

Please review the [Application Guidelines](#) for important details regarding the information requested in this application. Fields marked with an asterisk are required.

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## Project Summary

Cover Sheet	proposalcoversheet.pdf
Applicant Institution	Erie Canal Museum
Collection/Project Title	Photographic Collections of the Erie Canal
Project Summary	<p>The Erie Canal Museum in collaboration with the Canal Society of New York State will digitize images from their collections of historic photographic glass and film negatives. Corresponding metadata for each image will be provided. All will be placed online following the model established under a 2014 Hidden Collections project that was also a collaboration of these two groups. The effort will complete the digitization of these most inaccessible formats and create a unique and comprehensive visual archive on the history of New York State's Erie Canal. The Erie Canal Museum's holdings consist of approximately 200 glass negatives from several individual collections dating to the 1890s, largely 4" by 5". The Canal Society's contribution comes from its yet-to-be digitized 5,200 medium-format film negatives by Albert Gayer (1897-1976) of Schenectady, NY, a noted transportation historian and photographer.</p>
Amount Requested	\$59,100
Project Start Date	01/01/2016
Project End Date	12/31/2016

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### Is this a collaborative project?

If so, include the names of the collaborating institutions below. Use the green **add** button to list additional partners as needed.

Yes/No  Yes

Collaborating Institutions (if applicable)

Institution

Canal Society of New York State

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**Materials to be digitized**

Enter below the estimated quantities and select the units of measurement and material types that most specifically describe the extent of original materials that will be digitized during the project. You may add as many different measurement/material types as you like by clicking the green **add** button found below this section, but each individual item should be accounted for in only one category.

If the quantities provided are rough estimates rather than precise descriptions, explain the method used for estimating those quantities in the space provided for additional information.

## Materials

Amount of Materials	5400
Unit of Measurement	items
Type of Materials	photographs
Type of Materials: Other	

Additional information (optional)

**Quantities, Formats, and Specifications of Digital Files to be Created during the Project**

Enter estimated quantities of uniquely described digital files to be created through digitization, as well as the relevant digital format(s) created and technical specifications for those formats (dpi, minimum pixel dimensions, bit-depth, optical density, etc.).

If additional files are to be derived from those created in the digitization process for the purposes of backup, preservation and/or access, do not count these derivative files or formats in the totals entered; you may describe any derivative formats to be created and the purposes these will serve in the space provided for additional information.

## Digital Files to be Created

Quantity	5400
Format	Tiff format
Technical specifications	16-bit, grayscale, 1200 dpi of 4"x5" originals, 2400 dpi of 2"x3" originals

Additional information (optional)

A matching set of edited jpeg files will be created.

### Catalogs/repositories/services

Provide names and complete URL(s) for the portals through which digitized content will be available to researchers and the general public.

#### Portals

Portal

New York Heritage

URL

<http://www.newyorkheritage.org/>

## Description of Content: Public

### Description of materials

Provide a brief narrative description of the materials nominated for digitization, including their provenance, relevant associated people, organizations, events, and/or subjects.

#### Description

The Erie Canal Museum's portion consists of about 200 glass negatives arranged within five distinct collections. Though none of the images have any historic labeling, nearly all show scenes that could likely be readily identified by the Museum's curatorial staff as to place and time period once positive images are available. Three of five have a definable provenance, being acquired by separate donations in the 1970s. One originated with a contractor for the early 20th-century rebuilding of the Erie Canal and shows such construction activity. Another collection documents the Oswego Canal, a lateral canal to the Erie. These seven images date from about 1895 and may represent a single journey along that system. The two other collections are classed in the Museum's catalog as "found in collection" with no record of where or how they were acquired. Nonetheless, they too appear to have maintained historic integrity. One consists of about 100 glass negatives documenting the 1908 construction of the Erie Canal's Oneida Creek Aqueduct and life in the adjoining community of Durhamville, NY in central New York. The other collection of about 20 glass negatives shows canal scenes near Rexford, NY at the eastern end of the state. Prominent in those images is the Erie's legendary 1841 Upper Mohawk Aqueduct with its adjoining 1823 predecessor alongside.

The Society's Albert Gayer Collection of more than 7,000 negatives was acquired from his family soon after his 1976 death. While Gayer is well known for his interest and scholarship in the State's canal history, his interests went well beyond that topic. He actively sought historic materials relating to railroad history in the northeast United States. He was long associated with regional archeological associations, with a special dedication to Iroquois history. The negatives are an outstanding legacy to those interests.

**Geographic Scope**

Describe the range of geographic regions represented in the nominated collection(s).

Geographic scope

The Canal Museum's portion highlights canal scenes in central and eastern New York State. The Society's Gayer Collection likewise documents places and activities throughout New York State with an additional emphasis on the Hudson River and New York harbor, and also encompassing New England, Pennsylvania and eastern Canada.

**Date range of materials to be digitized**

Enter the earliest and latest dates the original materials in the nominated collection(s) were created, in whole years. Dates should be formatted as YYYY BC/AD – YYYY BC/AD (e.g. 356 BC - 1542 AD).

Date range of materials

1890 AD - 1970 AD

**Collection level descriptions (if applicable)**

If applicable, identify and provide the URL(s) for any collection-level descriptions currently available online.

Collection URL(s)

Collection name(s)

Collection URL

**Description of Content: Confidential****Current arrangement and description(s) of materials to be digitized**

Provide a brief narrative that summarizes the physical arrangement and the level(s) of processing, cataloging, or other descriptive work that has previously been done for the nominated collection(s). Include the date(s) this descriptive work took place and the standard(s) and/or current format(s) of the records that were created.

Current Arrangement

These photographic negatives represent the Museum's and the Society's most inaccessible yet potentially most valued historic images. For all of the Canal Museum's and for most of the Canal Society's negatives, there are no corresponding photographic prints much less digital images which would enable a proper or convenient appreciation of the depth and clarity of the images.

Only one of the Canal Museum's five collections has an item-level inventory probably done at the time of its 1972 acquisition, listing only seven glass plates with terse descriptions. The 100 negatives

from Durhamville, NY were rehoused in the 1970s with old institutional mailing envelopes. All of the others are separated only with non-archival interleaving paper, perhaps dating prior to their acquisition by the Museum.

The Canal Society's Gayer film negatives along with all of the Society's holdings has been on deposit at the Canal Museum since 2012. The entire film negative collection consists of approximately 7,000 pieces. About 1,800 have been previously scanned. Many of these became the basis for the Museum's 2014 Hidden Collection project, also done in collaboration with the Society. The arrangement of the collection maintains Gayer's organization, based on size of the negative (4" by 5" or 2.25" by 3.25"). The larger format is numbered consecutively and consists largely of his documentation of historic images. The smaller format ("B Series") is similarly numbered. The smaller format was more convenient for his fieldwork to record people, events and places. For both categories, item level descriptions were listed by Gayer through a numerically-arranged log book, listing the source or location, date, and description. He also provided partial access through a series of thematically-arranged small notebooks, each page having a contact print and additional information. Those notebooks are still the only convenient finding aid to much of the collection.

### **Current condition and housing of materials to be digitized and plans for their conservation and preservation**

Describe the current condition and housing of the materials to be digitized, including the means through which this condition has been assessed. Identify the individual or individuals responsible for this assessment and approximately when the assessment took place. Describe the strategies to be employed for stabilization, conservation, and/or preservation of the materials, including the means through which this work will be supported and sustained long-term. Explain the environmental provisions made for the long-term management of the source materials and the strategy for responding to requests for access to them.

#### **Current Condition**

All of the Erie Canal Museum's 200 photographic glass negatives need to be formally accessioned at an item-level, cleaned and rehoused with archival materials prior to the proposed scanning. This work will be undertaken under the supervision of the Museum's curator, Dr. Daniel Ward, with time and materials being donated by the Canal Society. This effort will be considered a cost-share for the project. Craig Williams is a Society volunteer and will perform the work, estimated to take about thirty hours. Williams recently retired as the photography curator at the New York State Museum and has more than forty years of experience in the care and handling of photographic glass negatives. Williams evaluated these materials for both condition and content as part of the preparation for this proposal.

The accessioning of the Museum's negatives will establish item-level control numbers, necessary for the scanning and related metadata. The cleaning and rehousing will also assist in several ways. The non-emulsion sides of the negatives have processing residue, fingerprints, dust and dirt from more than a hundred years of

improper storage. The non-emulsion sides will be cleaned with distilled water. The negatives will then be placed in archival four-flap enclosures. The enclosures will be labeled beforehand in pencil with the new accession numbers and any descriptive information that may still be associated with the negative. The seven negatives which were accessioned in the 1970s have been additionally handicapped by the use at that time of adhesive labels on the non-emulsion sides to record the accession numbers. These labels will be removed. Some negatives among the 200 are broken. Their rehousing will address that condition and future storage designed in a manner to protect them (and future handlers) from further harm.

