

# Recordings at Risk

**Cycle 12 Applicant Webinar**  
**February 12, 2025**



## Links mentioned:

- [Land Acknowledgment](#)
  - [ARSC Guide to Audio Preservation](#)
  - [Recordings At Risk Home Page](#)
  - [Apply for an Award Page](#)
  - [Application Guidelines and Template](#)
  - [SMApplly](#)
  - [Document Library](#)
  - [CLIR's Guidance for Letter Writers](#)
  - [DLF Digitizing Special Formats Wiki](#)
  - [Guidelines for Grants Involving Consultants or Subcontractors](#)
  - [Technical Recommendations](#)
  - [ARSC Preservation and Restoration Directory](#)
  - [AMIA Global Supplier Directory](#)
  - [Registration for Q&A Webinar](#)
  - [Applicant Survey](#)
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## Questions and Answers

The following questions and answers are grouped together based on general headings to better assist you in navigating the document. Consider using the “Find” feature in this document to search a word or phrase to find a more specific question topic.

All questions asked in chat and via the Q&A box during the live webinar are copied below. Any questions answered live may include additional references or clarification. If you have any other questions, email the CLIR Grants team at [recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org).

### Jump to a topic:

[General](#) | [Collections](#) | [Rights, Ethics, and Re-use](#) | [Budget and Finance](#) | [Project Design](#) | [Review Process](#)

## General

### **Q: Is this an LSO?**

A: If you mean a limited submission opportunity, yes, in that we only allow one application per institution per cycle. There is no limit on how many cycles an institution can apply for.

### **Q: Did you say that expanding access to the materials is NOT a focus for the selection of projects awarded?**

A: We use an independent review panel and expanding access to the materials is not the **sole** focus of the selection criteria, however it is one of four criterias. Part of the selection criteria is the urgency/ at-riskiness of the materials. If not digitized soon are they going to be lost forever? Another criteria is the scholarly impact and broad public appeal. Is it presented in a cohesive story? Why are these collections important? What is the risk? Is this a fiscally feasible project? Do you have the capacity to do the work required of this project? We want the metadata to be accessible for scholarly research, unless there is reason for them not to be publicly available (such as very sensitive materials and it would put the subjects and the materials at risk of harm, etc.). The explanation regarding access is what is most important.

### **Q: If both University (IRS code 115), and University Foundation (IRS code 501c3) are both eligible, which applicant would you prefer, 115 or 501c3?**

A: It doesn't matter to us, whatever works best for your organization is fine. If you have a grants office or OSP, whatever their preference is is fine, as long as both entities are eligible.

### **Q: Can you recommend other grants for preserving a/v materials? Especially for non-academic institutions.**

A: You can find some on our [Apply for an Award](#) page in the [Related Funders](#) section. We have listed a few organizations that are providing grants if your project does not fit our program. *Recordings at Risk* is open to non profit organizations that are non-academic institutions. The related funders sections consist of funding opportunities from regional conservation centers, federal funding, and private funding.

### **Q: I have a more elaborate question regarding a partnership to digitize and transcribe with a CSUB and want to ask some questions about this potential partnership and Letter of Support.**

A: This particular grant is not open to collaborative partners in the way our Hidden Collections program is. Only one institution applies, but you are allowed to use outside organizations as consultants or vendors.

## Collections

### **Q: I'm sorry, but where did you say we can find the list of eligible formats?**

A: You can find a list of eligible formats on the [Apply for an Award](#) page in the [Frequently Asked Questions](#) section. They are under the heading: Formats.

**Q: How can I consult with you to find out if a project I would like to work on is acceptable? I have about 3,000 belts of dictaphone recordings from 1959-1963. They were impacted by the humidity caused by Hurricane Maria in 2017 and we have them separated from the main collection. They need to be cleaned because they have fungus and transferred to a digital medium. This type of work is not done in Puerto Rico and I requested a quote that came to me around \$90,000. I imagine that the costs are much higher now. Could I prepare a proposal for CLIR for this project?**

A: We have two open cycles right now; and unfortunately, during open cycles we don't have the opportunity to meet one on one with potential applicants. Our [Apply for an Award](#) page, recordings of our webinars, and emailing our team at the [recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org) inbox are all good resources to answer your personalized questions. From what you describe, this project is a good fit, however the cap on awards for this program is \$50,000. One option would be using organizational cost-sharing for the gap. Another is putting together a smaller quantity of materials that brings the total project under the \$50,000 limit and breaking the project down into phases. This has been a successful approach for some projects in the past.

## Rights, Ethics, and Re-use

**Q: I am curious about the distinction between institution-owned resources and personal ones. I am a writer/producer for the public radio program AfroPop Worldwide. That is the applying entity and the owner of the vast majority of the tapes in question. But some of them relate directly to the work, are mine. It is all part of one archive, but it is not all owned by APWW. Is this an issue?**

A: If APWW is not the rights holder for these materials, they don't have the ability to make these promises unless you grant them that ability. You'd want to look into some documentation for a partial deed of gift to document the partial transfer of rights to the organization so they can assure the long term rights of this collection.

## Project Design

**Q: How many projects awarded have had solo archivists? Was project design affected? Are there examples - awarded applications we can review?**

A: We have on our [Funded Projects](#) page examples of projects; keep in mind we don't share the entire application. We have had projects that have had solo archivists. We would like for you to already have an assessment of the nominated materials in the collections. It's a competitive grant opportunity and people who have an understanding of the state of their collections tend to be more successful. Our *Recordings at Risk* program targets smaller projects and we require outside digitization; so a solo archivist can work depending on the state of your materials and knowledge you have on your collections list. It can be very feasible. Keep in mind, competitive applications should have at least 50% of the project funds to be spent on the digitization/vendor services of the project.

**Q: Is there a list of vendors that the program has worked with before? Particularly those in the Southwest/West Coast?**

A: To avoid bias we don't typically recommend vendors. The choice of a vendor is specific to your individualized projects, and the type of materials you are working with. Sometimes a local vendor may be appropriate for your project and at other times you may have to use a vendor that ships your materials out of state. As stated in the presentation, the DLF [Digitizing Special Formats Wiki](#) page gives advice on how to choose a vendor. You can find this on our [Apply for an Award](#) page.

**Q: Will you please explain what you mean by storing or providing Metadata and its role in the digitization process or grant?**

A: We require that the metadata is made publicly accessible even if the materials are not, so researchers know of the materials' existence and can come to you to request access. That is the metadata requirement.

## Budget and Finance

**Q: Is reformatting CDs with photographs an allowable cost?**

A: We consider CDs to be born digital materials and they are disallowed. Non-born digital audio and audiovisual materials are the focus of this grant (VHS, cassette, vinyl, reel to reel, etc.). An entire collection of CDs would not be eligible.

**Q: Can you talk more about "basic metadata creation" - what does this mean?**

A: Talk about basic information you're using on your platform and other platforms to make them discoverable. We say "basic" because we expect the bulk of the project to be digitization; we allow some funds for transcription and description and translation but at least 50% of the funds should go to digitization.

**Q: Would "fees or other barriers" include nominal fees typically charged by libraries for copying images?**

A: If you have watermarked images or charge for high resolution downloads, that's what we mean by fees and barriers; the normal cost of printing is not considered a fee or barrier.

**Q: Are we able to purchase archival materials to store the cassette tapes as part of the grant?**

A: Yes, rehousing materials are an allowable cost. To see the full list of allowable and disallowed costs, please view [Appendix A](#) of the [Application Guidelines](#).

**Q: Are we able to see previous grant recipient's budget spreadsheets?**

A: We have samples of previous applicants on the website which include budget narratives. A template for the budget detail spreadsheet is located on the website. You can find these examples on the [Apply for an Award](#) page.

## Review Process

**Q: For government units, agencies, or instrumentalities, is it possible to receive a confirmation of eligibility through an abbreviated proposal before the full project proposal effort is undertaken? Or is a full submission (with a potential review panel disqualifying the application only at that time).**

A: You can email us at [recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org) to ask basic eligibility questions. Most of the nuance around government units, agencies and instrumentalities is the requirement that they're principally engaged in cultural heritage. It's a matter of your department and what you do on a daily basis. We can answer that for you via email.

**Q: We submitted a CLIR application last year that was not awarded, but we had positive reviewer feedback and it was recommended that we try again with the same project, with the addition of an inventory. Will a resubmission like ours be reviewed in light also of the feedback from last year, or should we mention this ourselves in our application?**

A: This is a great question. This is a very competitive grant and most organizations are not awarded funding the first time. We have many resubmissions. One of the first things the review panel looks for is whether you took their advice and comment feedback from the last application. There's space on the application for you to discuss the ways you've incorporated reviewer feedback.