



Digitizing Hidden Special Collections & Archives

2020 Application Guidelines & Template

Carefully read the following guidelines and template before starting the application process. Additional information and resources are located on [the Applicant Resources page](#). Still have questions? Contact hidencollections@clir.org. During the application period, CLIR accepts inquiries by email only.

***** NOTE: THIS IS A LOCKED DOCUMENT *****

All proposals must be submitted through the official [online application form](#).

To create a personal, editable copy of this Google Doc (if you are logged into a Google account), [click here](#).

To download and work on your local computer, select "File" then "Download as" from the menu.

All proposals must be submitted through the online application form by
March 31, 2020 at 11:59 pm Eastern

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Introduction

What are the application guidelines and template?

The application guidelines and template serve as an instruction manual and--if copied--a collaborative workspace for preparing a *Digitizing Hidden Special Collections and Archives* application. The document walks applicants through each question in the application, providing information that should be covered in each response, space to draft responses to prior to copying and pasting into the online application, and the rationale behind each question. Throughout, you will see a template application form followed by:

Guidelines - The **Guidelines** provide additional detail to explain the requirements of each application section and question. In many instances, the **Guidelines** include specific details applicants should include in their responses.

Why we ask - The **Why we ask** passages offer additional background for each question, helping to show how it relates to the [core values](#) of the program, what reviewers are hoping to glean from an applicant's response, or how the submitted information will be used by CLIR. The [Applicant Toolkit Videos](#) provide even more context for some issues applicants have found challenging over the course of the program.

How should I use the application guidelines and template?

Applicants should fill out the online application with the guidelines at hand and refer to them as they reflect on each question. The guidelines and template are provided as a [GoogleDoc](#) and in [PDF format](#) so that applicants may access the content in the most convenient way to them: online, downloaded, or printed for easy reference. The document may be navigated using the links and section headings in the [table of contents](#). All applications must be submitted through [the online application system](#).

How do I know what will be required in the initial and final proposal rounds?

Digitizing Hidden Special Collections and Archives consists of a two-phase application process. The initial phase is an open call for proposals with a deadline of March 31, 2020. Initial phase applicants must complete all of the prompts included in the "[Initial Proposal Phase](#)" section of the online application system and upload all documents **not** marked "Final round

only.” In the final round, applicants invited to move forward are encouraged to review their entire proposal, making any necessary adjustments to prompts in the “[Initial Proposal Phase](#)” tab, updating/replacing any uploaded documents, completing the prompts in the “[Final Proposal Supplemental Questions](#)” tab, and supplying all remaining required documents. Documents required for the final round but not allowed in the initial phase include letters of support and subcontracts. Final round proposals are due September 4, 2020.

Where can I find other resources to help plan the proposal?

Applicants preparing a proposal should visit [the Applicant Resources page](#) on the Digitizing Hidden Collections website. This page includes short informational videos, successful sample proposals, a document library, and frequently asked questions. Applicants unfamiliar with the Survey Monkey Apply (SM Apply) system may wish to review CLIR’s Application System Instructions, available on [the Applicant Resources page](#). Other relevant resources are available on the [DLF Digitizing Special Formats wiki](#).

A Note on Icons

Hidden Collections Registry

CLIR’s [Hidden Collections Registry](#) is an open discovery tool that highlights rare and unique library, archival, and museum collections. The registry includes information about collections nominated for the Recordings at Risk and Hidden Collections grant programs, as well as information contributed by independent sources. All collections nominated for reformatting through through Digitizing Hidden Collections, whether selected for funding or not, will be automatically added to the registry.



Fields from the Digitizing Hidden Collections application that inform the registry are marked with the icon of a list at left. Visit the [Hidden Collections Registry](#) for additional information and to explore sample entries.

Document Uploads



Tasks from the Digitizing Hidden Collections application that require an uploaded document are marked with the up arrow icon at left, are listed in the [Application Uploads section](#) of this document, and are included in [Appendix B: Application Checklists](#).

Online Application

The information below follows the order and layout of the [online application](#). Applicants work through the online application by completing “tasks” that appear as tabs in a left-hand menu; each tab is represented below in the Heading 2 format. The bulk of the application is contained in the [Initial Proposal Phase](#) tab. The Initial Proposal Phase is divided into several pages to help applicants complete it in a series of manageable steps. This document is formatted to display 1) what is included on each tab and page within the online application; 2) guidelines that may be useful to developing responses to each question; and 3) “Why we ask” explanations to provide further insight into some questions.

Note: All fields are required unless marked “*Optional*.”

Eligibility Questions

Applicants must meet all of the following requirements. Check each section to confirm you have read and acknowledge the eligibility criteria.