The Canal Society's Gayer film negatives have already had some archival rehousing and are fortunate to have a still-viable historic cataloging system. No nitrate or diacetate films have been noted. Of the 7,000 negatives, about 3,000 have had their old 1950s-vintage glassine envelopes replaced with archival enclosures. This rehousing will be completed as part of the preparation for scanning by the same staff mentioned above with supplies being donated by the Society. Sixty hours of staff time are reserved for this effort. This rehousing effort will likewise be considered a cost-share to the proposed project.

Future care and proper storage of both collections are addressed within the Canal Museum / Canal Society collections management plan. In 2012 both groups recognized that scholarship would be substantially improved if they joined together. The Canal Museum is an AAM-accredited institution with climate-controlled collections storage and state-of-the-art monitoring. The Society had no permanent home for its extensive holdings. These were placed on deposit at the Museum and a unified procedure for onsite access and care to both collections established. The officially adopted strategic plans for both groups recognize and strongly promote this cooperation. This direction led to the 2014 Hidden Collections project and a goal of providing online access to the collections.

### **Representative samples of materials to be digitized (max. 10 pages, 12 MB, .pdf format only)**

Upload a PDF document containing images of up to ten (10) selected items from the collection(s) to be digitized, and provide a brief description of the contents of the file, below. Each image should be accompanied by a description and full citation that includes the name of the holding institution, the collection title, any identification numbers or shelfmarks, and any available information about rights or licensing. The document may contain embedded URLs linking to additional content, such as sample audio or audiovisual files, but must contain samples of no more than ten items.

#### Description of Samples

The Erie Canal Museum's and the Canal Society's photographic negatives comprehensively document New York State's canal heritage, its structures and traditions. These representative images demonstrate the condition, depth of content and the quality of these images. This visual record dates from the late 19th century to the 1960s and reaches from New York harbor to Canada, showing a canal still in operation today as well as its 19th-century antecedents. It is a unique view of the people of the canal, their boats and work. It

Samples (.pdf format only) is a record that has remained inaccessible to scholarship.  
 Representative Samples (Erie Canal Museum).pdf

**May CLIR excerpt from and display some portion of these representative samples within the Hidden Collections Registry, elsewhere on CLIR's website, or in program-related social media?**

If you select "Yes" but would prefer that some representative samples be displayed but not others, note below which specific samples CLIR has permission to share.

Yes/No Yes

Selected Permissions (if applicable)

## Rights, Ethics, and Re-Use

All parties to this proposal understand that as a condition of acceptance of any *Digitizing Hidden Special Collections and Archives* award from CLIR, all recipient institutions and collaborating partner organizations will be required to sign and execute the program's [intellectual property agreement](#).

Tick to confirm: Confirmed

All parties to this proposal understand that as a condition of acceptance of any *Digitizing Hidden Special Collections and Archives* 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](#).

Tick to confirm: Confirmed

All parties to this proposal understand that as a condition of acceptance of any *Digitizing Hidden Special Collections and Archives* award from CLIR, recipient institutions, including partnering institutions in cases of collaborative projects, 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. Materials that are in the public domain in analog form must continue to be in the public domain once they have been digitized. CLIR strongly encourages grant recipients to share digital copies as public domain resources and/or with Creative Commons licenses, as appropriate.

Tick to confirm: Confirmed

*Applicants who tick any of the four boxes below should provide details clarifying their responses in the Rights, Ethics, and Re-Use Statement.*

Tick all that apply: Some of the content within the collections nominated for digitization contains private or other potentially sensitive information that poses legal or ethical concerns related to providing access to the digital copies created through this project.

**Rights, Ethics, and Re-Use statement (max. 3 pp, 2MB, .pdf format only)**

Upload a description (maximum 3 pages) that summarizes all known rights, embargoes, and access or legal restrictions applicable to the source materials to be digitized and describes how these rights, embargoes, or restrictions will be communicated to the public. Identify and explain any ethical considerations that affect access to or re-use of the digital copies. Explain the basis upon which the proposed activities are justifiably legal and ethical, and the specific terms under which users of the collections will be able to access and re-use the digital copies created through the project. Explain and justify any institutional watermarks incorporated into copies made accessible to users and any fees charged for re-use. Describe any other measures to be taken to restrict access to or re-use of the digital copies in order to comply with the law or with applicable, pre-existing agreements or contracts.

Statement (.pdf format only)

Intellectual Property (Erie Canal Museum).pdf

**Value and National Significance**

**Describe the impact of the proposed project upon scholarship, and explain why digitization is the most appropriate means to maximize the value and significance of the materials to scholars and students.**

Address the importance of the collections to teaching, research, and the creation of new knowledge.

Value and National Significance Statement

"The Erie Canal transformed the lives, dreams, and cultural identities of millions of Americans in the 19th century. Even as the Erie Canal's technological achievements spurred a globalization of the American economy, its humanistic and cultural implications helped unsettle many Americans' senses of place and identity. Generally remembered either as a tremendous technological feat or as a vestige of a supposedly simpler bygone era, the Erie Canal's actual history opens multiple opportunities for exploring the ambivalences and ambiguities of the impact of new technology on individuals' aspirations, livelihoods, and human interactions." So said Dr. Carol Sheriff of the College of William and Mary, a noted historian of 19th-century America, in a recent statement supporting the Erie Canal Museum's plans to mark the approaching bicentennial of the Erie Canal.

The Erie Canal is with us today. It continues to be a navigable waterway operated by the State of New York that still links the Hudson River and New York City with the Great Lakes and the nation's interior. When they broke ground for the canal in 1817, this is what its designers and promoters intended. It secured the heartland of the nation to the infant cities and communities along the eastern seaboard. That lifeline was critical to the outcome of the Civil War.

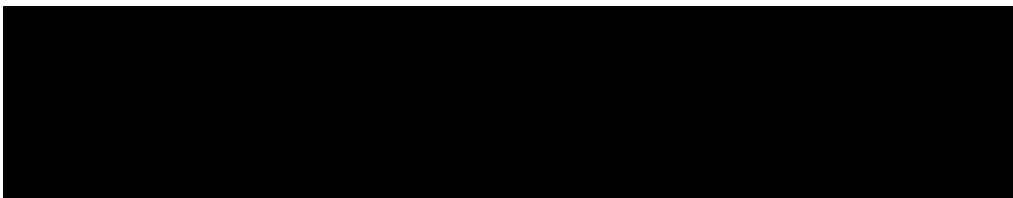
The Erie Canal is with us today in several other ways. Its history, technology and traditions are visible on the cultural landscape of New York State. In 2014 that legacy was especially recognized by



the listing on the National Register of Historic Places of the current 1918 Erie Canal. The National Park Service, through its Erie Canalway National Heritage Corridor, is expanding that recognition by identifying and documenting the remains of the original 1825 Erie and its mid-19th century enlargement for listing on the Register. These efforts have depended on the Erie Canal Museum and the Canal Society. Dr. Duncan Hay of the National Park Service was the author of the 2014 National Register application and has called their collections a "truly exceptional resource for research on the evolving landscape, economy, industry, urban form, and transportation infrastructure throughout eastern North America."

This proposed project considers only a small portion of those collections. Yet, in terms of significance and comprehensiveness, these several thousand historic photographic negatives are vital. During the 150th commemorations of the Erie Canal, Albert Gayer himself made these materials, his knowledge and research, available. His photographs were featured at the time in a classroom-oriented portfolio produced by the New York State Council on the Arts. Today, these are the last of the most inaccessible portions of the collections. By bringing the two collections together in 2012, the Museum and Society took a major step in making their resources more accessible. The collaborative 2014 Hidden Collections project substantially furthered that goal by defining the template for better online access. As historians, educators and communities across New York prepare for the 2017 bicentennial, these images will be sought as a communal family album of the state's history.

**Upload three letters of scholarly support for your project (max. 10MB, .pdf format only).**



## Project Context and Impact

**List and describe all envisioned project deliverables. Explain the means through which each will be available to the public, and any applicable conditions or terms limiting their availability.**

Describe all expected outcomes, how each will be made accessible to others, and under what conditions. Deliverables will include the digital surrogates created during the project and related metadata, and they may also include aggregations of those files and metadata with related collections, catalog records, finding aids, authority files, description and digitization manuals, training materials, new or improved software tools, reference guides, or other outcomes of the proposed project. Address any relevant restrictions or licensing terms not already explained in the intellectual property statement.

Deliverables

The photographic glass and film negatives being considered represent the last portion of what was the most inaccessible part of the Museum's and Society's archives. Without positive prints,

photographic negatives have always challenged researchers and, in many cases, were closed due to concern over improper handling. Today, that nearly orphaned technology has become even more unfamiliar to current users. In past years, the effort would have involved nearly countless darkroom hours with processing chemicals and individual paper prints. Many of the Erie Canal Museum's negatives were so handled and, as a result, have a modicum of convenient access. The Museum's negatives being considered for this proposal lack even that research crutch. Until being evaluated for this proposal, they were truly hidden collections. Access to the Society's Gayer negatives benefited from many hours of volunteer assistance with rehousing and scanning, even before they were deposited with the Canal Museum. Of the 7,000-plus negatives, 1,800 have already been digitized. This proposal will complete the digitization for both collections.

