic migration of data to new storage media, and any metadata creation that enables these activities.
- Finally, provide a list of all envisioned project deliverables and how they will be made available to users. You'll also list conditions and terms that limit their availability.

In this section and throughout the application, be mindful of all page limit requirements. Documents that exceed page limits will be truncated before being passed along to the reviewers.

## Section 7. Service Provider Information

Service Provider Information

Vendor name

Vendor address

Vendor contact

Vendor phone

Vendor email

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

---

- Service provider selection rationale

Section 7 focuses on service provider information.

Because the goal of the program is to help institutions *without* in-house capacity or expertise get started with preservation reformatting of their audio and audiovisual collections, all Recordings at Risk applicants *must* propose projects that name a qualified *external* service provider who will provide reformatting services; in-house digitization is not allowed and proposals to reformat recordings at your own institution will disqualify your application. The most frequent question we receive about this is from academic institutions who would like to use on-campus digitization services that may be run through a different department. This would be considered in-house digitization. If this truly is the best option for your project, you may wish to explore CLIR's Digitizing Hidden Collections program which has no such restriction on in-house digitization.

In addition to covering the basic information on your selected service provider or providers, you will be asked to submit a Rationale for Service Provider Selection. Here you will demonstrate that you've chosen a service provider or providers that perform technically competent and cost-effective digitization. You may reference the service

provider proposal(s), but make sure that you clearly explain your decision-making process. We technically only require one proposal, but in most cases, you are strongly encouraged to seek out additional bids (up to three total). Multiple bids helps demonstrate to reviewers that you have done your homework, and that the services to be provided are cost efficient and right for your specific materials and your organization's needs.

Should your institution prohibit the selection of a service provider until after grant funds are awarded, you must still make a tentative selection for this proposal in order to support the figures included in your project budget, which will typically be based on the selected service provider's estimate. The Guidelines and Template provide more detail, and CLIR staff is available to answer questions at [recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org).

## Section 7. Service Provider Information

- “Qualified” external service provider? Check:
  - Colleagues
  - Conference sponsorships
  - Webinars/panels
- What can I do to get the most accurate proposal?
  - Complete inventory
  - Photos



Strategies for Audiovisual  
Digitization Projects  
a DLF-hosted webinar series



We are often asked for recommendations in finding qualified service providers to partner with. Here are some general tips you may find helpful:

- reach out to colleagues for recommendations,
- check to see which service providers partnered with institutions on similar grant projects,
- some organizations, like the Association of Moving Image Archivists (AMIA) and the Association for Recorded Sound Collections (ARSC), will publish lists of digitization service providers who meet their standards.

You will of course still need to do your homework when it comes to assessing proposals from service providers. The DLF’s Digitizing Special Formats wiki ([https://wiki.diglib.org/Digitizing\\_Special\\_Formats](https://wiki.diglib.org/Digitizing_Special_Formats)) has resources that can help you with this. Another resource that may be helpful to you is the "Effective Outsourcing with Audiovisual Digitization Service Providers" webinar also hosted by our colleagues at DLF and available on the wiki.

We also encourage you to consult our "Guidelines for Grants Involving Consultants or Subcontractors" for guidance on bidding, selection, and budgeting, when working with an external service provider. This document is also available on our Applicant



resources page (<https://www.clir.org/recordings-at-risk/applicant-resources>).

## Section 7. Service Provider Information

---

- Allowable Costs
  - Costs charged by service provider for stabilizing media, preservation reformatting, basic metadata creation
  - Shipping of materials to service provider
  - Insurance for materials during shipping and handling by service provider
- Work done at institution
  - Quality control, metadata creation, ingest into content management systems, initial backup

All allowable costs within the request should be directly related to preservation reformatting of nominated materials and may include:

- costs charged by a service provider related to stabilizing media for the purposes of preservation reformatting (or some basic conservation work to ensure a decent capture), conducting preservation reformatting, or basic metadata creation;
- shipping of materials to the service provider is also allowed; and
- insurance for materials during shipping and handling by the service provider.

A portion of funds may also be spent for work done at your institution including quality control, metadata creation, ingest into content management system, and the initial backup. These costs should be clearly explained and justified in your budget narrative. Your proposal will likely be less competitive if an excessive portion of your budget is going toward this kind of work.

A full explanation of allowable costs is included in Appendix A of the Guidelines and Template. We have clarified some of the language about allowable and disallowed costs for this cycle, so be sure to read them again carefully if you are a repeat

applicant.