The applicant institution(s) must be located in the United States or in an associated entity, e.g., the Commonwealth of Puerto Rico or American Samoa. CLIR also accepts proposals for collaborative projects that include partnerships between U.S. and Canadian institutions. Collaborators at Canadian institutions may serve as co-principal investigators, but the lead institution must be an eligible U.S. institution

Confirm

All materials proposed for digitization must be owned and held by collecting institutions in the United States or Canada; the materials themselves must also be located in the United States or Canada.

Confirm

Applicant institutions must fall under one of the following categories and meet the requirements for that category.

1. Applicant institution(s) can be eligible if recognized by the Internal Revenue Service as tax-exempt under one of the following:
 - a. IRS Code Section 501(c)3
 - b. IRS Code Section 115
 - c. IRS Code Section 170(c)1
2. Government units and their agencies or instrumentalities not organized under IRS Section 501(c)3 can be eligible provided that collecting and disseminating scholarly and cultural resources are

among the primary functions of the unit and grant funds will be used for charitable purposes within the scope of the Digitizing Hidden Collections program. We recommend that government units contact us at hidrencollections@clir.org to ascertain their eligibility prior to submitting an application.

3. Indian tribes, Alaska native villages, regional corporations, and village corporations can be eligible. For the purposes of this program, "Indian tribe" means any tribe, band, nation, or other organized group or community, including any Alaska native village, regional corporation, or village corporation (as defined in, or established pursuant to, the Alaska Native Claims Settlement Act (43 U.S.C. 1601 et seq.)), which is recognized by the Secretary of the Interior as eligible for special programs and services provided by the United States to Indians because of their status as Indians. A list of eligible entities is available from the Bureau of Indian Affairs, except for the recognized Alaska native villages, regional corporations, and village corporations, which should refer to applicable provisions in the Alaska Native Claims Settlement Act, referenced above.

Confirm

Proposals must fall within the allowable range for project funds, duration, and dates. Limitations differ between single-institution applications and collaborative applications.

Limitations: Single-institution applications

- Minimum allowable request for 2020: \$50,000
- Maximum allowable request for 2020: \$250,000
- Minimum allowable project term: 12 months
- Maximum allowable project term: 24 months
- Projects must begin between January 1 and June 1, 2021
- Projects must be completed by May 31, 2023

Limitations: Collaborative, multi-institution applications (partnerships/consortia)

- Minimum allowable request for 2020: \$50,000
- Maximum allowable request for 2020: \$500,000
- Minimum allowable project term: 12 months
- Maximum allowable project term: 36 months
- Projects must begin between February 1 and June 1, 2021
- Projects must be completed by May 31, 2024

Confirm

Principal Investigators

An individual may not be named as a Principal Investigator (PI) on more than one proposal, and may not serve as PI on two Digitizing Hidden Collections projects simultaneously.

Confirm

Initial Proposal Phase

The Initial Proposal Phase tab in SM Apply contains the bulk of the application contents and is 5 pages long. In the document below, page divisions are marked by headers such as "Initial Proposal Phase Page 1 of 5". Before moving to the next page, the system will prompt you to "Save & Continue Editing." You may navigate to other pages of the form by using the "Previous" and "Next" buttons at the bottom of each page. You must enter something for each required element of the Initial Proposal Phase form to move to the next page (note: all fields are required unless marked "optional"). You may use filler content to continue navigation, but be sure to check all responses thoroughly prior to "Marking as Complete."

INITIAL PROPOSAL PHASE PAGE 1 OF 5

SECTION 1: PROJECT SUMMARY

Applicant Institution (Legal Name) ⓘ

Provide the full legal name of the institution applying for the grant. In the event this proposal is approved for funding, this institution will assume fiscal responsibility for the proposed project.

Southern Oregon Historical Society

Applicant Institution (Colloquial Name) ⓘ (optional)


If desired, provide a colloquial name for the applicant institution if it differs from the full legal name. If provided, this name will be used in CLIR's publicity about the award, including in press releases and on CLIR's website.

SOHS

Project Title (max. 50 words) ⓘ

A good project title is brief and includes language suggesting the subject matter of the source materials to be digitized. Titles of funded projects will be made available on [CLIR's funded projects website](#).

A View of the Past: Digitizing the SOHS Collection of Glass Photo Plates of Scenic Images from the Early 20th Century Pacific Northwest and Beyond.

Project Summary (max. 150 words) 

Write a paragraph-length summary of the proposed project. Refer to the Application Guidelines, available on the [Applicant Resources page](#), for additional instructions.