While only indirectly part of the proposed project, the preparation of the negatives will also be a significant addition to the proper management of the collections. Volunteers will clean, archivally rehouse and accession the negatives in the Museum's and the Society's holdings. That accomplishment will resolve one of the highest priority curatorial concerns.

The project will create digital surrogates for 5,400 photographic glass and film negatives. Scanning resolutions of 1200 to 2400 dpi at 16-bit grayscale will follow past practice at the Museum and the Society, depending on the size of the originals. An unaltered tiff file will become the digital master. A jpeg version, perhaps incorporating some enhancements, will be used for online access. Both versions will be labeled with an accession number or the historic Gayer catalog number. Metadata will also be prepared, following the template and procedures established by the 2014 Hidden Collection project. Information from Gayer's notebooks will be incorporated. The Canal Museum's negatives have the challenge of lacking any historic labeling as to the time and place of their creation. Using inhouse expertise at the Canal Museum, much of this information will hopefully be restored. Once these images reach the Museum's online portal (New York Heritage / Digital Public Library of America), again following the 2014 experience, the community of historians and educators will hopefully provide additional context. This new access will also benefit the Gayer negatives, especially the large numbers of copies of 19th-century images where Gayer provided perhaps less-than-hoped-for commentary. Ideally, the current location of the original historic prints may be discovered. When fully integrated with the online collections already available due to the 2014 Hidden Collection project, the Museum's online portal will provide the most comprehensive and most accessible archive of visual imagery of our canal heritage.

Supplementing this online presence will be the Wordpress blog initiated under the 2014 project, providing updates and other notes of special interest as to the progress of this effort.

**Describe all prior initiatives, experiences, or research activities that have directly informed the design of the project, including any notable innovations or practices that will make the proposed approach particularly efficient, ground-breaking and/or cost-effective.**

#### Project Context

Though it did not include a digitization component, the Erie Canal Museum's 2014 Hidden Collections project is the inspiration and guide for the current proposal. In 2012 the Society deposited its remarkable archive with the Museum. Both groups realized that by combining their similar missions and collections a truly remarkable synergy would develop. The Society's collections had been largely closed to research for several decades, lacking any permanent facility. The Museum had a well-recognized professionalism for research and collections management as well as its own extensive holdings. The 2014 Hidden Collections project established procedures, protocols and a template to bring the Society's collections to an online community. The project archivist, Amie Flanigan, worked closely with the Central New York Library Resources Council to improve the workflows, metadata production and the compatibility with the New York Heritage requirements. The project used scans that had already been prepared by Society volunteers. 1,600 of these images along with metadata were placed online through the Museum's New York Heritage portal. Syracuse University library science students were hired as interns and Society volunteers continued their work. The Canadian Canal Society provided additional support in recognition that these materials related to their history. The products of the 2014 work have certainly been appreciated. The additional hope of that effort was to clear the trail for later incorporation of the remaining collections.

This current proposal addresses that goal and builds on the success of the earlier effort. It will bring to light the most inaccessible yet extremely significant historic images and enhance their usefulness through the systematic construction of metadata. The unique and essential descriptions scattered in Gayer's notebooks will be captured by this metadata. With an already established pathway, the digital surrogates can immediately find a presence online. Once online, the images will be magnets for canal workers and retirees, historians and other researchers who might be able to provide additional information. The original negatives will then be safely secured in an environmentally proper manner and protected from the potential harm of unnecessary or inappropriate handling. The project design includes the assistance of interns from the Syracuse University School of Information Studies, continuing a relationship with the Museum that dates back to the 1970s and that will help train a new generation of archivists for the Museum.

The Museum is currently without a scanner suitable for this task. The grant includes the purchase of equipment and software. While this arrangement will be dedicated to project, it will still offer the opportunity to volunteers and interns to scan additional materials. The photographic negatives have been a priority. There are many Museum and Society collections that are easily accessible onsite, such as historic postcards, but that lack a digital online doorway.

These would be among the pool of historic materials that will be tapped in the future once the setup of equipment and experience is established.

**Describe all outreach and marketing activities planned to maximize the impact of the project, for both scholarly and professional communities of interest.**

Outreach and Marketing

The timeliness of this proposal offers unique opportunities to engage new and broader audiences. 2017 will launch the bicentennial of the Erie Canal. This celebration will continue until 2025, marking the 1825 date of the completion of the canal. Historical societies and museums from New York City to Buffalo are gearing up for cooperative programming. The New York State Canal Corporation as the steward of today's Erie Canal has initiated planning in collaboration with the New York State Council on the Arts. The National Park Services' Erie Canalway National Heritage Corridor is providing additional inspiration as well as coordination for the 2017 World Canals Conference in Syracuse, a kickoff event for the bicentennial. The NPS was responsible for the current Erie Canal's listing on the National Register of Historic Places. It is now initiating the addition of the 19th-century remnants of the canal to the Register, an effort that will similarly draw on the resources of the Museum and Society.

These activities will focus interest on the communities along the Erie Canal, providing special incentive to learn more about their unique role in the canal story. Their stories will encourage what US Representative Paul Tonko has defined as "place esteem." Tonko is from the Mohawk Valley, one of the most historic canal regions. He has long been an advocate for the Erie Canal and the need to bring greater recognition to its history and environment.

The 2014 Hidden Collections grant and the current proposal have come at an opportune time. From elementary school "History Day" projects to graduate-level research efforts, there will be greater attention on the legacy of the Erie Canal. The online access afforded by these grants will provide a tremendous assistance to those wanting to learn more about the State's two centuries of canal operations, impacts and traditions. The Canal Corporation, the National Park Service and the New York State Archives already highlight the historical resources of the Museum and Society for their research and educational value via their websites and other publications. With the new access provided by the Hidden Collection sponsorship, the Museum and Society will be better prepared for this welcomed challenge.

The Museum and the Society will continue their encouragement of this access. Their websites and Facebook postings underscore this new availability as do their presentations at such public programs as the New York State Canal Conference. The Wordpress blog from the 2014 project has brought a more indepth outreach to more specialized audiences as has its advisory group of scholars. The

greatest missionary effort, however, will come through the Society's soon-to-open Erie Canal Heritage Park at Port Byron on the New York State Thruway. The Park's interpretive center alongside a historic canal lock has its own dedicated exit. Visitation estimates indicate that it may become the most visited historic site in upstate New York, reaching a new and vast audience. The products of these grant initiatives through the New York Heritage portal will be a major component of the interpretation.

**Describe any collections related to the materials nominated for digitization and describe any plans for creating meaningful linkages to those collections.**

Applicants should be as specific as possible in naming these related collections. Related collections may be held by the applicant or partner institutions, or by other institutions not participating directly in the project.

**Related Collections**

The Society's Gayer collection represents the life's work of an avocational historian and photographer. Albert Gayer (1897-1976) came to the United States in 1903 with his Hungarian parents. The family settled in Schenectady, NY, along the Erie Canal. Like his father, Gayer worked for the General Electric Company. By the 1950s he was recognized as an authority on transportation history with an additional interest in the regional Native American culture. The collection that his family sent to the Society in 1976 reflects all of those interests in various formats, including photographic negatives, color transparencies, manuscripts, films and audio recordings. Often, he used several formats to document particular histories. Many examples can be cited. For instance, among the negatives being considered for this project are copy images from the Huftill family album. Sadly, the original album has since been lost. The Huftills lived on the canal for several generations. When Gayer met with the family in the 1950s, he copied historic photos, recorded interviews and followed some of their stories with color transparencies. The recordings have been digitized. Many of Gayer's thousands of color transparencies of many canal places and events have likewise been scanned by Society volunteers. With the template created by the 2014 Hidden Collections and through the New York Heritage portal, these formats can now be thematically connected.

The digitization and metadata for the glass and film negatives targeted for 2016 will strengthen the thematic bridge to other areas of the Museum's and the Society's collections. While much more needs to be done, the 2016 plan will remove what has been the weakest link and help demonstrate the overall depth and richness of the collections. In doing so, the improved access to these combined collections will further cooperation with other repositories and historic sites in canal corridor.

**Describe any future initiatives that would be made possible by the completion of project work.**

## Future Initiatives

The 2014 Hidden Collections project and the current proposal have solidified the partnership of the Canal Museum and the Canal Society. The success of that collaboration has established their unified collections as the primary repository for the State's canal heritage. That improved accessibility is essential for the planning for the fast-approaching and statewide commemoration of the Erie Canal's bicentennial. Researchers and educators from communities in the canal corridor will help integrate their own stories and collections with the historic imagery, manuscripts and artifacts at the Museum. The Society's new Erie Canal Heritage Park on the New York State Thruway will also demonstrate the value of this cooperation for interpretive and other educational programs and inspire further interest.

With these improved procedures and templates for digitization and access firmly in place, more of the collections of the Museum and Society can more efficiently be included. The hundreds of fragile historic photographic prints can be protected from unnecessary handling through digitization and online access. The Museum and the Society both have extensive holdings of 35mm color transparencies from the 1950s from canal enthusiasts and historians such as Albert Gayer which document the remains of the New York's 19th-century canals. They recognized the need for such work as so much was being lost by the interstate highways then under construction. Scans of those images with associated metadata are already being sought by the National Park Service as it prepares the National Register applications for these historic waterways.

