



Grant Policies & Guidelines:  
Please refer to ALCF'S FAQ'S at  
<https://www.allarvickfund.org/faqs>

**Al Larvick North Dakota Grant (ALNDG)**  
**Al Larvick National Grant (ALNG)**

The **Al Larvick Conservation Fund** is pleased to accept online applications twice a year. A Request for Applications will be announced at least two months before each grant application deadline.

Budgets of up to \$5,000 under the ALNDG and up to \$5,000 under the ALNG are accepted.

**IMPORTANT:**

**Grantees do not receive any funding directly. These budget amounts are applied to work done at partnering film and video labs for the conservation and digital capture of analog audiovisual (moving image) material, which fall under the categories of home movies or amateur cinema as defined by the ALCF committee and board. If budgets come under projected amount, grantees do not receive residual cash.**

All budgets within this limit will be given the same consideration.

Applicants with small budgets are welcome and encouraged to apply.

All budgets that exceed grant amount should have a realistic fundraising plan in place for raising the additional funds beyond what an ALCF grant may provide. Alternatively, applicants can apply to cover a portion of a collection to stay within the ALCF budget cap.

(see below for further details).

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## PROGRAM GUIDELINES

**The Al Larvick Conservation Fund (or “The Fund”) operates a grant program for the conservation of analog recorded home movies and amateur cinema collections and their digital capture. Grants are open to individuals, institutions and organizations.**

Applicants are encouraged to read the complete application guidelines before beginning the application form. This will help clarify what is required for completing the application. ALCF also recommends reviewing the application itself before beginning the process of filling it out and prepare answers and responses in advance.

**Al Larvick Conservation Fund** grant program supports individuals, institutions and organizations in need of conservation and digital capture services of home movies and amateur cinema collections by way of small cash and in-kind grants. It does not support commercial, educational, industrial, informational, pornographic works or materials depicting criminal activity. Additionally it does not support multi-media installations, commercial or art film and/or video productions.

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## GRANT CATEGORIES

The program makes awards under the following two separate categories:

### ***Al Larvick North Dakota Grant (biennial grant cycle)***

The Fund offers a budget total of up to \$5,000 by a nationally recognized film and video sponsoring lab, to one or more applicants. Grant money is to be applied to the preservation of cultural histories through the conservation, education and public accessibility of analog home movie and amateur cinema collections. This grant is limited to works recorded in the state of North Dakota (or collections which primarily consist of footage captured in North Dakota). Please note, the fund tries to accommodate most media formats, although there may be occasional limitations.

### ***Al Larvick National Grant (annual grant cycle)***

The Fund will offer a budget total of up to \$5,000, by a nationally recognized film and video sponsoring lab, to one or more applicants. Grant money is to be applied to the preservation of cultural histories through conservation, education and the public accessibility of analog home movies and amateur cinema collections. This grant is limited to works recorded within the United States and primarily outside of North Dakota State. Recordings captured primarily in North Dakota are covered in the ALNDG. Please note, the fund tries to accommodate most media formats, although there may be occasional limitations.



### FUNDS MAY BE APPLIED TO:

- Evaluation of original materials
- Repair and cleaning of original materials as appropriate
- Capture resolution choices of High Definition, 2k & up resolution (options dependent upon sponsor)
- Color correction (dependent upon sponsor)
- Return original materials and packaging (boxes, cases, canisters, reels, etc.)
- One drive (Mac/PC formatted)
- Digitally captured clips including a digital master and digital access files (Standard Definition digital captures to not include access files. Only digital master files)
- Shipping costs to and from lab

\*Funds provided by ALCF and its lab sponsors through the ALCF grant program go directly to partner labs and not to the grantees. The partnering labs do the work described above.

Please note:

- Type and extent of conservation and digital capture will be decided on a case-by-base basis and in conversation with the ALCF board, the sponsoring lab and grantee.
- Capture resolution is sometimes contingent upon lab's equipment and staff/labor availability at the time of the awards given.
- Funds are distributed directly to lab sponsor. Shipping is primarily funded through prepaid shipping labels through the lab or The Fund, but occasionally through reimbursement to grantee.

Grantees will receive an ALCF Personal Archiving Best Practices Guide for reference

One high quality electronic file of each digital capture will be retained by the Fund to be used for programming and promotional purposes only. The Fund will also upload a digital copy to the Internet Archive at [archive.org](http://archive.org), along with appropriate meta-data and apply the grantee's specified creative commons licensing. ALCF works directly with the grantee to catalog and document detailed transcription of all footage of each collection.