## New language under allowable costs:

---

- **Labor associated with conducting quality control** measures by the applicant institution, metadata creation, ingest into content management systems for preservation or access, or initial backup;
- **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.

**All such additional costs should comprise a minor percentage of the proposal budget** and 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.

Here is some of the language we've adjusted in Appendix A of the Guidelines and Template that helps clarify further what kinds of additional costs might be allowable when specifically and strongly justified. We have made these adjustments in response to frequent requests to consider allowing requests for these kinds of services and materials. Note in particular that automated captioning, some basic transcription work, and the purchase of digital storage media or re-housing supplies are allowable.

At the same time, it is vital to keep in mind that the purpose of the Recordings at Risk program is to support preservation reformatting and not enhanced access, so these kinds of costs should remain a minor percentage of a project budget if a proposal is to remain competitive. Reviewers will at their discretion decide which applicants might need more additional support of these kinds than others, due to the apparent limitations of an the applicant organization's capacity to fund this work through other means.

## Section 7. Service Provider Information

---

- Disallowed Costs
  - Indirect costs
  - “Miscellaneous”
  - Electronic equipment other than storage media
  - Software licenses or services
  - Tuition remission
  - Conservation treatment beyond what is necessary to digitize
  - Extensive processing/editing of digital surrogates
  - Copyright assessment or research related to preparation of detailed collection descriptions
  - Film-to-film transfer

Conversely, there are a handful of disallowed costs. I'll just point out a few that are particularly relevant:

Software licenses and services are unfortunately something that we can't cover, including digital storage services.

Film-to-film transfer is unfortunately an expensive endeavor that also falls outside of our digital reformatting scope

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

“Miscellaneous” costs are simply anything that is sort of vaguely referenced in your budget detail. Funds must be distinctly categorized.

The most complete list will be found in Appendix A of the Guidelines and Template document, so be sure to carefully review as you develop your proposal. Of course, you can reach out to us with any questions you have regarding these items.

## New language under disallowed costs:

---

- **Manual captioning** or reconstruction and/or translation of intertitles;
- **Detailed indexing or transcription services**; or
- **Translation services, *except* for spoken-word recordings in languages listed in the [UNESCO Atlas of the World's Languages in Danger](#).**

Here, in red again, is some adjusted language under disallowed costs to note. While automated captioning and basic transcription that comprise minor proportions of a project budget are explicitly allowable, we've disallowed manual captioning or reconstruction and/or translation of intertitles, detailed indexing or detailed transcription and any translation services, except for translations of spoken-word recordings in endangered languages.

We don't really define what we would consider "automated" and what would be "manual" captioning, nor do we spell out what would be "basic" and what we would consider to be "detailed" transcription, since that would depend upon the nature of the recordings and perhaps also the capacity of the applicant institution to do the work with existing resources, so if you are interested in working some captioning or transcription into your project budget, you will need to describe what you want to do and how your approach makes sense in the context of your reformatting project.

What we're trying to do here is to keep applicants from drifting too far away from the focus of the program on preservation reformatting, as well as to keep applicants from proposing to do far more than they could reasonably accomplish within the maximum allowable timeframe of 12 months. If your project plan and budget

describe a reformatting effort with a bit of additional work to enable access, it is likely to remain competitive. If the plan and budget make clear that you're proposing to do a little bit of reformatting but spend most of the time and money on transcription or captioning, reviewers may not recognize it as a good fit for this particular program.





## Section 9. Applicant Information

---

- Proof of nonprofit status
- Board/Trustee List
- Contact information

The final Applicant Information section is pretty straightforward: Proof of nonprofit status, board/trustee list, contact information of PI and your institution's address. You will be given the option of submitting proof of non-profit status one of two ways: by entering your IRS EIN number or by supplying your IRS determination letter or other approved document. Not all EINs will be recognized by the SMAApply system, so if it does not work, just plan to upload the appropriate document. And, as always, let us know if you have questions or issues.

## Additional Information

- Allowable appendices include:
  - Summary documentation of collection assessments
  - Accession documentation
  - Donor agreements
  - Photographs of nominated materials
  - Audio/video samples relevant to nominated materials
  - Sample metadata records
  - Additional service provider proposals



The final component of the application is an optional additional information section, where you can upload appendices. Keep in mind that you should use this judiciously and only include additional information that clearly and directly supports your main proposal. Reviewers will prioritize the main application form and required components and will be unlikely to do more than skim additional documents that are especially lengthy or tangential to the proposal. It can be helpful to highlight particular points or details you want reviewers to notice rather than expect them to wade through 100-page finding aids or pages of photographs of very similar looking items. You want these supporting documents to build reviewers' excitement about your project rather than to frustrate or confuse them.