## Project Design

**Upload a project plan with timeline that includes all major project activities and deliverables, including a project timeline with deliverable deadlines (max. 3 pages, 2MB, .pdf format only).**

The timeline for the project should be as explicit as possible, identifying major activities to be undertaken during each quarter of the proposed grant term and naming the parties who will participate in those activities.

Project Plan (.pdf format only)

Project Plan (Erie Canal Museum).pdf

**Project plan appendix (max. 2MB, .pdf, .xls or .xlsx format only)**

Upload a project plan appendix\* specifying in greater detail the collections to be digitized for the project, the relevant holding institution, and the partners who will be responsible for digitization, description, and the long-term maintenance of the digital files that will be created (no page limit, .pdf, .xls or .xlsx format only).

**NOTE: The appendix must follow CLIR's template, which can be found [here](#). Non-compliant appendices will be removed prior to review and may result in the application being rendered ineligible for review and funding.**

\*This document is required for collaborative projects; optional for all other projects.

Project Plan Appendix (.pdf, .xls, .xlsx)      ProjectPlanAppendixErieCanalMuseumRev.xlsx

### **Technical Plan (max. 4 pages, 5MB, .pdf format only)**

Upload a document detailing your proposed technical approach, including a description and justification for the proposed workflow that clearly identifies all tools, systems, standards, and technologies to be employed in the project.

Technical Approach (.pdf format only)      Technical Plan (Erie Canal Museum).pdf

### **Principal Investigators/Primary Staff**

Briefly describe the relevant qualifications of up to three individuals who will contribute substantially to the project. The qualifications of all named Principal Investigators (PIs) must be included here. If the project includes fewer than three PIs, applicants may optionally use this space to describe other important staff members' qualifications.

Upload resumes/CVs for these individuals below (.pdf, .doc, or .docx format only). In the event that a person holding major responsibility for the project has not yet been identified, applicants may upload a job description for that unidentified person's role.

#### **Staff Qualifications**

The Principal Investigator is Dr. Daniel Franklin Ward of the Erie Canal Museum. Hired in July 2009 as curator, his background is a combination of content knowledge and professional training. The son of an Erie Canal harbor master, he grew up exploring inland waterways. After completing an MA at the Cooperstown Graduate Program and a doctorate in American Studies at Bowling Green, he worked throughout museums, historic sites and interpretive centers in positions including researcher, guest curator, restoration supervisor, and executive director. He has directed many documentation projects along the Erie Canal since the 1970s. He also serves as the Canal Museum's chief of education. He monitors the educational mission of the Museum, supervises volunteer docents, conducts school programs, and organizes educational activities off site. He directs the internship program, serving many students each semester. He drafted the management agreement between the Canal Society and the Erie Canal Museum and was instrumental in bringing the two groups together. Dr. Ward was also the principal investigator for the very successful 2014 Hidden Collections project, an outstanding example of that cooperation. He will provide overall management of the current proposal. No funds are requested for his participation, being counted as a cost share.

Amie Flanigan is the Project Archivist for the current proposal as she was for the 2014 Hidden Collections project. From that latter capacity, she has become the staff member most familiar with the depth and linkages of the Museum's and the Canal Society's collections. She designed and implemented the metadata protocols for online access to the Society's and the Museum's collections. That earlier project also resulted in a strong working relationship with

the staff of the Central New York Library Resources Council, an agency that will be actively involved with the 2016 plan. Ms. Flanigan received her MS in library and information science from Syracuse University in 2011. During her graduate work she was an intern with the Erie Canal Museum, working with accessioning projects and data and collections management. She was archivist at the Carrier Corporation at Syracuse in 2011/12.

Resume #1 (.pdf, .doc,.docx)

D F WARD Resume 04-23-15.doc

Resume #2 (.pdf, .doc,.docx)

Flanigan Resume 11.2014.doc

Resume #3 (.pdf, .doc,.docx)

## Staffing

How many staff will be assigned to this project? You may include students and volunteers in this list.

Staffing

Dr. Daniel Ward, is the Principal Investigator. He will provide project management and oversight. Approximately 20% of his full-time position is allocated. No funds are requested.

Amie Flanigan is Project Archivist and will be fully funded by the grant at 100% full-time.

Two interns from the Syracuse University School of Information Studies will be hired. Funding is requested for 480 hours for each.

Volunteer Craig Williams has 90 hours of service towards the project.

## Will special skills or training be required?

Explain the nature of any required skills or training to undertake the project and how the applicant institution intends to solicit or provide it.

Training

Principal Investigator, Dr. Daniel Ward, will determine and coordinate training. He has several resources from which to draw. The Canal Museum currently uses CONTENTdm. Project Archivist Amie Flanigan is also well versed in that operation, having used it throughout the 2014 project. The project is also fortunate to be in the shadow of Syracuse University's School of Information Studies. The Museum has worked closely with the School for several decades, establishing internships and drawing on the School's expertise in archival management and conservation best practices. In return, the Museum offers training with hands-on experience to encourage the professional development of the students. The two internships proposed for this project will have that benefit.

Subject expertise will also be needed to better define the historic canal images. Dr. Ward is one of the leading authorities in this field. Supplementing that knowledge is the support of Society volunteers. Among those volunteers is Craig Williams, recently retired as the photography curator at the New York State Museum. His knowledge



of canal history and places will assist with the metadata. At the State Museum, he coordinated several scanning projects with volunteers and interns of various historic photographic formats.

## Sustainability

### Digital Preservation and Discoverability Plan (max. 2 pages, 2 MB, .pdf format only)

Upload a digital preservation and discoverability plan explaining how project deliverables will be made secure and discoverable for the long term.

Preservation/Discoverability Plan (pdf format only)      Preservation Plan (Erie Canal Museum).pdf

## Institutional Capacity

Upload a letter of support from the head administrator of the applicant institution.

Letter of Institutional Support      Letter of Support (Institutional Capacity).pdf

## Institutional Strengths

Describe the institutional strengths that justify the undertaking of the proposed project by the applicant (and any collaborating partners). Strengths may include existing infrastructure, partnerships, professional associations, staff experience, access to local expertise (scholars, volunteers, students), financial or other resources, etc.

Institutional Strengths

The Erie Canal Museum is a private nonprofit that was chartered by the New York State Board of Regents in 1962. It is one of only 10 AAM-accredited history museums in upstate New York and the only one in central New York. The Museum is housed in the National Register-listed 1850 Syracuse Weighlock Building, the one surviving such structure in the nation. In 1957 the building faced demolition. Local citizens rallied to preserve the historic building. Their efforts paid off and on October 25, 1962 the Canal Museum opened to the public. This unique historic structure remains the Canal Museum's most important artifact and a centerpiece for the interpretation of Erie Canal history. The story is told through exhibitions, school programs, public presentations and special events. The Museum also collects, conserves, and exhibits canal materials, including prints, drawings, paintings, maps, photographs and negatives, books, a wide assortment of archival material, and a large three-dimensional object collection. A conservation survey was completed in 2003. In 2007 collections were moved from the Weighlock Building's attic into a new state-of-the-art storage facility next door. The new facility has point control and is monitored with Climate Notebook software. Collections data are maintained with PastPerfect software and offered online via the New York Heritage portal. Working with the

Syracuse University School of Information Studies, the Museum is currently restructuring the electronic cataloging functions, conducting inventories, assessing condition, and digitizing its collections. The Erie Canal Museum has launched a new initiative to document, preserve, interpret and make more accessible the State's canal heritage. In 2012 it began a formal partnership with the Canal Society of New York State to improve the stewardship of both of their extensive collections. Confirmation of the need and viability of this effort came with the award of a 2014 Hidden Collections grant to improve access.

The Museum's vision is to advance the understanding of the profound influence of the Erie Canal on the history of central New York, the United States, and the world. It shares this rich history with visitors, both in person and online, by providing the highest quality exhibits, programs, scholarly publications and educational tools for children and adults. Museum research seeks to be of the highest caliber in terms of accuracy, objectivity and inclusiveness. The Canal Museum welcomes approximately 16,000 visitors annually from the state, across the country, and around the world. The current audiences are comprised of general public (often out-of-town tourists); local families; school children on organized field trips; and, especially, individuals interested in canal or local history. Study of the Erie Canal is a component of the New York State fourth grade curriculum, thus the Museum is a natural extension of classroom learning for local school children, who comprise a large percentage of the Museum's audience. The Museum staff assists about 200 individual researchers yearly, both in utilizing the Museum's collection and in locating resources elsewhere in the state and beyond.

### **Institutional Priorities**

Describe the applicant's (and partners') institutional priorities for digitization, digital collection development, maximizing access, and supporting scholarship, learning, and/or the public good.