The Southern Oregon Historical Society proposes to digitize images of its collection of historic photographic glass plates from Sawyer's Inc., a 20th century manufacturer of scenic postcards, photographic greeting cards, slide reels, View-Masters and slide projectors, formerly located in Portland, Oregon. There are approximately 3,400 photographic glass plates in the collection ranging from 1914 to approximately 1940 predominantly depicting significant natural settings and landmarks from the Western and Pacific Northwest of the United States. The SOHS intends to digitize all the images, including corresponding metadata, and make them available on its website. The Sawyer's Inc. collection represents an important chapter in the commercial growth of photographic technology of the early 20th century, and the digitization of the collection will allow scholarship ranging from the impact of over a century of ecotourism on the natural landscape, the impact of climate change in the West, to the development of new photographic technology in the era.

Guidelines: Write a paragraph-length summary of the proposed project that mentions the duration of the project, the names of participating institutions, the nature of the source materials to be digitized, major activities to be undertaken during the project, and the significance of the project for scholarship once completed. Summaries of funded projects will be made available on [CLIR's funded projects website](#).

Why we ask: This will be used for reference during review panel discussions. If the proposal is approved for funding, this summary may be used for outreach and publicity related to the *Digitizing Hidden Collections* program.

Representative Image (max. 10 MB; .jpeg and .png formats only)  

See [Representative Image](#) in the Application Uploads section for more detail.

May CLIR use the representative image uploaded as part of this proposal on CLIR's website, Hidden Collections Registry, and in program-related social media?

Yes

No

Guidelines: An applicant's response to the question will not affect the proposal's assessment in the competition for funding. CLIR staff will cite the holding institution if an image is used in one of these ways.

If yes, provide an appropriate citation for the image:

Image of Crater Lake or Multnomah Falls

What is the size of the request (in whole dollars)?

Single institution projects may request between \$50,000 and \$250,000. Multi-institutional, collaborative projects may request between \$50,000 and \$500,000.

\$50,000.00

Guidelines: Requests may range in size from a minimum of \$50,000 to a maximum of \$250,000 for single-institution projects or \$500,000 for collaborative, multi-institution projects. Requests for amounts outside this range are not eligible for consideration. **Be sure to verify that the figure entered here matches the figure listed in your budget narrative and budget detail** (described in [Section 9: Funding](#) and [Appendix A: Budget](#))

Provide the proposed project length in whole months, and list the project start and end dates.

- Single institution projects
 - May last between **12 and 24 months**
 - Must begin between **January 1 and June 1, 2021**
 - Must end by **May 31, 2023**
- Multi-institution projects
 - May last between **12 and 36 months**
 - Must begin between **February 1 and June 1, 2021**
 - Must end by **May 31, 2024**

Project Length:	One Year
Project Start:	Feb. 1, 2021
Project End:	January 31, 2022

Guidelines: All projects should start on the **first** of the given month (e.g., January 1), and end on the **last day** of the given month (e.g., November 30) when the project closes. Multi-institution projects are required to select a later start date to account for any complications that may arise during the process of securing signatures for the IP agreements once funds have been recommended for award. Projects that include hiring as an initial step of the project may wish to consider a later start date as job descriptions for grant funded positions may not be posted until the official announcement of award is made.

Is this a collaborative project?

Note that the maximum allowable request (\$500,000 vs. \$250,000) and the maximum allowable time frame (12-36 months vs. 12-24 months) are greater for collaborative projects. Additional information on eligibility for collaborative projects can be found on the [program website](#) and within [its FAQs](#).

Yes No

Guidelines: Collaborative projects should be thoughtfully designed and beneficial to all parties involved.

- Collaborators must be institutions located in the U.S. or an associated entity (e.g., American Samoa) [eligible to apply for funding](#) through this program or Canada-based institutions that fall within equivalent non-profit, government, or tribal categories.
- All collaborating institutions will be required to sign the program's intellectual property (IP) agreement should the project be recommended for funding (model agreements are available in the Document Library on the [Applicant Resources page](#)).
- For the purposes of this program, 'collaborative' means that the applicant institution and any named partner institutions must have substantial responsibilities for and interests in the project beyond the mere fiscal management of grant funds or the receipt of funds for services provided. Proposed collaborations that are not approved by the review panel will only be considered for funding amounts up to \$250,000 and project lengths up to 24 months, the amounts available to single institution projects. Additional explanation of possible collaborative partnerships may be found in the [FAQ for the program](#).
- Applicants may choose to work with partners that provide support but are not substantially involved in project work. In these cases, their projects would be considered single institution projects rather than collaborative projects and the partners would not be listed in this section of the application.
- Digitization service providers are not eligible to be collaborative partners and are not expected to sign the program's intellectual property agreement in the event a project is selected for funding.

- Applicants with questions about whether a partner organization can be considered a collaborating institution should write to hiddecollections@clir.org.

Collaborating institutions (if applicable) ☰

Include the names of the collaborating institutions below.

