

## **Recordings at Risk Sample Proposal (Second Call)**

**Applicant: Denver Public Library**

**Project: Preserving the History of World War II's Elite Ski Troopers, the 10th Mountain Division**

Portions of this successful proposal have been provided for the benefit of future Recordings at Risk applicants. Members of CLIR's independent review panel were particularly impressed by these aspects of the proposal:

- The materials nominated for digitization are a great example of high-risk, unique content that is of interest to scholars and the public.
- The applicant demonstrates a dedication to providing access even while working with limited financial means (e.g., volunteers assisting with QC for transcripts created by Pop Up Archive's automated system).

Note: Sections of sample proposals have been redacted if sensitive information has been identified (e.g., staff salaries).

Please direct any questions to program staff at [recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org).

User: [REDACTED]

**Section 1. Project Summary**

Institution/Organization	Denver Public Library
Project Title	Preserving the History of World War II's Elite Ski Troopers, the 10th Mountain Division
Project summary	The 10th Mountain Division Resource Center oral history collection at the Denver Public Library (DPL) consists of 246 audio and audiovisual recordings of interviews with World War II veterans who served with the 10th Mountain Division. These recordings are all at risk of degradation or loss due to their age and the scarcity of equipment necessary to access them. Because many of the veterans interviewed have since passed away, these recordings are irreplaceable. These are unique among first hand accounts of World War II as "the 10th" transformed winter mountain warfare and returned home to create the ski industry. Currently the only means to utilize these resources is to visit DPL in person or to purchase a copy. DPL proposes to digitize these interviews, not only to ensure their long-term preservation, but to be able to offer them for free public use online to anyone, anywhere.

**What is the size of the request?** Applicants may request as little as \$10,000, or as much as \$50,000, per project.

Amount requested	\$22,990
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**Provide the proposed project length in whole months.**

- Projects must be between 3-12 months in length.
- All project work must take place between November 1, 2017, and October 31, 2018.

Project length (months)	12
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**Letter of institutional support** (max. 10MB, .pdf format only)

Provide a letter from a head administrator affirming the institution's support for the project, its readiness to undertake all outreach and preservation activities described in the proposal, and its recognition of the project's fulfillment of the institution's mission and current strategic goals. The letter must reaffirm the specific conditions under which the digital content created through the project will be preserved for the long term and made available for study and re-use, including the institution's commitment to assert no new rights or introduce no restrictions except those already required by law, ethical considerations, and/or existing agreements pertaining to the source materials.

Letter of inst. support	DPL_letter_of_inst_support.pdf
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**Section 2. Description of Content****Description of materials**

Provide a description of the source materials to be reformatted, including all available information about their provenance; their current arrangement; any descriptions of them in catalogs, databases or finding aids; and their current accessibility for public use (if any). If applicable, provide URLs for any collection descriptions currently available online.

Description	<p>Of the 246 oral history interviews of the 10th Mountain Division, 91 are on digital video cassettes, 83 are on DVDs, 47 are on audio cassettes, 13 are on VHS cassettes, four are on VHS-Cs, four are on compact discs, two are on Hi8 cassettes, and two are on digibeta tapes. The collection is kept in the archives of the Denver Public Library. It is available for public use within the Mullen Research Room, but the public does not have direct access to the collection. None of the interviews are currently available online, and while all of the oral histories have short summaries available online, none have transcriptions or indexes:  <a href="https://catalog.denverlibrary.org/search/searchresults.aspx?ctx=1.1033.0.0.6&amp;type=Keyword&amp;term=10th%20mountain%20division%20oral%20history&amp;by=KW&amp;sort=REI">https://catalog.denverlibrary.org/search/searchresults.aspx?ctx=1.1033.0.0.6&amp;type=Keyword&amp;term=10th%20mountain%20division%20oral%20history&amp;by=KW&amp;sort=REI</a></p> <p>Many of these histories were recorded at 10th Mountain Division veteran reunions over the years between 1977 and 2007. Some were recorded on trips to Italy, others at gatherings around the United States. In addition, many histories were recorded following the guidelines of the Veteran's History Project, from the Library of Congress. 76 histories were recorded by Abbie Kealy for possible</p>
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use in the production of her documentary *The Last Ridge*. With the exception of four audio recordings, all interviews are conducted with one interviewer and one veteran (four recordings have multiple veterans).

**Condition**

Describe the current condition and housing of the materials, including the means through which this condition has been assessed. Identify the individual(s) responsible for this assessment and approximately when the assessment took place. Explain any environmental provisions made for the long-term management of the source materials.