#### **Institutional Priorities**

With the 2012 deposit of the Canal Society of New York State collection with the Erie Canal Museum, the latter recognized the great need and potential of this collaboration. The Museum's mission statement explains that the institution "collects and conserves canal material, champions an appreciation and understanding of Erie Canal history through educational programming and promotes an awareness of the Canal's transforming effects on the past, present and future." Few other actions beyond this unprecedented 2012 collaboration do as much to accomplish this mission. The Museum's mission and staff were also the foundation for the 2014 Hidden Collections project. Certainly, the project brought better intellectual control to the Society's collections. The Canal Museum was additionally inspired by this program with the realization that the effort would form the templates and practices that would bring far better access to its own collections. Major strides toward that goal came in 2015 with unrestricted grants from the Institute of Museum and Library Services (\$19,320) and the Delmas Foundation of New York City (\$17,000), both to support greater digitization and online

access of other elements of the Museum's collections. The unsolicited Delmas award came within days of one of the foundation trustees anonymously attending a presentation by the Museum's curator, Dr. Daniel Ward, on the success of the earlier CLIR project and on how much more could be done to make the collections accessible.

As with the Canal Museum, the founding principle for the Canal Society was the preservation of historic canal resources, both in archives and on the landscape. It was instrumental in the effort to save the historic 1850 Syracuse Weighlock Building and to establish in 1962 the Erie Canal Museum. Through the 1960s, the Society continued to make collections the core of its organization and to establish its archive as an essential focus for scholars.

Unfortunately, the Society faced institutional challenges that forced the closure of its facility in the 1970s and the collection remained largely mothballed ever since. As part of recent professionally-directed self-assessments, the Canal Society addressed the disservice to the scholarly community of this loss. The Society's strategic plan, formally adopted earlier this year, calls for better outreach to new audiences and to make its collections more accessible. It additionally reaffirmed its commitment to cooperation with the Erie Canal Museum as among its highest priorities. New and very encouraging programmatic efforts have enabled the Society to feel secure in its decision to deposit its collection with the Canal Museum as a way of furthering much needed collaboration between the two and to promote scholarship. It partnered with the Museum on the 2014 Hidden Collections project. The opening later this year of its Erie Canal Heritage Park on the New York State Thruway (Interstate 90) will tremendously advance all of these goals.

### **Prior Initiatives**

Provide up to three examples of prior initiatives that demonstrate preparedness of the applicant institution(s) to undertake project work.

- |               |   |
|---------------|---|
| Initiative #1 | The Erie Canal Museum welcomed the responsibility that came with its award of a 2014 Hidden Collections grant to improve online access to the collections of the Canal Society. The award recognized the Museum's commitment and ability to undertake new initiatives to promote scholarship and educational programming.   |
| Initiative #2 | The New York Heritage Digital Collections website ( <a href="http://www.nyheritage.org">www.nyheritage.org</a> ) uses a number of historic photographs, manuscripts and other documents from the Canal Museum under a digital exhibit called "Working on the Erie Canal". The site has brought great online recognition to the rest of the Museum holdings and will be another way to highlight the incorporation of the holdings from both partners under this proposal. |
| Initiative #3 | The New York State Archives recognizes the value and significance of the Erie Canal story. It has a vast record of construction and operational materials. It has done two outreach efforts on the Erie, both of which drew greatly on the both the Canal Museum and the Canal Society collections, providing much needed depth to the  |

Archives materials. The Erie Canal Time Machine ([www.archives.nysed.gov/projects/eriecanal](http://www.archives.nysed.gov/projects/eriecanal)) is web-based. "Erie Canal: New York's Gift to the Nation" (2001) via Cobblestone Press has been an outstanding tool in bringing primary materials to students.

## Funding

### Budget Documents

CLIR requires all applicants to complete and upload two budget documents:

- Budget Narrative ([click here](#) for detailed information about the Budget Narrative). *No page limit, max. 2MB, .pdf format only.*
- Budget Detail (must be submitted using [CLIR's Excel form](#); [click here](#) for detailed information about the Budget Detail). *Max. 2MB, .xls or .xlsx format only.*

Budget Narrative (.pdf format only)	Budget Narrative (Erie Canal Museum).pdf
Budget Detail (.xls or .xlsx format only)	DHCApplicantbudgetform (Erie Canal Museum).xls

### Subcontracts (No page limit, max. 5MB, .pdf format only)

Provide below any subcontracts for work associated with this project. Quotes from vendors may be provided in lieu of more formal contract documents as necessary, as long as the relevant work to be conducted and costs incurred are clearly delineated.

If your project will involve multiple subcontracts, combine them into one PDF document for upload into the system.

Subcontract(s)

### Funding Allocations

Will funds from the grant be applied to current staff salaries or infrastructure? If so, justify the need to cover such costs with external funds and their relevance to the proposed project.

Yes/No

Yes

Justification

Neither the Canal Museum nor the Canal Society has existing scanning capability suitable for this task. This proposal includes the purchase on an Epson Perfection V800 Photo Color Scanner. One laptop computer with the addition of Adobe Photoshop Elements 13 software is requested to work with the scanner. Due to space considerations at the Canal Museum, a minimal footprint for workspace is desirable and a laptop will assist in that regard. This arrangement will also allow the equipment to be exclusively dedicated to the project. The purchase of three portable one-terabyte backup drives is included in the project's budget to protect the digital files as explained earlier in this application.

The preparation of the historic photographic glass and film negatives will require several thousand archival four-flap enclosures. Funds for that purchase are being donated by the Canal Society as a cost-share contribution to the project.

### Funding Justification

Explain why this project is uniquely suited to this funding program and how it reflects the program's [core values](#). What prior efforts, if any, has the applicant made to identify other sources of funding for this project?

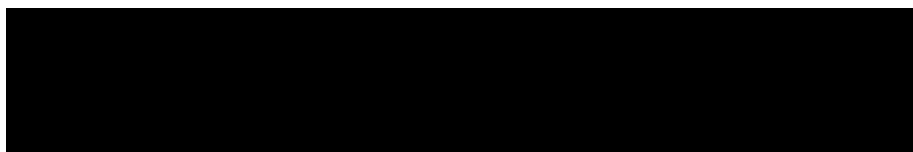
Justification

The accomplishments of the Canal Museum's 2014 Hidden Collections project make a seamless connection to the current proposal. The goals of the 2016 initiative by CLIR dovetail with the hopes of the Museum and the Society. The proposed 2016 project addresses the last weak link in their collections management. The condition and inaccessibility of the targeted collections of photographic glass and film negatives has frustrated curators and researchers of both collections. The creation of digital surrogates and associated metadata will encourage scholarship by bringing to light visual evidence of the State's canal heritage. Particularly with the Society's Gayer collection of negatives, the project will finally complete efforts initiated years ago to make this valued and unique resource available. For the first time, the comprehensiveness of this collection can be truly demonstrated. These successes not only come from the collaboration of the Museum and the Society, they also promote that collaboration. The best interests and the best practices of the two groups will sustain this effort beyond the period of the grant. Indeed, they will seek to model additional programs to improve access on these success. With the path so clearly defined, philosophically and on a very practical level, the professional staff and volunteers will be eager to follow.

## Applicant Information

### Applicant Institution Address

In the event this proposal is approved for funding, payment will be made to the applicant institution as named at the beginning of this application form, and will be mailed to the address listed here.



### Proof of Nonprofit Status

Nonprofit Status (Max. 2MB, .pdf format only)

ECM\_501c3.pdf

**Board/Trustee List (not required for colleges or universities; required for all other applicants)**

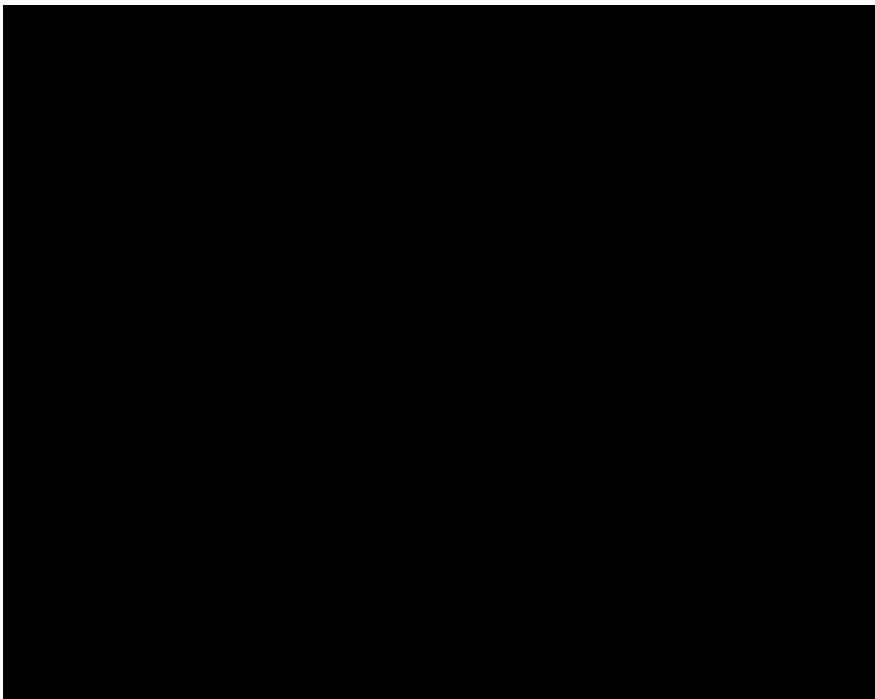
Upload a current list of board or trustee members. The list must be on the applicant institution's letterhead.