Institution 1	n/a
Institution 2	
Institution 3	
Institution 4	
Institution 5	

If you require more than 5 institutions, please provide their details below (*optional*)

Project contact(s) at collaborating institution(s) (*required for all applicants proposing a collaborative project*)

Provide information for the primary contact(s) at each institution collaborating on the proposed initiative. CLIR may share the submitted application and feedback from CLIR’s review panel with the individuals listed here and include them on relevant correspondence. If a proposal is funded, CLIR will contact representatives of partner organizations to arrange for signing and executing the required intellectual property agreement.

How many contacts would you like to add? (Choose from 1 to 10)

Contact Name	n/a
Contact Institution	
Contact Email	

If your project includes more than 10 institutions, please provide contact details for the remaining collaborating institutions using the following format:

Contact Name,Contact Institution,Contact Email

Separate each additional contact with a semicolon (;). (*optional*)

Tick to confirm:

- The *Digitizing Hidden Collections* application guidelines have been shared with representatives from all institutions partnering on this project.
- Representatives from all institutions partnering on this project have had the option to participate in the project design process and have been given the opportunity to contribute feedback and edits to the draft proposal, including budget documents.
- Representatives from all institutions partnering on the project have been kept informed throughout the proposal design process and the final application materials have been shared, in full, with the primary contacts listed above.
- Representatives from all institutions partnering on this project understand that, should funds be awarded, their institution will be required to sign the multi-institutional Intellectual Property (IP) agreement.
- All participating institutions meet the [Institutional Eligibility](#) requirements of the program and are prepared to submit the necessary proof of non-profit status.

Collaboration Statement (*Required for all applicants proposing a collaborative project, max. 250 words*)

Identify the ways in which your proposed project constitutes a collaborative effort, and describe the benefits of undertaking the project together, rather than individually. See the Application Guidelines, available on the [Application Resources page](#), for additional instructions.

n/a

Guidelines: Explain how the collaboration advances the missions of each of the institutions involved and enhances the capacity of the project to support the creation of new knowledge. Describe measures taken to ensure all partners will contribute to and benefit from the project throughout the grant term.

Why we ask: Decisions on whether or not a project qualifies as collaborative will be made by the *Digitizing Hidden Collections* review panel, and this statement informs reviewers' assessments. Evidence of equitable partnerships should be included throughout the proposal and should not be limited to this section. All partner institutions should be included in the project design process, and partner institutions should receive an appropriate portion of the project funds for their

labor, expertise, and other contributions.

Resubmission? (optional; max. 250 words)

Has this proposal previously been submitted for consideration? If so, list the year(s) you applied and explain what changes have been made in response to reviewer comments from the previous cycle(s). If a proposal for these project materials has been previously submitted to another CLIR grant program (i.e. Cataloging Hidden Collections; Recordings at Risk), also include that information here.

n/a

Why we ask: An independent, [standing panel of expert reviewers](#) is responsible for assessing *Digitizing Hidden Collections* proposals and advising CLIR staff on the development of the program guidelines and application. While an individual application may be read by different reviewers from year to year and from round to round in the competition, an applicant’s history with the program and responsiveness to previous reviewer comments are important considerations in panel deliberations. Reminding reviewers of this history can help them be clear, consistent, and thorough.

INITIAL PROPOSAL PHASE PAGE 2 OF 5

SECTION 1: PROJECT SUMMARY (cont.)

Quantities and Types of Original Materials to be Digitized during the Project

Enter the estimated quantities and select the units of measurement and material types that most specifically describe the extent of source materials that will be digitized during the project. Begin by selecting the number of categories of materials to be digitized from the dropdown menu to generate data entry fields. For example, if you are digitizing a collection of manuscript volumes, photographs, and photographic negatives, you will select 3 categories (up to 10 categories are allowed).

Refer to the Application Guidelines, available on the [Applicant Resources page](#), for additional instructions.

Note: Do not describe the same materials twice, using different units of measurement. Account for each item only once.

How many categories would you like to enter? (Choose from 1 to 10)

- **Type of Materials:** (Select architectural drawings, artifacts, artworks, audio recordings, audiovisual recordings, books,

ephemera, manuscripts, maps, mixed archival collections, musical scores, photographs, posters, serials, specimens, other)

- **Other Format:** (Provide material type if “Other” is selected above)
- **Amount of Material:** (Provide a numerical value)
- **Unit of Measurement:** (Select boxes, cubic feet, items, linear feet, pages, recorded hours, or volumes)
- **Additional Information:** (Provide any additional information to explain any information you have provided)

Type of Materials	Photographic Glass Plates
Other Format	
Amount of Material	3,400 Plates
Unit of Measurement	4 x 6 inches
Additional Information	

Guidelines: Begin by selecting the total number of categories from the dropdown (between 1 and 10 are allowed) in order to generate data entry fields. To fill out each category, first select the appropriate format from the Type of Material dropdown menu. If the format is not listed, select “Other” and then write the type of format in the “Other Format” field (this textbox will appear only if you have selected “Other” from the dropdown menu). Next, enter the Amount of Material and select the Unit of Measurement; several units of measurement are suggested. If necessary, use the “Additional Information” textbox to provide more detail about the materials.