If information relevant to condition and housing of materials is discussed elsewhere in the application, such as in a service provider's proposal, using the field below to refer to other sections and/or attachments is acceptable (provided that all the required information is covered).

Condition

Of the 246 interviews, the two on digibeta tape are the most fragile as machines to play them are exceedingly rare. Ninety-one were originally recorded on digital video cassette, between 2004 and 2007. All but ten of them have been backed up to DVD using equipment. However, DVD recordings are compressed, so digital files should be made directly from the cassettes. Some original recordings contain muffled or inaudible sound, requiring special care. No backup copies exist of the 47 audio cassette interviews. The oldest of the interviews were recorded in 1977, with the majority recorded in the late 1980s to early 1990s. Given the 10-30 year life expectancy of magnetic tape, it is critical these recordings be digitized as soon as possible. Interviews recorded on VHS cassette and VHS-C between 2002-2004 already show a degradation of quality. Four recordings are on CD-R and 83 are on DVD-R. Although CDs and DVDs may last up to 100-200 years, they are also prone to failure within 30 years. The remaining two interviews were recorded on Hi8 videotape.

All items (with the exception of some VHS cassettes) are sleeved with appropriate paper or plastic cases, boxed in acid-free boxes and stored in a climate controlled room. Condition of the digital video cassettes has been assessed by a volunteer, who played each to quality test and found 29 tapes on which the audio had faded to the point where she needed headphones to hear the voices and one tape that would no longer play at all. In the past eight months, three histories recorded on DVD have failed to play on any equipment other than one specific PC. A visual assessment performed by staff indicated the remaining recordings appear to be in working order, but specific quality will remain unknown until digitization occurs.

**Material quantity and type**

Enter quantities and types of recordings to be digitized in the proposed 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.

## Material Quantity and Type

Material Type	Other
Other Format	Digibeta Tape
Amount of Materials	2
Unit of Measurement	items
Additional Information	2 interviews are on digibeta tape (four hours). These interviews are in the most danger because the machines to play them are exceedingly rare.
Material Type	Other
Other Format	Digital video cassette
Amount of Materials	91
Unit of Measurement	items
Additional Information	91 of the interviews (72 hours) were originally recorded on digital video cassette, between 2004 and 2007. All but ten of them have been backed up to DVD using equipment purchased with funds provided by the Tenth Mountain Division Foundation. However, by default, any recording made to a DVD is compressed, so digital files should be made directly from the digital video cassettes. Some of the original recordings contain muffled or inaudible sound and will need special care.
Material Type	Audio cassette
Amount of Materials	47
Unit of Measurement	items
Additional Information	47 of the interviews are recorded on audio cassettes and no backup copies exist. The oldest of the interviews was recorded in 1977, with the majority being recorded in the late 1980s to the early 1990s. Given the 10-30 year life expectancy of magnetic tape, it is critical these recordings be digitized as soon as possible
Material Type	VHS
Amount of Materials	17
Unit of Measurement	items
Additional Information	13 interviews are on VHS cassette (18 hours) and four are on VHS-C (approximately 4 hours). They were recorded between 2002 and 2004 and already show a degradation of quality.
Material Type	Other
Other Format	Hi8 Videotape
Amount of Materials	2
Unit of Measurement	items
Additional Information	2 interviews were recorded on Hi8 videotape.
Material Type	Other
Other Format	CD-R, DVD-R
Amount of Materials	87
Unit of Measurement	items
Additional Information	4 recordings (approximately six hours) are on compact disc and 83 are on DVD (approximately 90 hours). Although recordable CDs and DVDs may last up to 100-200 years, they are also prone to failure within 30 years.

## Section 3. Scholarly Impact

**Describe the impact of the proposed project upon scholarship and the public.**

Address the importance of the collection to teaching, research, and the creation of new knowledge, art, or experience.

## Scholarly Value and Significance

The men of the 10th Mountain Division had a profound impact not only during World War II but following the war as well upon their return home. While training, the Division tested winter equipment and clothing that became the basis for what we use and wear today. During the war, soldiers from "the 10th" turned the tides in Italy in favor of the Allies, ultimately causing the German surrender on May 2, 1945. Following the war, Division veterans returned to the United States and put to work the knowledge they had amassed regarding winter wear, winter sports and the environment. Collectively, they

built numerous ski resorts across the country, designed the first outdoor education programs, developed adaptive skiing for people with disabilities, created programs encouraging and enabling children to ski and directed the Sierra Club and founded Nike. Their impact on America and its way of life is undeniable.