Board/Trustee List (Max. 2MB, Erie\_Canal\_Museum\_trustees\_2015.pdf  
.pdf format only)

**Contact Information**

Provide the contact information for the proposed project's primary Principal Investigator(s) (PIs). The PI(s) will take direct responsibility for completion of the project, should funds be awarded. He or she must be significantly involved with the project's direction and execution and will be responsible for submitting required narrative and financial reports to CLIR.

*Note: Applicants may propose up to three PIs for their project. All applicants must assign at least one PI. Information for co-PIs should be included below as applicable.*



PI #2: Mr./Ms./Dr.

PI #2: First Name

PI #2: Last Name

PI #2: Title

PI #2: Institution

PI #2: Email

PI #2: Address

PI #2: City

PI #2: State/Province

PI #2: Zip/Postal Code

PI #2: Country

PI #3: Mr./Ms./Dr.

PI #3: First Name

PI #3: Last Name

PI #3: Title

PI #3: Institution

PI #3: Email

PI #3: Address

PI #3: City

PI #3: State/Province

PI #3: Country

### **Application Contact**

If CLIR's point of contact during the application period should be someone other than the proposed Principal Investigator(s) (e.g. a grants administrator), enter the name and contact information for the relevant individual here.

Application Contact: Mr./Ms./Dr.

Application Contact: First Name

Application Contact: Last Name

Application Contact: Title

Application Contact: Institution

Application Contact: Email

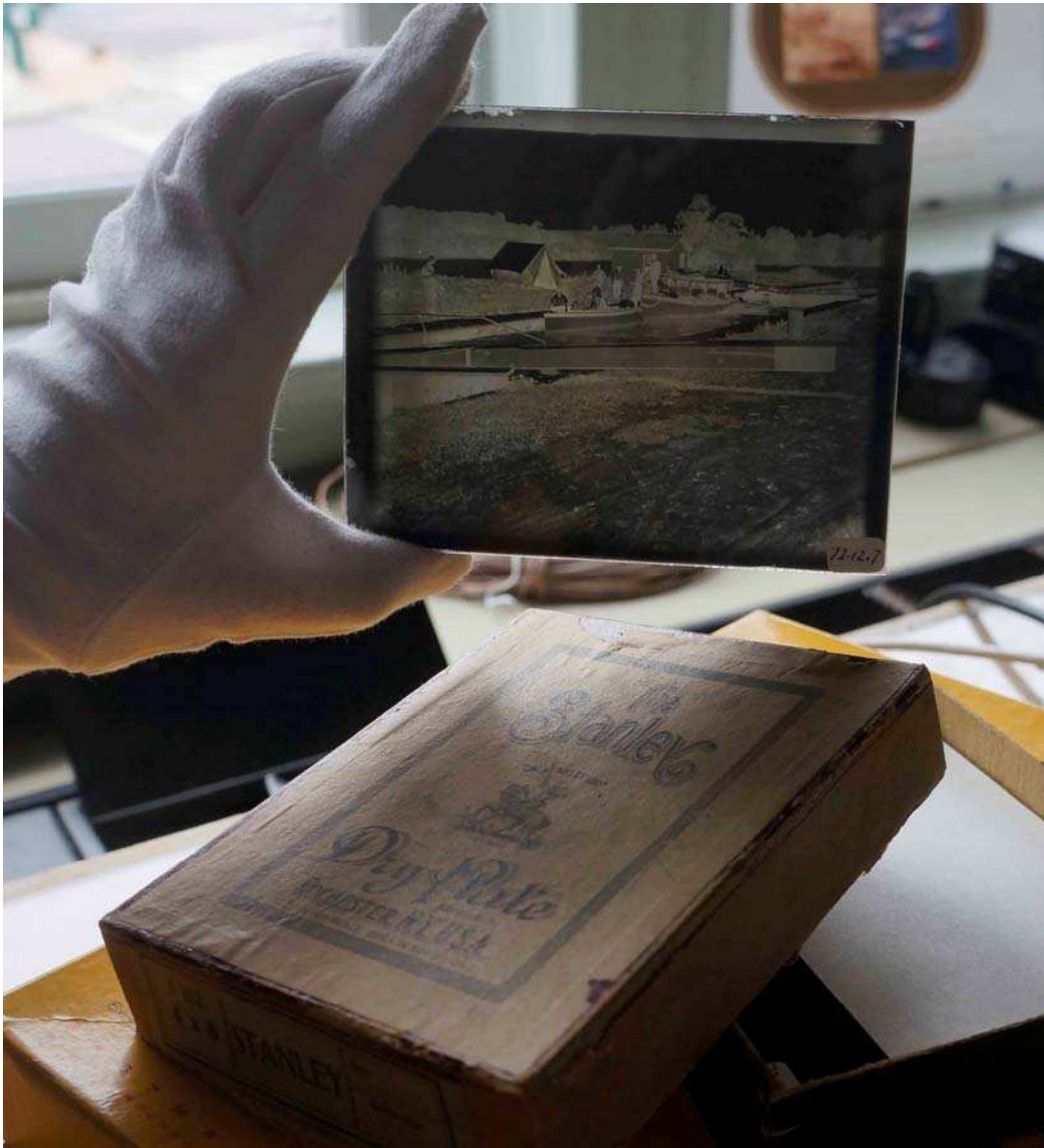
Application Contact: Address

Application Contact: City

Application Contact:  
State/Province

Application Contact: Zip/Postal  
Code

Application Contact: Country



Sample 1. Erie Canal Museum photographic glass negative 72.12.7, showing boats in a lock on the Oswego Canal, c1895. Many of the Museum's glass negatives are still housed in original boxes with no individual enclosures. Note the adhesive label in the lower right with the Museum's accession number. The lack of a positive print and the awkward nature of handling the glass negative have discouraged access to this significant image of canal life in the 19th century.





Sample 2. Canal Society of New York State Gayer negative 195, showing Boston and Maine Engine 263 at Rotterdam Junction, NY, September 1902. W. A. McGilpin of Rotterdam Junction lent Gayer the original print in August 1952 with permission to make this high-quality negative. The original has since been lost.



Sample 3. Canal Society of New York State Gayer negative 2482, showing Ann, Dan and Austin (Jr.) Huftill on their family's steam canal boat, the *Brooklyn*, 1923. This is one of nearly two dozen images from the Huftill family album that the family allowed Gayer to copy, lent on August 12, 1956 and returned on December 10, 1956 (according to Gayer's log book). On August 19, 1956 Gayer recorded an extensive interview with the parents, Captain Austin Huftill, Senior and Catherine Huftill, reflecting on their lives on the canal in the 1920s. Both had also grown up on the canal. The original reel-to-reel recording and a digital copy are in the Society's collections. The New York State Museum interviewed Austin, Jr. on February 8, 1994. During that recorded interview, Huftill acknowledged that the original album had been misplaced and could no longer be found.



Sample 4. Canal Society of New York State Gayer negative B766, showing Smith Crouse and spouse with their wooden canal boat on the Erie Barge Canal, March 1964. Gayer took several more photographs this same day to document the home that the Crouses had on the boat. They were among the last families to operate such a vessel in a manner dating back to the first days of the Erie Canal. By 1964 canal barges were nearly all corporate enterprises with hired hands and minimal on-board accommodations.



Samples 5 and 6. Canal Society of New York State Gayer negatives B1717 (Sample 5) and B1718 (Sample 6), showing the quarters on the 1929 canal barge, the "Rose" of Kingston, NY, while tied up at the Fonda Barge Canal Terminal, April 1964. The barge belonged to the Feeney family, a canal family that dates to the 19th century and is still operating on the Hudson River and the canal. Gayer took several photographs of the cabin space and the wooden cargo hold, all looking very similar to what would have been seen a century earlier.



Sample 7. Canal Society of New York Gayer negative B823, showing grain being unloaded at the Port of Albany from the canal barge *C.M.C. No. 30* of the Conners Marine Company of New York City, c1953. The transport of grain remained a mainstay of the canal until the opening of the Saint Lawrence Seaway in 1959. The *C.M.C. No. 30* was probably built in the late 1930s and with its wooden cargo hatches is very representative of craft seen on the canal for over a hundred years. It also represented a quickly disappearing way of life that Gayer was seeking to document.



Sample 8. Canal Society of New York State Gayer negative B329, showing the dam at Erie Barge Canal Lock 9, Pattersonville, NY, July 17, 1952. The "Mohawk" dam with its moveable gates remains a classic design of the 1918 Erie Barge Canal. The gates are lowered to create a navigable depth and removed come winter. In the spring of 1952 the foundation to this dam was undermined by the fast moving waters of the Mohawk River, one the first and few failures of this type of structure. Gayer recognized that during the emergency repairs portions of the dam not normally visible would be accessible. He followed the repairs photographically until completion. Gayer was a regular visitor to structures along the Erie Barge Canal, whenever possible documenting their operation and maintenance.