Each grantee will receive an ALCF Personal Archiving Best Practices Guide for their reference.

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### POLICIES

- All grants are awarded based on condition and evaluation of source material, critical need, eligibility, budget, and strength of application. Decisions are entirely at the discretion of the Fund's grant committee and board.
- Funds are not dispersed to grantees. Funding is used to pay for partnering lab work and goes directly to sponsoring lab. Grantees do not receive any cash, checks or payments of any kind.
- Funds are used to cover lab, shipping and hard drive costs only.



- Funds are used for the conservation and digital capture of analog home movie and amateur cinema collections described under each awarded ALCF grant application, approved by the ALCF committee and board.
- Funds cannot be applied to the purchase of equipment or used to cover administrative costs of an grantee. Funds are only applied to the lab work done by ALCF partnering labs and cost associated with that work such as shipping and hard drive costs.
- The ALCF does not conserve or digitally capture still photography, paper or other ephemera unless it directly relates to a home movie or amateur movie collection. There might be a rare exception. Grantees should contact ALCF ([info@allarvickfund.org](mailto:info@allarvickfund.org)) in advance of applying if they have other material they feel strongly relates to their moving image collection.
- The Fund only supports film-to-film preservation under special circumstances and considers it on a case-by-case basis. The Fund is considered a conservation effort as apposed to a preservation or restoration fund (See how ALFC defines these terms on its [Resources](#) page).
- Grant recipients will not be required to store preserved audiovisual materials, or digital captures off-site or at a formal storage facility, but will sign an agreement (ALCF/Grantee Agreement) accepting responsibility for maintaining conservation best practices for both source material as well as their digital assets (captures). The Fund will provide grantees a Best Practices Guide.
- Applicants are allowed one submission per grant per year. Previous applicants and grantees are welcome to apply for future grant cycles.
- Upon completion of the conservation and digital capture by ALCF, the Fund will upload a digital copy to the Internet Archive ([archive.org](http://archive.org)). This copy will be online and accessible to the public for viewing and download. The grantee agrees to this in the ALCF/Grantee Agreement and has the option of applying a general or Creative Commons license to their media (see page the ALCF [Content Sharing](#) and [Resources](#) pages for more information, as well as [archive.org](http://archive.org) and [creativecommons.org](http://creativecommons.org) for specific and up-to-date details).
- Grantees provided with support through ALCF's grant program must apply the grant award toward the conservation and capture work within 2 months of notification of the grant. This means from the time of award notification, the grantee has 2 months to sign and return the grantee agreement, as well prepare and ship media to lab. Exceptions to this policy, such as personal emergencies, must be approved by the program's grant committee and board.
- All work is expected to be completed by the lab within a 12-month timeframe, upon receiving media (it is usually completed in a shorter period, but lab workloads and busy period vary).
- The Fund will retain a copy of each digitally captured clip for promotional, public accessibility, outreach and educational purposes and reserves the right to publicly screen materials in collaboration with grantees.
- Grantees will be listed on the Fund's website, which will contain grantee names in its listings of grants made for each year.
- The Fund will request further information from grantees regarding the materials conserved through the grants and/or public appearances at screenings. ALCF asks grantees to provide descriptions for each of their film clips to add to the clips uploaded to [archive.org](http://archive.org).