Oral histories give a first-hand account of the subject's personal history, and this collection is one of the only – and certainly the largest – set of interviews with members of this elite group. It contains descriptions of WWII and life after WWII that cannot be obtained anywhere else, and, because many of the men who were recorded have since passed away, these interviews are precious and irreplaceable.

#### Letter(s) of support

Provide at least one, and up to three, letters from experts familiar with the materials' content in support of the project, attesting to the potential impact of the proposed project. (*Max. 10MB ea., .pdf format only*)

Letter #1 (required)	AbbieKealyLetterofSupport_06302017.pdf
Letter #2 (optional)	Mauricelsserman_Letter_of_Support.pdf
Letter #3 (optional)	McKayJenkinsLetter_of_Support.pdf

#### Section 4. Risk Assessment

**Explain the urgency of the proposed project** in terms of the risk of loss of recorded information on the audio or audiovisual carrier.

Risk statement	<p>The majority of the 10th Mountain Division oral histories are recorded on audio and video cassettes with the oldest being 40 years old and the newest approximately 10 years old. All of the cassettes are stored in climate-controlled facilities in acid-free containers. Under these circumstances, most experts in the field of preservation agree the average life expectancy of magnetic tape is between 10 and 20 years; far less than what most of the collection has already withstood. The remainder of the oral histories are recorded on CDs and DVDs. Though these formats may have a longer life expectancy, they are also prone to failure at just 30 years of age. Given these relatively short life expectancies, digitization of the interviews has become a dire need.</p>
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Surviving veterans of the 10th Mountain Division are now well into their 90's; when they pass on their stories will be preserved only in the 10th Mountain Division Resource Center. If these recordings are lost, the first-hand accounts of what they did during and following the war cannot be replaced. Due to its specialized training, the 10th Mountain Division was like no other army division in World War II, thus, no other World War II veterans have histories to share similar to these men. The 10th Mountain Division is credited with being directly responsible for the German surrender in Italy on May 2, 1945. In addition, what these veterans did after the war entirely changed the way Americans interact with the outdoors. The men of the 10th used their specialized army training to create the ski industry when they returned, making their stories of great historical significance to World War II scholars, Colorado, the Mountain West, the American outdoor economy and the environmental movement.

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

##### Rights, Ethics, and Re-Use

Summarize all known rights, embargoes, and ethical or legal considerations relevant to the nominated collection and describe how this information will be communicated to future users. Explain how these issues will affect circulation of, access to, and/or re-use of the digital copies (including any plans to charge fees for commercial and/or non-commercial use or specific attribution requirements for re-use of digital copies created through this project). If personally or culturally sensitive information is present (or could potentially be present) within nominated recordings, describe how the institution will uphold ethical and moral claims and the rights of interested individuals or communities.

Rights, Ethics, and Re-Use	<p>Denver Public Library plans to offer this collection online for public use; it is not subject to rights, embargoes, or ethical or legal restrictions. No fees will be charged for access to the files. The library has conducted a survey of use rates from similar institutions and has established a fee schedule for reproduction and/or use of recorded items by commercial and noncommercial entities, with special consideration given to students. The schedule would apply to this collection as it would to any other audiovisual materials in the archives. (Please see Audiovisual Archives Request form, in other attachments, for pricing details.) We will put a note in the</p>
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informational text for each video on YouTube, and each audio on CONTENTdm to contact [history@denverlibrary.org](mailto:history@denverlibrary.org) for ordering information, and will link to the following page:  
<https://history.denverlibrary.org/copies-and-reproductions>

Material contained in these interviews is not personally or culturally sensitive, i.e. no secrets are divulged and no sensitive personal information is stated. Should a claim be made that an interview does contain such information, DPL will review the oral history and remove it from the website if needed. DPL has an interest only in sharing historic information; sharing potentially damaging information would contradict our mission: "The Denver Public Library connects people with information, ideas and experiences to provide enjoyment, enrich lives and strengthen our community." As of July 25, 2017, we do not have a signed release form (deed of gift) from either the interviewer or interviewee for 34 of the 246 interviews. An example form is included in the attachments for this proposal. We are currently in the process of reaching out to the veteran or next of kin to obtain a signed form for each. DPL will not publish online any interview for which we do not have a signed release form; such interviews will be available for use in our research room until such a release is obtained.