Sample 9. Canal Society of New York State Gayer negative B2664, showing locks and traffic on Canada's Welland Canal, 1967. Gayer appreciated that an understanding of New York State canal and transportation history required an appreciation of the Canadian waterways. The Welland was Canada's answer to the Erie Canal, attempting to capture the same trade and commerce. As he did with the Erie Canal, Gayer documented current operations on the 20th-century Welland along with the remains of its 19th-century predecessors.



Sample 10. Canal Society of New York State Gayer negative B372, showing the Erie Canal's 1849 Tokken Creek Aqueduct near Fultonville, NY, April 26, 1953. Gayer is standing on the tracks of the West Shore Railroad. Abandoned in the 1960s, the railbed is now part of the New York State Canal Corporation's Canalway Trail. He is documenting the remains of the aqueduct. He knew that within a few days it would be demolished for the construction of the New York State Thruway. Gayer followed the Thruway's construction throughout the Mohawk Valley, recording the only comprehensive documentation of historic canal structures lost by that work. The 1918 Erie Barge Canal is beyond the aqueduct, in the Mohawk River. With the completion of that 1918 canal, the Tokken Aqueduct was reused as a highway bridge.



With the possible exception described at the conclusion of this statement, there are no known limited rights, embargoes or access or legal restrictions on the photographic materials being considered for this project. As best as can be determined, the Erie Canal Museum and the Canal Society of New York State acquired these collections with associated rights. Such open access is demanded in the strategic plans of both institutions. Nonetheless, many of the negatives were accepted at a time when copyright or similar considerations were not well recognized or documented by local historical agencies. Those glass negatives in the Museum's holdings that are listed as "found in collection" probably offer the greatest challenges, if any, in this regard. Ideally, this project will provide further confirmation of an unrestricted status. Once described and digitized, many of the Erie Canal Museum's negatives will hopefully become more transparent as to their origins and creators. Both institutions continue to follow established best practices as defined by Hirtle et al. (*Copyright and Cultural Institutions*) and the just released AAM guidelines (*Rights and Reproductions: The Handbook for Cultural Institutions*) in making these judgments.

The Society's Gayer collection came immediately after his 1976 death though Gayer had committed to the transfer several months earlier. Both parties had the expectation that the material would then be made available to the widest audiences possible, following Gayer's own mission to promote the appreciation and understanding of the State's canal history. Gayer would have especially cherished the possibilities offered by this proposal. Indeed, his family recently reconfirmed these expectations. His daughter in a recorded interview and in writing witnessed the Society's right to reproduce, distribute and display the images. His fieldwork photography has the clearest provenance. His copy work of original photographs held by others is documented in his log books, listing source and unqualified permissions. Again, much of this work was done nearly sixty years ago on an ad hoc basis. Neither Gayer nor the often-elderly owners of the originals at the time considered copyright issues. By allowing Gayer to proceed, both parties recognized the educational value of this history and sought to share it. A hope from this project is that better access will assist in tracing down these historic originals. In cases where formal copyright status is questionable, images will be keyed as orphan works with supplemental notice as to known status.

There is one component of the Canal Society's Gayer negatives which deserves special consideration, perhaps resulting in restricted access. Besides transportation history, Gayer was also dedicated to preserving Native American heritage. He was particularly concerned with Iroquois culture in the Mohawk Valley and was very active in regional archeological groups. In his collection are several historic images of false face masks from the Mohawks. Scholars in Iroquois tradition have stated that these images are especially unique and significant. Nonetheless, broad access to them could infringe on the religious beliefs of the Mohawks. The false face masks are sacred in this tradition and should not be shown, even indirectly through photographs, outside of their religious use by the Mohawks. While the metadata on these images will be posted, the digital surrogates may be withheld pending further consultation with the Mohawks.

The plan stems from a 2012 cooperative agreement between the Canal Society of New York State and the Erie Canal Museum. The two groups recognized that their overlapping missions and specialized collections could be better promoted and thus benefit the larger scholarly community by working harder to work together. The Society's c.900 cubic feet of collections were brought to the Canal Museum's National Register-listed Syracuse, NY Weighlock Building from various closed storage locations. For the first time in decades, the collection is now in a single place, in a professionally-maintained and conveniently-accessible environment. Confirmation of this progress came with a 2014 Hidden Collections grant that establish protocols, procedures and templates for sharing accessibility online via the New York Heritage (Digital Public Library of America). 1,600 already-prepared digital surrogates of historic photographs in various formats were keyed with metadata and placed online. The current proposal considers the last of the most fragile and inaccessible photographic negatives in the Society and Museum collections. The project is scheduled to begin in January 2016 and to be completed by the end of that calendar year.

The Canal Museum's curator (Dr. Daniel Ward) and project archivist (Amie Flanigan) will initiate the project with the purchase and placement of needed equipment. No funds are requested for Dr. Ward's time (cost share). He will provide overall management. Flanigan will also meet with the Central New York Library Resources Council to resume the procedures established under the 2014 Hidden Collections program. The advisory committee of historians and curators of the 2014 program will be reconvened by Ward and Flanigan for a discussion of the current project's materials and goals. That committee will meet again midway and at the conclusion of the project. A broader outreach to explain the project's workings and findings will come through the project's Wordpress blog, continuing again the 2014 model. Flanigan and Ward will work with the Syracuse University School of Information Studies on the selection and timing of the two student interns. The interns will assist Flanigan with scanning and metadata preparation.

The Erie Canal Museum's portion of the project consists of approximately 200 photographic glass negatives, arranged among several small collections and in various condition. Excepting a few 5" by 7" and 8" by 10" negatives, they are 4" by 5". Some are in their original 1890s-vintage boxes. For many, their only protection is non-archival interleaving paper. Some were rehoused in the 1970s with institutional non-archival mailing envelopes. Several are broken. The negatives have processing residue, fingerprints, dust and dirt from more than a hundred years of improper storage. In the first month of the project, Canal Society volunteer Craig Williams will clean and archivally rehouse these glass negatives, using four-flap envelopes. He will accession the images at the item level. Special storage will be prepared for the broken negatives. Williams is also respected for his knowledge of New York State canal history. He will assist the project archivist Amie Flanigan with identifications as to time and place. No

grant funds are being used for Williams' work. Flanigan will incorporate this information along with other description to create the metadata files for each image. She will follow her 2014 model, using CONTENTdm to prepare them for the New York Heritage portal, working closely with the New York Library Resources Council to do so. The Canal Museum's portion will be completed within the first quarter of 2016.

The Canal Society's negatives will be handled in a very similar manner. Fortunately, their condition is substantially better. All of these film negatives will come from the Society's Albert Gayer collection. The total collection includes more than 7,000 negatives, physically arranged in two categories based on the size of the negative (4" by 5" or 2.25" by 3.25"). Of the 7,000, about 1,800 have already been scanned and are not being considered for this project. Society volunteer (Williams) will segregate those still requiring scanning. Many of these are still in their 1950s-vintage glassine envelopes. Williams will rehouse any such negative with archival four-flap enclosures. He will also assist Flanigan with assembling Gayer's log books and other notes for the needed information for metadata. Williams has worked with these negatives and manuscripts from soon after their 1976 acquisition by the Society. Flanigan will supplement Gayer's information with additional descriptive data. Flanigan will also perform the actual scanning. About 5,200 Gayer negatives remain to be scanned. The scanning will be at 16-bit grayscale with either a 1200 or 2400 dpi depending on the negative size. An unaltered tiff file will become the digital master. A jpeg version, perhaps incorporating some enhancements, will be used for access. No more than thirty minutes per image is being estimated for the preparation of the metadata for each image including its scanning. Experience under the previous CLIR project demonstrates that a substantially quicker rate might be obtained. This portion of the project will be completed by the end of 2016.

Throughout the project, digital information will be regularly backed-up on portable drives. One of those drives will be maintained off-site with the Canal Society for both access and additional security.

At the end of December 2016 Ward and Flanigan will conduct a final review of the project and prepare the final report.

### Project Plan Calendar (2016)

Task	1st Quarter (1/16-3/16)	2nd Quarter (4/16-6/16)	3rd Quarter (7/16-9/16)	4th Quarter (10/16-12/16)
Preparation of ECM glass negatives and rehousing of CSNYS (Gayer) film negatives (Society Volunteer)	X			
Scanning of ECM glass negatives and preparation of metadata (Project Archivist)	X			
Scanning of CSNYS (Gayer) film negatives and preparation of metadata (Project Archivist)	X	X	X	X
Update meetings with Central New York Library Resources Council for New York Heritage transfer (Project Archivist)	X		X	X
Project supervision (Curator)	X	X	X	X
Advisory Committee meetings (Project Archivist / Curator)	X		X	X
Project completion review				X

<b>Collection Size</b>	<b>Holding Institution</b>	<b>Institution/Staff Responsible for Digitization</b>	<b>Institution/Staff Responsible for Description</b>	<b>Institution/Staff Responsible for Quality Control</b>	<b>Institution/Staff Responsible for Long-Term Maintenance</b>	<b>When in the course of the project will this collection be processed?</b>
200 negatives	Erie Canal Museum	Erie Canal Museum / Project Archivist (Flanigan)	Erie Canal Museum / Project Archivist (Flanigan)	Erie Canal Museum / Project Archivist (Flanigan)	Erie Canal Museum / Curator (Ward)	January 2016 to February 2016
5,200 negatives	Canal Society of New York State	Erie Canal Museum / Project Archivist (Flanigan)	Erie Canal Museum / Project Archivist (Flanigan)	Erie Canal Museum / Project Archivist (Flanigan)	Erie Canal Museum / Curator (Ward)	March 2016 to December 2016

Photographic negatives from both the Erie Canal Museum and the Canal Society of New York State are being considered with this proposal. Generally, the process will involve the preparation of the negatives (cost share), the scanning of the negatives and the processing of the digital files, creation of metadata and the uploading of the digital files to the Erie Canal Museum's New York Heritage (Digital Public Library of America) portal (see Page 3). All of these steps follow practices, protocols and templates already established, largely under the auspices of the Erie Canal Museum's 2014 Hidden Collection project.