- ALCF requests oral history interviews of grantees about their conserved home or amateur content. These requests are entirely optional.
- All original materials **may or may not be** returned to grantee in pre-prep condition (the way the grantee shipped them and how the lab received them). All original canisters and boxes will be returned to grantees, but media itself may be returned on new archival grade reels, cores, etc.
- Grants do not cover expenses outside the conservation and digital capture work, such as administrative or staff salary. Funds go directly to lab and to shipping companies for prepaid shipping labs, although occasionally the Fund will reimburse grantee for shipping. A submitted receipt is required for reimbursement.
- Each grantee will be shepherded through the grant, conservation and digital capture process by a board member. Shortly after grantees are announced, their assigned board member will be in contact via email and/or phone to begin assisting with the first steps. The board member will continue correspondence with the grantees and the labs periodically to ensure a smooth process until the project is completed.
- Grantee may request a lab local to their community but must be approved by grant committee and board, own and operate the same equipment as the Fund's current in-kind sponsor, or considered comparable by the board, and have the same standards of excellence. The local lab must also be willing to negotiate some in-kind services.
- Grantees will work with their designated board shepherd to keep up-to-date on conservation and digital capture status of their project. The designated shepherd will be available to communicate with both the lab and the grantee directly, to answer questions, coordinate lab work and help shepherd the project through completion. Grantees, however, are responsible to keep in regular touch about their project and make efforts to understand the steps and process of their conservation and digital capture. A final report and feedback survey when the project is completed is required of the grantee, although ALCF considers their grantees an ongoing relationship and will work with grantees to catalog and showcase their collections over the Fund's existence and where opportunities present themselves. This participation is entirely optional.
- The grant is considered complete when the source materials and the digitally capture clips are returned to the grantee or project manager, one digital file is received by ALCF and uploaded onto the Internet Archive at [archive.org](https://archive.org) with appropriate metadata (completed by ALCF), and the final report and survey have been submitted by the grantee to ALCF. Following these steps, no further reporting is required.
- The Fund will contact grantees to coordinate public screenings of selected media clips for educational and promotional purposes.
- An ALCF Grantee Agreement is required to be filled out and signed by the grantee, which outlines what the grant entails and what the grantee agrees to as part of the award. This document requires that all digital captures are to remain on the Internet Archive indefinitely.
- The Fund does not support the conservation and digital capture for works that are SOLELY for the purpose of student projects, professional film or media projects/productions and other commercial projects.
- All digital captures will incorporate the **Al Larvick Conservation Fund** logo, along with partner logos, to their digital master (captures), and all other digital copies, in a way that will not

impede any of the original footage. This will be incorporated into all digital files by the lab that does your conservation and digital capture work, unless otherwise specified by ALCF. ALCF does requires that its credit and logo (provided by ALCF) remain in tack as originally inserted, and if not pre-inserted, to ensure all copies include the ALCF credit and logo, in all original and copied footage that are privately, publicly or virtually screened in part or in full.

- If media is used in the creation of new work, grantee agrees that the new work will include approved ALCF credit and logo artwork.
- The Fund reserves the right to request documentation of ownership of media materials at their discretion. Examples of documentation include:
  - Notarized letter of ownership by owner or creator
  - Signed statement by material holder indicating/describing acquisition and ownership
  - Section of Will statement from deceased owner or executor of a Will
  - Signed letter from next of kin describing inheritance of material from deceased owner/creator
  - Signed letter from owner/creator granting permission to project manager for conservation and digital capture work
  - Signed statement from organization or institution explaining circumstances around acquisition and ownership, or invoice or receipt of acquisition

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## ELIGIBILTiy REQUIREMENTS

- Materials must fall under the following definitions of “home” and/or “amateur” analog audiovisual (motion picture) materials, as follows:
  - “Home” an audio and/or visual recording made as amateur or for non-commercial or without professional equipment or expertise, esp. a moving image and/or audio recording featuring one's own activities. Wikipedia's definition is, A home movie is part of the motion picture filmmaking process made by amateurs, often for viewing by family and friends.
  - “Amateur” – According to Wikipedia, Amateur film is the low-budget hobbyist art of film practiced for passion and enjoyment and not for business purposes.
- Upon request, applicants must provide some sort of documentation of ownership of materials or have the creator write a letter of permission to proceed with conservation or preservation and digital captures. Examples of proof of ownership or permission for conservation and digital capture are listed above.
- Applicants who have received a grant in the past must have completed the previously supported project and filed all appropriate reports, surveys and all other responsibilities that deem project ‘complete’ by the Fund, in order to be eligible for a future ALCF grant.
- ALCF will accommodate as many analog media formats as possible (this excludes newer videotape formats that use digital technologies). Sometimes there are format limits due to sponsoring lab equipment or availability of equipment at the time the grantee work commences. We encourage applicants to research on their own, what formats are considered



analog (i.e all film, some videotape) and what are considered digital (i.e. some video tape, digital camera capture cards). There will be cases ALCF will not be able to award a conservation and digital capture due to a rare format, a complicated issue with a particular format, or in a case where the format renders the expense to surpass what ALCF can support.

- Applicant's project manager must have a practical working knowledge of the Internet and the ability to upload video files and input metadata, as well as have a working email address and respond to emails from Fund in a timely manner (within 2 weeks).

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### APPLICANT CHECK LIST

#### Applicants should:

- Complete online application. To view the online application, click <https://airtable.com/shrrWnKnh2MD3U8Yu>
- Optional: Attach JPEG pictures (the end section of the online application), of the audiovisual materials. Note: helpful images include photos of media, labeling on media cases or canisters, appearance of possible decay or damage, materials in packaging and out of packaging (as long as removing materials from packaging/cases/canisters/boxes doesn't cause harm). Other helpful images might be JPEG pictures or PDF documents of local newspaper clippings of events depicted in recorded materials, family letters that give contact to recorded materials, and other related ephemera. Photographs of filmmaker and or in-front of or behind the camera participants in the making of the home movies and/or amateur works.
- Optional: Include links (the end section of the online application), supporting the relevance of your media (might be links to newspaper article, blog post, family lineage website, local historical website that gives context to the recorded material).

#### Chosen applicants for an ALCF grant award:

- Will be notified via email of award decisions by an ALCF board member.
- Will receive an ALCF Grantee Agreement, which is required in order to receive the grant award. The award process will begin once the signed agreement has been returned to the ALCF office.
- Will be asked to schedule a phone call or video call with a ALCF board member. This is entirely optional. This call includes:
  - Review of outstanding questions about the Grantee Agreement and/or workflow/project process.
  - Confirm what can/will be covered through the grant award
  - Review the step-by-step process of the award, from getting materials to and from the lab, to deliverables and the approximate timeline.
  - Discuss the process of applicants participation in transcribing and describing in detail their film and video clips once digital captures are complete.
  - Answer any other questions

- Provide proof of ownership document(s) upon request (see above for accepted documentation).
- A list of secured and/or potential additional funding for project if budget exceeds grant amounts.
- Maintain communication with board contact as to the status of conservation and digital capture project.
- Agrees to submit a final project narrative and complete a Grantee Experience Survey once the project is considered complete (forms to be provided by ALCF).
- Agrees to work collaboratively with the Fund to provide contextual information about the project's media and on public screening of select clips.

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### **REVIEW, FUNDING PROCESS, PRIORITIES**

For the purpose of thoughtful review, the Fund convenes two times a year to consider grant applicants. The panel is composed of artists, enthusiasts, preservationists, community members, archivists and other experts in film and video maintenance and preservation. The Fund aims for diversity in opinion and knowledge. The Fund's Board of Directors, along with each Committee member makes all final decisions on awards. It takes up to three months from the grant deadline for the Board and Committee to make and notify applicants of award decisions (decisions usually happen sooner, however). The ALCF grants are awarded at the sole discretion of its board and committee.

Grant recipients work with a designated ALCF board member to keep up-to-date and follow the progress of their conservation and digital capture work done by the lab. Each lab sponsor use their own procedures, and the designated board member will help shepherd the grantee through the process. Each conservation and digital capture can be unique, and therefore the project timeline can vary. A final narrative project report, written by the grantee (with assistance of board shepherd if requested) is due upon completion of the project and submitted to ALCF, along with a Grantee Experience Survey. The Fund expects recipients to make steady progress on their end by shipping their materials to the lab within a reasonable amount of time (within 3 months). When source materials and the digitally captured clips are shipped to the grantee after work is completed, the Fund asks that the final report and survey are submitted shortly thereafter.

Declined applicants are free to contact the Fund via email for selection feedback/comments. Declined applicants are eligible for reapplication once a year following the declination. Grantees must complete their funded projects and submit a final financial and narrative report before being eligible to reapply.

The Fund does not perceive that one's home or amateur movie collection as more important than another. ALCF may look for unique or rare content, however. For instance, if the content documents an under seen time period, culture, place or activity. The Fund might look for audio and/or visual documentation of a time, place or activity that largely doesn't exist or is dated on some level (i.e. small family operated farms, folk craft making, local parades, businesses or industry of yesteryear, monuments, architecture, landscape/geographic area which no longer exist, or drastically changed



over time, etc). The Fund also appreciates recordings of seemingly commonplace activities and/or dialogue, which offer insights, documentation into family and society of its time. Amateur works that are creatively unique are important as well.

Additionally, the Fund looks at critical need (materials in danger, or in the midst, of rapid decay), an understanding of materials and of the importance of their conservation and accessibility. The Fund considers the applicant's ability to realistically maintain the material's conservation needs. It is important to be realistic about the ability to raise additional funds if needed, and plans for sharing the digitally captured media/clips.

Once a grantee has been notified that they have been awarded an ALCF grant, they must reply to the email notification within 2-weeks. If ALCF does not receive a response via email within 2-weeks of email notification, a board member will attempt to contact grantee by phone. If this is unsuccessful within the 2-week span, ALCF will consider the grantee forfeits and ALCF will choose another applicant or reserve award for future grant rounds.

Thank you for your interest in the Al Larvick Conservation Fund.