All parties to this proposal understand that as a condition of acceptance of any *Recordings at Risk* award from CLIR, all **metadata** created in the course of funded project activities must be dedicated to the public domain under a [CC0 Creative Commons license](https://creativecommons.org/licenses/by/4.0/). Exceptions to this requirement will be made for culturally sensitive metadata.

Tick to confirm: Confirmed

All parties to this proposal understand that as a condition of acceptance of any *Recordings at Risk* award from CLIR, recipient institutions must not claim additional rights or impose additional access fees or restrictions to the digital files created through the project, beyond those already required by law or existing agreements. Exceptions may be made for those materials in the public domain without the express wishes of local, traditional, and indigenous source communities.

Tick to confirm: Confirmed

## Section 6. Project Design

**Upload a project plan with timeline that includes all major project activities and deliverables, including a project timeline with deliverable deadlines.** (*Max. 2 pages., 10MB, .pdf format only*)

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

Project plan CLIR Project Design.pdf

**Describe the technical approach** to be employed for the digitization, metadata creation, ingest, and digital preservation activities to be undertaken during the project term. In cases where these details are covered elsewhere in the application, such as in a service provider's proposal, it is acceptable to reference that documentation rather than repeat the information. (*Max. 300 words.*)

Technical approach In accordance with the Open Archival Information System (OAIS) reference model, DPL's technical approach for the digitization, metadata creation, ingest, and digital preservation activities to be undertaken during the project term is as follows. DPL will create an item-level inventory as per George Blood's requirements, including oral history name and call number and file names for the digitized histories. For every oral history, George Blood will create a preservation and an access copy, along with corresponding metadata (as detailed in the attached estimate). An Archives Information Package (AIP) will be created by DPL for each oral history to document the receipt of the digital files. Within the AIP, preservation files will be stored in locked sub-folders and access files will be stored in their own sub-folders. DPL will run a checksum on every file to establish a baseline for future comparison and to ensure no data was lost in the transfer process from George Blood. Checksums, along with activity logs supplied by George Blood to document condition reports, vendor's shipping log, and/or a description of the work completed will be stored in collection preservation metadata sub-folders. All files will be stored on a secure server backed up regularly by DPL's IT team.

DPL will also create basic transcripts of each recording, increasing the oral history's value and ease of re-use through searchability. Someone who is looking for specific information will know exactly which histories to listen to and where in the interview to find this

information. DPL will work with Pop Up Archive for transcription of the audio only recordings as they can be created fairly inexpensively through their automated system. To create transcripts for the video recordings, DPL will use the timestamped transcripts YouTube automatically creates from video uploads. Volunteers will assist in editing this created text.

**Digital preservation plan.** Describe in detail the processes and parties responsible for preserving the files created during the project, and how preservation activities will be managed over time. (Max. 2 pages, 10MB, .pdf format only)

Digital preservation plan

DPL\_Digital\_Preservation\_Plan.pdf

**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.** (Max. 300 words.)

Describe all project deliverables and articulate your strategy for project-related outreach to scholars, professionals, and the public once the materials have been digitized. Explain the means through which the content can be made available for study and re-use, plans for connecting the content to related collections held elsewhere in your own and at other institutions, and any planned or potential future initiatives to be built upon this investment.

Deliverables

The 10th Mountain Division oral histories will be available to the public, making the content easily accessible for study and re-use. Audio files will be uploaded to DPL's digital collections, powered by CONTENTdm, for open listening access, with no restrictions on file access. Video files will be uploaded to DPL's YouTube channel with no restrictions for public access. The description of each online file will include information and catalog links to related DPL collections. In addition, DPL is participating in a collaborative effort with the 10th Mountain Division Living History Display Group, the 10th Mountain Division Foundation, the Colorado Snow Sports Museum, History Colorado, and Fort Drum (New York) to create an online resource connecting the content of all of our 10th Mountain Division collections.

Currently, there are 34 interviews for which DPL does not yet have a signed release form. While these interviews will not be placed online, they will be available for use in our research room. Throughout the grant (and ongoing if needed), we will pursue signed releases for these interviews through the 10th Mountain Division Foundation and the 10th Mountain Division descendants. Any interviews whose release is obtained will be then made available online.

DPL's strategy for project-related outreach will include blog posts on the DPL website, presentations to organizations such as the Society of Rocky Mountain Archivists (SRMA) and the American Alpine Library and articles submitted to SRMA, the Society of American Archivists' (SAA) publication Archival Outlook, the 10th Mountain Division newsletter Blizzard, and military publications such as WWII Quarterly. To raise awareness and interest to a wider audience, 9News, Denver's local NBC affiliate, will be invited to DPL for a story with a possible Veteran's Day tie-in. DPL staff already have an existing contact at 9News who has expressed interest in this collection.