Neither the Canal Museum nor the Canal Society has existing scanning capability suitable for this task. This proposal includes the purchase on an Epson Perfection V800 Photo Color Scanner. One laptop computer with the addition of Adobe Photoshop Elements 13 software is requested to work with the scanner. Due to space considerations at the Canal Museum, a minimal footprint for workspace is desirable and a laptop will assist in that regard. This arrangement will also allow the equipment to be exclusively dedicated to the project. The purchase of three portable one-terabyte backup drives is included in the project's budget. One will be for daily backup from the laptop. One will be for access elsewhere in the Museum and at the Central New York Library Resources Council. The third will be dedicated to off-site storage with the Canal Society for additional security and access. Backups will follow a checksum protocol for the detection of possible file corruption. The make and model of the laptop and of the portable drives will be determined at the commencement of the project.

The preparation requirements of the negatives consider several factors. This preparation is being performed by a Society volunteer who has more than forty years of professional experience in the care and management of photographic negatives. This work is a cost share and not included in the project's budget. All of the glass negatives of the Canal Museum require cleaning and rehousing with archival materials. The non-emulsion sides of the glass plates will be cleaned with distilled water. The archival four-flap enclosures will be labeled beforehand in pencil with the new accession numbers and any descriptive information that may still be associated with the negative. The archival enclosures will be sized to fit the 4" by 5", the 5" by 7" or the 8" by 10" plates as needed. A small number of the glass negatives are broken. Their rehousing will address that condition and future storage designed in a manner to protect them (and future handlers) from further harm. The Canal Society's negatives have already received some archival rehousing with 4" by 5" archival four-flap enclosures. Those not so rehoused, still in their 1950s-vintage glassine, will receive the new enclosures. Labeling will occur as described above.

Scans will be done at 16-bit grayscale. The smaller negatives will be done at 2400 dpi, larger ones at 1200 dpi. An unaltered tiff file will become the digital master. A

jpeg version, perhaps incorporating some enhancements, will be used for access. File names will incorporate either the accession number (Canal Museum) or the historic catalog number (Canal Society). Tiffs and jpegs will be kept in separate directories.

Metadata preparation will follow the experience of the 2014 Hidden Collection project. CONTENTdm will be used, creating the New York Heritage format as shown below.

The screenshot displays the website interface for the Erie Canal Museum. At the top, there is a navigation menu with links for HOME, ABOUT, BROWSE, COLLECTIONS, EDUCATION, BLOG, CONTACT, and Help. A search bar is located below the menu. The main content area features a large image of a canal overflow, with a smaller thumbnail to its left. Below the image is a detailed description of the photograph, including its title, description, creator, subject terms, and technical specifications. The description includes the following information:

- Title:** No. 424 St. Hyacinth, Canal Overflow
- Description:** A canal overflow near Saint-Hyacinthe, Quebec, on the Yamaska River
- Creator:** Stelmets, Charles Proteus, 1865-1923
- Subject-TCR:** Dams, Canals, Spillways
- Subject-Local:** Waste weirs
- NY Heritage Topic:** Transportation
- Location:** Saint-Hyacinthe - Quebec - Canada
- Date of original:** 1895?
- Physical Format:** Negatives (photographic)
- Physical Description:** glass plate negative; b&w; 4 x 5 in. (10.16 x 12.7 cm.)
- Local Location:** Gayer Collection, Box A182
- Type:** Still Image
- Format of Digital:** image/jpeg
- Holding Institution:** Erie Canal Museum--The Canal Society of New York State Collection
- Contact Information:** The Erie Canal Museum, 318 Erie Boulevard East, Syracuse, NY 13202, (315) 471-0593, ContactUs@ErieCanalMuseum.org, www.eriecanalmuseum.org
- Publisher of Digital:** Erie Canal Museum--Syracuse, NY, Amie Flanigan
- Digital Collection:** The Canal Society of New York State Collection
- Library Council:** Central New York Library Resources Council
- Notes:** The Erie Canal Museum is eager to hear from anyone who may know more about these photographs. Please cite the Identifier number when contacting the Museum.
- Rights:** The Erie Canal Museum is custodian of these collections. Access is provided for personal, educational, and research purposes only. Prior permission from the Canal Society of New York State is required for any other use. Preferred citation for this material is as follows: "[Title of image], The Canal Society of New York State Collection".
- Technical Data:** JPEG made from archival TIFF - Sony NEX-5N; Adobe Photoshop CS3
- File Name:** GN 171.jpg

At the bottom of the page, there are links for Home, About Us, and Contact Us, and a footer that reads "Powered by CONTENTdm".

Sample entry from the Erie Canal Museum's New York Heritage portal, prepared under the 2014 Hidden Collections project. The proposed 2016 work will follow the same model.



The digital files created from the scanning of the historic photographic glass and film negatives will be shared by the two collaborating organizations – the Erie Canal Museum and the Canal Society of New York State. This relationship continues the practice that was established when the Canal Society first deposited its collections with the Canal Museum in 2012. The then-few digital files were stored on complementary portable drives and updated as new work was generated. These files included digital surrogates of historic visual images, collections finding aids and databases and other research documents. The 2014 Hidden Collection project provided inspiration for additional scanning of historic images from both collections, largely by volunteers under the supervision of the Erie Canal Museum curatorial staff. This sharing of the digital archive has allowed work to continue on the historic collections on parallel tracks. It also offered different access options for researchers and other users. By securing these backups in geographically distant locations, this practice has also added the extra layer of protection of off-site storage of the files in case of a catastrophic loss at either institution.

The proposed project will follow this well established route of sharing and backup with extra enhancements. Certainly, the preservation of the original historic format will always remain the primary goal. The digital surrogate will assist by reducing handling and unnecessary exposure of these original materials. The loss of digital integrity through file corruption or other accidents will always have a safety net from these originals. Nonetheless, systematic efforts will be undertaken during the project to regularly protect and inspect the newly created files. Scanning of the historic negatives will occur at a single, dedicated, password-protected work station at the Erie Canal Museum. The purchase of three portable one-terabyte backup drives is included in the projects budget. One will be for daily backup from the laptop. One will be for access elsewhere in the Museum and at the Central New York Library Resources Council. The third will be dedicated to off-site storage with the Canal Society for additional security and access. Backups will follow a checksum protocol for the detection of possible file corruption.

The project defines a close working relationship with the Central New York Library Resources Council. The Canal Museum is a member of the Council and has long depended on its many capabilities for digital preservation and access, their training and equipment. The Council was a tremendous assistance with developing the metadata practices for the 2014 project. They facilitated the proper preparation of the digital surrogates for use on the New York Heritage portal. When the time comes for migration of the digital files, the Council will be the first and primary resource.

A very different group will provide services that are just as needed as those mentioned above. Paraphrasing an old cliché, all canal history is local. So much of the useful contextual information behind each historic image is uniquely stored at the local

level. The Museum and the Society have long reached out to this audience of local historians, retired canal employees and other residents in the canal corridor. Their knowledge, folklore and other traditions bring exceptional understanding to the past. With historic views of their own backyards along the Erie Canal available online, they will be encouraged to a new level of participation. They can often provide better corrections and enhancements to the metadata than the professional museum staff.

As mentioned earlier in this application, the project will greatly benefit from its timely connection to the 2017 bicentennial of the Erie Canal, a commemoration that will actually last until 2025 to mark the 1825 date of the Erie's completion. The New York State Canal Corporation, the New York State Council on the Arts and the National Park Service's Erie Canalway National Heritage Corridor will all be drawing on and promoting the online access to the unified collections of the Canal Museum and the Canal Society.

The Museum and the Society will continue their own encouragement of this access. Their websites and public programs underscore this new availability. The Wordpress blog from the 2014 project has brought a more indepth outreach to more specialized audiences as has its advisory group of scholars, both efforts being continued under the 2016 proposal. The greatest outreach effort, however, will come through the Society's soon-to-open Erie Canal Heritage Park at Port Byron on the New York State Thruway. The Park's interpretive center alongside a historic canal lock has its own dedicated exit. Visitation estimates indicate that it may become the most visited historic site in upstate New York. The products of these grant initiatives through the New York Heritage portal will be a major component of the interpretation, waiting to be discovered by an audience unprecedented in size and diversity.