Why we ask: Understanding the extent of source materials to be digitized is essential for reviewers to assess whether the proposed timeline is realistic and whether the proposed costs are reasonable. At the same time, CLIR advises reviewers to consider all factors and circumstances affecting the cost of a project in making their funding recommendations, not just amount requested per item.

Quantities, formats, and specifications of master 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 format(s) created and technical specifications for those formats (e.g., dpi, minimum pixel dimensions, bit depth, optical density).

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.

Refer to the Application Guidelines, available on the [Applicant Resources page](#), for additional instructions.

To begin, select how many master digital file formats will be created. (*Choose from 1 to 10*)

Quantity	1, 400 ppi or 600 ppi, bit depth 8 - 16
Format	TIFF
Additional Information	Access File Format .JPEG also

Guidelines: 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 (e.g., dpi, minimum pixel dimensions, bitdepth, optical density). 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.

- For example, applicants may characterize their materials as follows: 80,000 image files in TIFF format at 600dpi (from which 80,000 image files in JPEG2000 at 300dpi will be derived for access); 750 audio files in .WAV format (from which 750 MP3 files will be derived for access).
- Reviewers typically expect applicants to adhere, at a minimum, to the technical specifications (e.g., resolution, bit depth) recommended by the [Federal Agencies Digitization Guidelines Initiative](#) for digitizing still images and audiovisual materials. Applicants should identify which standards or guidelines (FADGI or an alternative) they are following in their [Technical Plan](#).

Why we ask: Understanding the quantities of and specifications for the digital files that will be produced in the course of a proposed project is essential in order for reviewers to assess whether the proposed approach to digitization and digital preservation are appropriate and sustainable.

List the name(s) and URL(s) of the catalogs/repositories/services through which the digitized files and/or associated metadata will be made available.

Provide names and complete URL(s) for all portals through which content digitized through the proposed project will be available to researchers and the general public. Up to 10 portals may be listed.

(format: <http://www.address.com>)

Note: Even if there are legal or other constraints that prevent allowing full access to

content for the general public, CLIR requires that descriptive metadata for all digitized content be dedicated to the public domain under a [CC0 Creative Commons license](#) and be freely available to the public. Exceptions may be made for culturally-sensitive metadata or sensitive personal information.

Sawyer's Inc. Collection	sohs.org
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Why we ask: Digitizing Hidden Collections is a program created to support the creation of digitized content that is as openly available and easily discoverable as possible. Applicants are expected to make digital collections discoverable through avenues such as [portals that aggregate](#) collections and/or metadata, connect disparate collections, and are most likely to reach the greatest number of potential users.

SECTION 2: DESCRIPTION OF CONTENT

Description of materials to be digitized (max. 350 words) ⓘ

Provide a brief narrative description of the source materials nominated for digitization, including their subject(s), provenance, relevant associated communities, organizations, and events.


Through time and place, a collection of approximately 3,400 photographic glass plates has found its home in the Southern Oregon Historical Society. This collection, spanning from 1914 through 1940, depicts important historic, natural and scenic settings throughout the western United States, the Pacific Northwest particularly, and rural Mexico. This collection uniquely captures an era of dynamic growth in commercial photography and photo technology, and the effect of both on ecotourism and the environment.

The glass plates hail from Sawyer's Inc., a photo-finishing business begun in 1914 in Portland, Oregon. During the 1920's Sawyer's was the largest producer of scenic postcards in the U.S. However, when Sawyer's marketing lead, Harold Graves, met photographer William Gruber by chance at the Oregon Caves in 1938, Sawyer's focus shifted to developing stereoscopic technology and ultimately the View-Master, the children's toy that produces vibrant, 3-D images from slides. Believing the View-Master would replace postcards, Sawyer's scaled back its postcard business. William Gruber stepped in to save the glass plates from destruction. He held onto them until his death in 1966 when his son Karl Gruber inherited the collection. In 2019 Karl Gruber donated the collection to the

Southern Oregon Historical Society.