**Section 7. Service Provider Information**

Provide the name, address, and contact information for the external service provider that has been selected to partner with the applicant institution. **Note:** Only include the address and contact information for additional service providers if you are planning to work with multiple service providers on a single project. To add information for multiple service providers, click the green *add* button found below this section.

Service provider information

Vendor name	George Blood, L.P.
Vendor address	21 West Highland Avenue Philadelphia, PA 19118-3309
Vendor contact	██████████
Vendor phone	██████████
Vendor email	██████████



July 24, 2017

Council on Library and Information Resources  
1707 L Street NW, Suite 650  
Washington, DC 20036

Dear CLIR Recordings at Risk Review Committee,

The Denver Public Library (DPL) is excited to submit its proposal, "Preserving the History of World War II's Elite Ski Troopers, the 10th Mountain Division," to the Council on Library and Information Resources' Recordings at Risk program. The oral history collection we propose to digitize consists of 246 audio and audiovisual recordings of interviews with World War II veterans who served with the 10th Mountain Division. DPL fully supports this project and is prepared to undertake all outreach and preservation activities as described in the proposal. "Preserving the History of World War II's Elite Ski Troopers, the 10th Mountain Division" furthers DPL's mission of connecting people with information, ideas and experiences to provide enjoyment, enrich lives and strengthen our community, creating a vision of an inspired and engaged Denver. In addition, historical services via the 10th Mountain Division Resource Center, part of DPL's Western History and Genealogy Department, support our desired impact of "we build community through fun, inspiring and creative experiences."

The vivid stories told on these recordings are all at risk of degradation or loss due to their age and the scarcity of equipment necessary to access them. For example, in the past six months, two histories recorded on DVD have failed to play on any equipment except for one specific computer. As many of the veterans interviewed have since passed away, these recordings are irreplaceable. At this time, the only means to utilize these resources is to visit DPL or to purchase a copy. Digitizing these interviews will ensure their long-term preservation and allow DPL to offer them for free public use online. Abbie Kealy, who produced the PBS documentary *The Last Ridge*, called these oral histories "moving... it felt like the soldiers were in the room." Preserving and making these precious historical resources available online will make them easily accessible for members of the public, including students, scholars, descendants and those interested in the history of World War II and the ski industry. Digital content created through this project will be preserved for the long term and made available for study and re-use. DPL is committed to assert no new rights or introduce no restrictions except those already required by law, ethical considerations, and/or existing agreements pertaining to the source materials.

Thank you for your consideration of this proposal. We hope you will support this work through the Recordings at Risk program.

Sincerely,

A handwritten signature in blue ink that reads "Michelle Jeske".

Michelle Jeske  
City Librarian



**Abbie Kealy, Documentary Writer/Producer/Director**  
***The Last Ridge: The Uphill Battles of the 10<sup>th</sup> Mountain Division***

June 30, 2017

Keli Schmid

10th Mountain Division Resource Center, Denver Public Library  
10 W. 14th Ave. Parkway, Denver, CO 80204-2731

Dear Keli,

I'm writing with whole-hearted support of your grant application to digitize the oral histories at the 10th Mountain Division Resource Center.

During research and production of my PBS documentary, *The Last Ridge*, I *lived* at the Resource Center. For all serious writers and scholars, not only is it the definitive go-to resource for all-things-10<sup>th</sup> Mountain, it is a world-class operation, offering in-depth assets, unparalleled anywhere else in the country. Since most of these remarkable World War II soldiers are gone, digitizing their oral histories is an invaluable window into the past, and a bridge to the future.

I listened to so many hours of moving oral histories that it felt like the soldiers were in the room. There is no way I could have produced this 10<sup>th</sup> Mountain documentary without their oral history resources; PBS *still*s airs it ten years later. While I've spent much time researching other PBS documentaries at the National Archives, the 10<sup>th</sup> Resource Center is a gem in quality and quantity.

From a budgetary standpoint, as a writer I reach for digitized materials first, last and always. Reviewing online resources are where I ascertain where my limited funds go for in-person research. That's why the potential impact of all resources increases immeasurably with digitization. Primary sources take a huge leap forward for preservation purposes, as well as distribution.

While it's easy to personally vouch for the extraordinary scholarly value of their materials, there's a bit more. Once the documentary wrapped up, I

**Abbie Kealy, Documentary Writer/Producer/Director**  
*The Last Ridge: The Uphill Battles of the 10<sup>th</sup> Mountain Division*



donated all production assets, tapes and materials to them, knowing they're safe and available for the ages. That's confidence.

In closing, digitizing their oral histories would be a great step forward, not only in preserving the legacy of the 10<sup>th</sup> Mountain Division, but also in engaging future generations in its story.

My Best Always,

Abbie Kealy

Writer/Producer/Director



# Hamilton

July 19, 2017

Keli Schmid  
10<sup>th</sup> Mountain Division Resource Center  
Denver Public Library  
Denver, CO 80204-2731

Dear Keli:

I write to lend my support for the grant application that would allow the Denver Public Library to digitize the oral histories of 10<sup>th</sup> Mountain Division veterans in your archives.

As you know, I am currently writing a history of the 10<sup>th</sup> Mountain Division in World War II, which will be published by Houghton Mifflin Harcourt in 2019, on the eve of the upcoming 75<sup>th</sup> anniversary of the 10<sup>th</sup>'s hard-fought victories on Riva Ridge and Mount Belvedere in Italy in February 1945. In New York, where I live and work, as in Colorado, the 10<sup>th</sup> is very much a source of public interest and pride. The current unit bearing the designation, reconstituted in the 1980s as the 10<sup>th</sup> Mountain Light Infantry Division, has been the US Army division most frequently deployed overseas in combat mission for the past two decades. When not deployed abroad, its home is located just up the road from Hamilton College, at Fort Drum in Waterville, NY.

I am a big fan in general of the DPL's 10<sup>th</sup> Mountain Division Resource Center, having made three separate week-long research trips to use its resources. While most of my attention has been focused on the library's manuscript collection (which includes wartime letters, diaries, and ephemera from hundreds of 10<sup>th</sup> Mountain veterans), I also dipped into the oral history collection (and in the case of some individuals was able to compare the documentary record from 1943-1945 with their memories of the war decades later, a fascinating and valuable insight into the nature of memory.)

Listening to recorded oral histories on-site is a time-consuming process, especially for those of us coming from far away to do research in Denver. If, as the Resource Center proposes, these could be digitized and made available on the internet, it would vastly improve access for scholars and others interested in the history of the 10<sup>th</sup>. It would also insure their preservation for future generations. I've found the professionalism of the DPL staff equal or superior to any other research library I've ever worked in. I hope they get this grant.

Sincerely,

Maurice Isserman, Publius Virgilius Rogers Professor of History.

22 June 2017

To the Archivists of the 10th Mountain Division collection at the Denver Public Library,

I am writing to enthusiastically support your application for a grant to help you digitize the oral histories of the World War Two soldiers of the 10th Mountain Division. As you know, I used your archives extensively for the research that went into my book *The Last Ridge: The Epic Story of America's First Mountain Soldiers and the Assault on Hitler's Europe* (Random House, 2003, now in its 13th printing).

A major part of my research was using written and recorded oral histories from the division's soldiers. One series of audio cassette recordings that stood out was one recorded by a soldier who became one of the main characters in my book: Dan Kennerly, a farm boy from Georgia who had never even seen snow before joining the division in the mountains of Colorado. Listening to the dozen or so hours of oral history that Kennerly recorded remains one of the most enjoyable and useful research experiences I have had in my 30 years of scholarly and journalistic work. His stories, told in his wonderful Southern drawl, provided vivid and often hilarious anecdotes about his experiences in Colorado (during his training) and Italy (during the war). I remember, for example, his story of teaching his fellow soldiers — many of whom were Ivy League Yankees — how to milk a cow. Sure enough, when his unit found a cow wandering around the Italian countryside, Kennerly tied a rope around its neck, and led it down the road for days, milking it into his helmet and drinking fresh milk right in front of his astonished — and thirsty — fellow soldiers.

So engaging were Kennerly's stories that when National Public Radio asked to interview me on "Weekend Edition" after the book's publication, I immediately encouraged them to interview Kennerly as well. He retold some of his stories — the same ones found on the aging cassette tapes in the Denver archive — to a rapt national radio audience

Such stories, and hundreds of others like them, will be lost forever if we do not digitize these recordings. Needless to say, the world is not exactly overflowing with cassette tape players these days, and leaving these magical stories to rot unprotected would be a real shame.

Please give this grant your careful consideration. We desperately need to update our country's historically vibrant oral histories, and this would be an excellent place to conduct this work.

Sincerely,

McKay Jenkins

## Project Design

### Denver Public Library - