

**U.S. AMBASSADORS FUND FOR CULTURAL PRESERVATION (AFCP)
2010 COMPETITION**

Frequently Asked Questions (FAQ)

PRIVATE AND COMMERCIAL PERSONAL AND REAL PROPERTY

Q: Does AFCP support projects that focus on commercially or privately owned objects, collections, buildings, or sites?

A: No. AFCP does not support the preservation of commercially or privately owned objects, collections, buildings, or sites.

Q: What about objects, collections, buildings, or sites owned by a private trust?

A: Objects, collections, buildings, and sites owned by a private trust are considered private property and are thus not eligible for support from AFCP.

Q: What if the objects, collections, buildings, or sites are accessible or made available to the public?

A: Even though many cultures have long traditions of family ownership of cultural heritage, that heritage is still privately owned and thus not eligible to receive support from AFCP. This prohibition applies even to privately owned heritage that is accessible or made available to the public.

Q. What if privately owned objects, collections, buildings, or sites will be transferred to public ownership upon the award of an AFCP grant?

A. AFCP does not support the preservation of cultural heritage that is privately owned, even if a commitment to donate objects, collections, buildings, or sites is pending the award of an AFCP grant. Transfers of property must take place prior to the submission of AFCP grant applications.

Q: What about ethnographic objects like masks, carvings, and textiles, some of which are in museums but important examples of which are in private hands?

A: Even when the owners of objects are willing to participate and share their resources, AFCP does not support work on those objects. In such cases, applicants must focus their proposals only on those objects whose ownership status is neither private nor commercial. This restriction applies to inventory of objects as well as to their treatment.

NATURAL AND PALEONTOLOGICAL HERITAGE

Q: AFCP states that it does not support natural heritage, and includes “paleontological collections” in that category. What does this mean?

A: *Natural* heritage refers to environmental or geological formations, endangered or protected plants or animals, paleontological collections of fossilized hominid (including human), plant, and animal remains (including dinosaur bones), and similar natural objects and phenomena. *Cultural* heritage refers to the products of past or present human activities, such as buildings, spaces, manmade objects, artifacts, and forms of expression. AFCP supports only the preservation of cultural heritage.

DIGITIZATION

Why does AFCP restrict its support of digitization? Isn't making digital copies of a fragile cultural object helping to conserve that object? Making a digital copy available on-site or over the Internet reduces wear and tear on the original, and it makes the information easily and widely available.

A. Although digitization offers an extremely effective means of expanding access to cultural information, AFCP does not consider it to be a sustainable preservation activity in its own right. Video tapes, diskettes, CDs, DVDs, and other digital storage media are susceptible to damage from extremes and fluctuations in temperature, exposure to the elements, chemical leaks, magnetic disturbance, and improper handling and use. They deteriorate at unpredictable rates but seldom show any outward signs of deterioration. Physical damage to these media is irreversible. These media, furthermore, depend on a reliable electrical supply and fully operable machinery and equipment for maximum use and effectiveness.

AFCP gives priority to proposals that directly address the physical preservation and protection needs of objects, collections, buildings, and sites, or that contribute to the preservation of tangible or intangible heritage in sustainable ways. AFCP will consider proposals that involve digitization only if that activity is part of a larger, comprehensive effort to ensure the physical preservation and protection of cultural heritage.

NEWS MEDIA

Q. Why doesn't the AFCP support projects to preserve news media or news reels? These are very important sources of historical information and often are very fragile and in need of preservation.

A. Newspapers, magazines, news radio and television recordings, and other news media are very important sources of historical information and can deteriorate quickly if not properly handled and stored. Since the information they contain often extends beyond the parameters of what AFCP can support (namely, the preservation of cultural sites, cultural objects and collections, and forms of traditional cultural expression such as traditional music and dance), proposals focusing on the preservation of news media compete poorly against proposals that meet the AFCP funding mandate and directly address a physical cultural preservation need.

REPORTING REQUIREMENTS

Q: Why does AFCP use a biannual reporting schedule?

A. AFCP switched to a biannual reporting schedule beginning in FY 2009 to improve program efficiency and build predictability into the AFCP calendar so that posts can plan in advance for AFCP activities. Under the new schedule, progress and financial reports are due by July 31 for the period beginning January 1 and ending June 30, and by January 31 for the period beginning July 1 and ending December 31.

Q: What if a project time frame is out of step with AFCP's January-June, July-December reporting schedule?

A: Even though some projects might have little or nothing to report by January 31 or July 31, AFCP requires that posts file progress reports even if those reports indicate little or no progress.

Q: Are there specific report forms for AFCP?

A. Yes. AFCP uses Standard Form 269a (Financial Status Short Form) for financial/budgetary reporting. The SF-269a is available on the Bureau of Administration's e-forms Web site at: <http://eforms.a.state.gov/>. The AFCP 2010 Award Specifics template includes a suggested format for AFCP 2010 progress reports.