Sawyer's collection of glass plates contains scenic images from throughout the western United States and particularly the Pacific Northwest. Important locations include Yellowstone National Park, Glacier National Park, Crater Lake National Park and other significant natural settings in Montana, Wyoming, Washington, Oregon and Northern California. Additionally, there are images of historic locations in Mexico including Pueblo, Guanajuato and Zacatecas. The collection is important to scholars studying the impacts of ecotourism, climate change and commercial development on the natural environment over the preceding century. Historians may also note the role scenic postcards played in commercial photography, and the role of Sawyer's Inc. in that industry. Finally, some of the slides depict Native Americans and are a record of their presence in lands later designated as national parks. The SOHS intends to digitize and catalogue these images with the necessary metadata to insure their full availability to scholars and hobbyists alike.

Guidelines: Collections and materials nominated for digitization should support the [core values](#) of the *Digitizing Hidden Collections* program. When drafting the description, highlight aspects unique to the materials and show how materials at collaborating institutions, if applicable, are related. If relevant to the nominated materials, highlight how the materials diversify the historical record and increase the visibility of unrepresented or underrepresented communities.

Geographic Scope (max. 50 words) 

Describe the range of geographic regions represented in the nominated collection(s). Do not describe the current or future location(s) of the original source materials.

The geographic regions represented in the SOHS collection are the Western United States, specifically Washington, Oregon, Northern California, Montana and Wyoming. There are some images from rural Mexico (Pueblo, Guanajuato and Zacatecas) and New England.

Date range of materials to be digitized 

List your best estimate of the date range covered by the collection(s), in whole years. Dates should be formatted as YYYY-YYYY (e.g., 1979-1985).

Refer to the Application Guidelines, available on the [Applicant Resources page](#), for additional instructions.

1914 - 1940

Guidelines:

- Enter the earliest and latest dates the original source materials in the nominated collection(s) were created, in whole years.
- Do not include historic dates that characterize the subject matter of the collection(s). For example, if a nominated collection is the personal papers of a nineteenth-century specialist who studied Greek archaeology of the fifth century BC, the age range would fall in the nineteenth century and not the fifth century BC.

Collection level descriptions (if available) 

If available, identify and provide the URL(s) for any collection-level descriptions currently accessible online. Up to 10 portals may be listed.

The existence of such descriptions is not a requirement for this award, and there is no minimum level of description required before collections can be eligible for digitization through this program.

None

Why we ask: Reviewers will use the included URL(s) to verify what descriptions are currently available online and may use them in their search for additional information about nominated materials to help them understand their scholarly significance.

List of collections to be digitized (No page limit, max. 2MB, .xls or .xlsx format only) 

See [List of Collections to be Digitized](#) in the Application Uploads section for more detail.

Current arrangement and description(s) of materials to be digitized (max. 250 words)

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.

This collection is currently stored in the warehouse archive of the Southern Oregon Historical Society. Each glass photo plate is stored in a numbered, padded envelope and a box. There are approximately 50 glass photo plates per box. There are 65 boxes total. The SOHS maintains an Excel spreadsheet listing the number of each glass photo

plate and a brief description of the image, created in 2019.

Why we ask: While there is no minimum level of description required before collections can be eligible for nomination for this program, the central purpose of the program is to support digitization, and review panelists use this information to understand what additional labor may be necessary to provide access. Understanding the current arrangement and description of collections to be digitized helps reviewers assess applicants' ability to make realistic project plans. CLIR will also encourage reviewers to assess whether applicants' plans for creating metadata minimize duplication of previous efforts. Refer to the "Questions CLIR Asks Reviewers When They Assess Proposals" on the [Applicant Resources page](#) for additional information.

Current condition and housing of materials to be digitized and plans for their conservation and preservation (max. 250 words)

Describe the current condition and housing of the source materials to be digitized, including the means through which this condition has been assessed.

Refer to the Application Guidelines, available on the [Applicant Resources page](#), for additional instructions.


The SOHS maintains a vast archive of photos and historic artifacts of which the Sawyer's Collection is a part. The collection has been assessed by the SOHS archivist, Kira Lesley, in 2019. The archivist and the director of SOHS have determined that the method of storage for the glass plates must be improved and are pursuing funding options locally. The intention is to store the plates in accordance with the guidelines from the National Archives: individually in loosely-fitting, buffered paper sleeves with side seams, stored vertically in document boxes, protected on each side with corrugated sheets, etc. Physical handling of the glass photo plates for research and study is possible by request and appointment with the SOHS Library.

Guidelines:

- Identify the individual or individuals responsible for this assessment and approximately when the assessment took place. Such an assessment could be conducted by an external consultant or a less formal assessment conducted in-house.
- 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.
- No funds for conservation, stabilization, or preservation of physical materials are available through this grant program. Similarly, no funds related to the conversion or migration of born-digital files are available; all such costs are the responsibility of the holding institutions.

Why we ask: Understanding the physical condition and housing of source materials to be digitized in a proposed project will help reviewers assess whether an applicant is prepared to take appropriate measures in the care and handling of those materials both during and after a project's completion. Even though costs related to conservation, stabilization, or preservation are not fundable through this program, reviewers will nevertheless consider an applicant's preparedness to support and sustain these activities over time as an indication of institutional investment in and commitment to the project.

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

See [Representative Samples of Materials to be Digitized](#) in the Application Uploads section for more detail.

Description of samples (max. 100 words)

Briefly describe the representative samples in the uploaded .pdf document.

Refer to the Application Guidelines, available on the [Applicant Resources page](#), for additional instructions.

Not yet available.

Guidelines: Use this prompt to provide a brief description of the items included in the [Representative Samples of Materials to be Digitized](#) document uploaded. Applicants may wish to explain why these particular samples were included or other information that would inform the review panel.

May CLIR excerpt from and display some portion of these representative samples on CLIR's website or in program-related social media if the project is funded?

Tick "yes" or "no," indicating whether CLIR may display some portion of the provided samples on CLIR's website or in program social media. CLIR staff will cite the holding institution if a sample is used in one of these ways. An applicant's response will not affect the proposal's assessment in the competition for funding in any way.

Yes

No

If some samples may be displayed and some not, clarify which of the representative samples are permissible to display publicly. (100 words max)

n/a

INITIAL PROPOSAL PHASE PAGE 3 OF 5

SECTION 3: RIGHTS, ETHICS, AND RE-USE

Tick to confirm:

- All parties to this proposal understand that as a condition of acceptance of any *Digitizing Hidden Collections* award from CLIR, all recipient institutions and collaborating partner organizations will be required to sign and execute the program's [intellectual property agreement](#).
 Confirm
- All parties to this proposal understand that as a condition of acceptance of any *Digitizing Hidden Collections* award from CLIR, all metadata and any software (if applicable) created in the course of funded project activities must be dedicated to the public domain under a [CC0 Creative Commons license](#) and be freely available to the public. Exceptions may be made for culturally sensitive metadata or sensitive personal information.
 Confirm
- All parties to this proposal understand that as a condition of acceptance of any *Digitizing Hidden Collections* award from CLIR, recipient institutions, including collaborating institutions in cases of multi-institution 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. Digital copies of originals that are already in the public domain must also be in the public domain. CLIR strongly encourages grant recipients to share digital copies as public domain resources and/or with [Creative Commons licenses](#), as appropriate. Exceptions may be made for those materials in the public domain without the express wishes of local, traditional, and indigenous source communities.
 Confirm

Applicants who tick any of the boxes below must provide details clarifying their responses in the [Rights, Ethics, and Re-Use Statement](#), strongly justifying their choices. The decision to implement any of the items below within the project, apart from strongly justified legal or ethical reasoning, may make the proposal much less competitive.

Tick all that apply:

- Applicant and/or partner institutions plan to incorporate watermarks or banding into access copies of the digital files created through this project. **Note:** watermarks and banding are only allowable for culturally sensitive materials.
- Applicant and/or partner institutions plan to charge fees for *commercial* re-use of the digital copies created through this project. If you plan on distinguishing between


“commercial” and “non-commercial” users, please explain how you plan to define each group.

- ❑ Applicant and/or partner institutions plan to charge fees for *non-commercial* re-use of the digital copies created through this project. **Note:** CLIR almost never agrees to permit this on our projects and that revenue enhancement should not be advanced as rationale.
- ❑ Applicant and/or partner institutions plan to impose specific attribution requirements when digital copies created through this project are re-used by others.
- ❑ Use of project materials will be categorically restricted and/or end users will be required to obtain special permissions for reuse of some or all of the materials created under the grant.
- ❑ Some of the content within the collections nominated for digitization contains private or other potentially sensitive information that will raise legal or ethical concerns about providing access to the digital copies created through this project.

Why we ask: Openness is a [core value](#) of the Digitizing Hidden Special Collections and Archives program, and the program’s review panelists prioritize proposals that minimize restrictions on access and re-use. If the applicant believes that fees or other barriers to access are necessary, these should be fully justified in the [Rights, Ethics, and Re-use Statement](#). Any practices outside those justified by legal or ethical reasoning that reduce accessibility, obscure content, and prevent the fair use of content for innovative research purposes are viewed unfavorably by reviewers.

Notes:

- Watermarks and banding are no longer allowed in the Digitizing Hidden Collections program; exceptions can be made for reasons of cultural sensitivity.
- Access restrictions necessary to protect privacy, to comply with cultural norms of indigenous or other marginalized communities, or to address other legal or ethical concerns will not compromise a proposal’s competitiveness.

Rights, Ethics, and Re-Use statement (*max. 4 pages plus optional appendix, 5MB, .pdf format only*) 

See [Rights, Ethics, and Re-Use Statement](#) in the Application Uploads section for more detail.