Allowable uploads include:

- Summary documentation of collection assessments
- Accession documentation
- Donor agreements: This is handy to reference when discussing rights issues.
- Photographs of the nominated materials to show their physical condition. These are especially helpful to prove the “at-risk”-ness of your items.
- Audio/video samples relevant to the nominated materials: these can help make the case for scholarly impact.
- Sample metadata records or even mock ups of how records will appear to users

- online: These can help illustrate the technical plan and how access will be provided to deliverables.
- And as I mentioned earlier, extra service provider proposals can be added here as well.



## Council on Library and Information Resources

### Recordings at Risk Applicant Informational Webinar May 15, 2019

**Joy Banks**  
Program Officer

**Becca Quon**  
Program Officer

[clir.org/recordings-at-risk/](http://clir.org/recordings-at-risk/)

**Kristen Blair**  
Program  
Administrator

**Christa Williford**  
Director of Research and  
Assessment

**Nicole Ferraiolo**  
Director of Global  
Strategic Initiatives

[recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org)

[@CLIRRaR](https://twitter.com/CLIRRaR)

This final slide gives you an overview of our team and how you can contact us. All questions can be sent to our [recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org) email address. We all monitor that and do our best to reply promptly. Don't hesitate to contact us with any questions as you tackle your applications. You can also follow us on Twitter @CLIRRaR. We post reminders for deadlines, webinars, and other useful tips. We also share the work of our recipients, so you can check out what they are doing, too.

Thanks so much for hanging in there with me. I'm now going to hand the microphone back to Becca, who will transition us into the Q&A portion of this webinar.

**Becca Quon:**

Thank you, Joy, for that thorough overview of the program. We'll now move into our Question and Answer time. I see some of you have already submitted questions. If you have a question to submit, use the Q&A box that can be found by hovering your mouse at the bottom of your screen.

[Becca then reads each question and refers them to a colleague to answer]

[Christa will copy questions into Kristen's Q&A transcript document, Kristen will

transcribe answers, and Nikki will enhance these answers with quotations from the program's Applicant Resources]

**Q&A:** [See transcript beginning on next page]

### **Closing**

I see that there are no more questions. Thank you everyone for joining us to today to learn more about applying to the Recordings at Risk program. Be sure to review all the materials available on our Applicant Resources page. Within the next 24-48 hours, we should have the slides of today's presentation and our transcript posted alongside a link to the recording of today's session on that page. If you have additional questions, you can always reach the CLIR Grants Team at recordings at risk @ clir.org. As a reminder, applications are due July 9, 2019. Thanks to all of you for your interest in our program and for attending our session today. Have a great afternoon and happy grant writing!

## RaR Cycle 6 Applicant Webinar Q&A

### What is the criteria for a qualified vendor?

- We don't have a distinct definition on what this mean because it does look different based on your institution, type of materials, and even location. You will need to justify to the reviewers why the service provider was picked in the Service Provider Rationale section of the proposal. Reviewers will look to make sure that the technology that is being used is appropriate. They will also keep in mind the kind of rapport you were able to build with them, whether they can provide descriptions of their services that you can understand easily and that complement what you are able to do yourself. A good service provider will always meet you where you are and do what they need to do to make sure you understand what their services are and why they cost what they do. We do have [sample proposals on our website](#) that include service provider proposals, so you can always refer to them to see the kinds of information you can expect a qualified provider to incorporate into a bid. We also provide [General Guidelines for Grants Involving Consultants or Subcontractors](#) and additional links and resources on the [Digitizing Special Formats wiki](#).

### How are reviewers chosen? Does each reviewer assess all applications or are they all just given a portion applications to read?

- Our [current review panel members' names](#) are linked from on [our main program page](#). It is a standing review panel that was recently expanded. The experts are recommended to us by CLIR Staff and others who are familiar with the program. Each proposal is reviewed by 3 different reviewers who look at the scholarly and technical aspects of the projects. We try to match reviewers with applications that may match their expertise. We also have 2 IP reviewers who look exclusively at the Rights, Ethics, and Re-Use section and are available to answer questions that other reviewers may have.

### If we were to use a service provider that is part of a University, but we are not affiliated with the University (totally separate org) - could that be allowable?

- It is OK to work with a service provider based at a University, so long as they are not your university.
- If you want to verify specifically email us at [recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org).