



## **Recordings at Risk**

Applicant Q&A Webinar  
January 26, 2026

Welcome! We're glad you're here.  
There is no audio at the moment. Feel free to  
introduce yourself in the chat box. 

**CLIR**

**We'll begin the webinar at 2pm ET.**



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January 26, 2026

**Sharon Burney | Alyson Pope**

Program Officers

**Jane Larson**

Senior Program Associate

**Lizzi Albert**

Community Relations Manager

**Louisa Kwasigroch**

Managing Director

Hello, everyone, and welcome to the Applicant Q&A Webinar for the thirteenth call of *Recordings at Risk*. We're glad that you could join us today.

# Our Platform

- Click ‘CC Show Captions’ to turn on captions
- All attendees are muted
- Set chat to “Everyone”
- Submit questions through “Q&A”
- *Recording in progress*



Our time together will be filled with your questions, but first, we have just a few slides to share. We will begin with an overview and a few reminders about Zoom.

- You can click the “CC Show Captions” button at the bottom of your Zoom window to turn on the live transcript.
- Attendees will be muted throughout the presentation.
- You’re welcome to use chat for general introductions and conversation. To send a message to everyone, change the default from “Host and Panelists” to “Everyone”.
- Use the separate Q&A box to ask questions. We will try to answer all questions live, and we will also share responses to all questions afterwards.
- This session is being recorded. The recording, slides, Q&A document, and transcript will be available on the [Apply for an Award](#) page of our website within two weeks.

# Program Staff



CLIR's work is accomplished by a relatively small staff of about 20 geographically distributed individuals with the greatest concentration living in the DC area.

Today's webinar is led by the Grants Team, which administers CLIR's active regranting programs, offering support for the entire grant cycle--from application to final report. The CLIR Grants Team includes:

Sharon Burney | Program Officer | Midlothian, VA  
Alyson Pope | Program Officer | Pittsburgh, PA  
Jane Larson | Senior Program Associate | Pittsburgh, PA  
Lizzi Albert | Community Relations Manager | Washington, D.C.  
Louisa Kwasigroch | Managing Director | Chicago, IL

**Bodwéwadmi (Potawatomi)**  
**Kaskaskia**  
**Kiikaapoi (Kickapoo)**  
**Myaamia**  
**Nacotchtank (Anacostan)**  
**ᎫᎦᎦጀ Ꮻଓସ କୁଳା ମାଞ୍ଜାଙ୍ଗ (Osage)**  
**Monacan**  
**Peoria**  
**Piscataway**  
**Shawandassee Tula (Shawanwaki/Shawnee)**

Visit [Native-Land.ca](https://native-land.ca) to learn about Indigenous Lands where you live.

<https://native-land.ca/>

Our team would like to center today's conversation by acknowledging that, as residents of the United States, we are speaking to you from unceded land of many Indigenous peoples. I'd like to respectfully acknowledge and recognize the original and current caretakers of the land, water, and air where I live: the Piscataway and Anacostan peoples and all of their ancestors and descendants. I am grateful to have the opportunity to live and work on their homelands, and ask you to join me in acknowledging all Indigenous communities, their elders both past and present, as well as future generations. May this acknowledgement remind us of our shared commitment to beginning the process of working to dismantle the ongoing legacies of settler colonialism. If you haven't done so already, we'd love for you to introduce yourself in the chat and share a land acknowledgement for the area where you live, if you'd like.

# Eligibility of Materials

## **Eligible**

- Film (8mm, 16mm, 35 mm, etc.)
- Audio cassettes
- VHS
- Shellac/lacquer/vinyl discs
- Aluminum discs
- Betacam
- Betamax
- Digital Audio Tape (DAT)
- MiniDV
- Open reel audio tape
- Super 8 film
- U-Matic
- Wax cylinder
- Wire recording
- Dictabelts
- Silent films
- 1" videotape

## **Caution**

- CDs
- DVDs

## **Ineligible**

- Digital file migration
- Still images

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

As you consider whether or not the materials you are nominating for digitization are a fit, remember that this program was designed to prioritize at-risk, time-based analog materials for preservation through digitization. This program does not support file migration for previously digitized or born-digital materials. We continue to welcome your questions on this.

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

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

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 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

We've also received a number of questions about rights ethics and reuse. We wanted to address 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 require you to dedicate all *metadata* to the public domain under a Creative Commons waiver and to avoid imposing additional access restrictions on the reformatted recordings than what may already be in place for the source recordings. While this program does prioritize preservation over access, reviewers strongly prefer that applicants avoid creating unnecessary barriers to access, since such barriers inhibit a project's impact. Access restrictions are allowable when well-justified due to legal and/or ethical concerns. Such restrictions will not necessarily disadvantage you in the competition and may even be viewed favorably by the review panel. This includes restricting access to recordings that include personally identifiable information or culturally-sensitive material.

Now, let's start with our first question...



# Thank you!

Applications due February 24

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

Survey:  
<https://www.surveymonkey.com/r/RAR13QAWeb>

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If there are no more questions, thank you everyone for joining us to today to learn about Recordings at Risk. Soon, we will upload the slides, transcript, written answers to today's questions, and the recording from this session. These resources will be posted to the [Apply for an Award](#) page. If you have additional questions, you can always reach the CLIR Grants Team at [recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org). We all monitor the program's inbox, and do our best to reply promptly.

Don't forget applications are due February 24, 2026! 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!