Upload letter(s) of support from community representatives (*Optional*) (*Max. 10MB each, .pdf format only.*) **Final round only.** 

See [Letters of Community Support](#) in the Application Uploads section for more detail.

SECTION 4: SCHOLARLY SIGNIFICANCE

Explain why you consider the nominated collection(s) to be “hidden” currently and describe the value and significance of the proposed project for the full range of scholarly disciplines and communities it will serve once the collections have been digitized and made accessible. (500 words max.)

See Application Guidelines, available on the [Applicant Resources page](#), for additional instructions.

The 1905 Lewis & Clark Exposition in Portland, Oregon was a catalyst for the burgeoning photo postcard business in the region. Visitors from all over the nation and the world came to appreciate the region’s natural beauty, and they wanted postcards to remember time spent there. Capitalizing on demand, Sawyer’s Inc., established by Carlton Sawyer in 1914, ultimately became the largest manufacturer of photo postcards, greeting cards and slide reels in the country. Sawyer’s continued in this line until the 1939 World’s Fair in New York, at which they introduced the stereoscopic View-Master, which became a big hit. With the onset of World War II, production of the View-Master went into high gear, and the photo postcard side of the business was abandoned. By an unusual turn of events, the historic glass photo plates from Sawyer’s Inc. postcard business eventually found their way to the Southern Oregon Historical Society.

Sawyer’s Inc. didn’t develop the stereoscopic technology for the View-Master on their own. It happened due to a chance encounter in 1938. A German immigrant named William Gruber and his new bride were honeymooning at the Oregon Caves in Josephine County, Oregon. Gruber, a hobbyist photographer, was experimenting with setting up camera tripods to achieve a three-dimensional effect. Harold Graves, a marketing lead for Sawyer’s, spotted Gruber at work and ultimately purchased the license rights for the stereoscopic technology from him. As the popularity of the new View-Master grew, Sawyer’s scaled back its postcard business. The company decided to dispose of many of the glass plates they had used to make scenic postcards. Rather than let them go to waste, William Gruber stepped in and took ownership of the large collection of plates. Gruber’s life was turbulent over the next twenty-five years, but he held onto the plates until his death in 1966, whereupon his son, Karl Gruber, took the collection. Karl held on to the plates until 2019, when he donated them to the Southern Oregon Historical Society. For more than half a century these plates stayed hidden. Now the SOHS wants to share them with the world.

This historic collection of approximately 3,400 glass photo plates from Sawyer’s

Inc. spans from 1914 through 1940, and depicts important historic, natural and scenic settings throughout the western United States (the Pacific Northwest particularly) and Mexico. Scholars who study the effect of climate change on the natural environment will value how these images afford comparative analysis of important natural locations in the western U.S. states over the preceding century. Likewise scholars may study the development of ecotourism over time and the technological advances which have allowed ecotourism to grow. Historians will be able to gauge the impact of photo postcards on the rates of ecotourism from that era and compare it with similar phenomena in present times, i.e. Instagram and large crowds in National Parks. Additionally, the images depicting natural scenes in Mexico are more rare, and therefore of value to scholars of Mexican history as well. Finally, the slides are of very high quality and provide minute detail. Furthermore, some of the slides depict Native Americans and are a record of their presence in lands later designated as national parks. The SOHS intends to digitize and catalogue these images with the necessary metadata to insure their full availability to scholars and hobbyists alike.

Guidelines: Applicants must convincingly argue that their collections are “hidden” in the sense that they cannot be used for important scholarly work until they are fully digitized, discoverable, and accessible. Collections that document under-represented or under-studied groups or experiences may, for example, be considered “hidden” if documentation or those groups or experiences is not yet readily available online. This part of the proposal should state the ways in which the content of the collections is currently “hidden” from those who need it, and it should describe the importance that the completed project will have for teaching, research, and the creation of new knowledge.

Applicants should not merely provide a more detailed description of the nominated materials than is given elsewhere in the application. The statement should go beyond asserting the significance of the subject matter covered by the original materials, presenting a case for the potential use of the project deliverables beyond the holding institution(s) and the surrounding region(s). It should show how the digital files created through the project will impact multiple disciplines and diversify the online record of human experience; it should also explain how scholars’, students’, and related communities’ understanding of those fields could be transformed through access to those files.

Why we ask: Scholarly and community significance is the primary [core value](#) upon which applications to this program are assessed. CLIR instructs reviewers to prioritize projects that expose collections that diversify the historical record, relate to a variety of disciplines and constituents, create opportunities to unite geographically dispersed but related content, and/or employ computational tools and methods to advance scholarship, teaching, and learning. This prompt is used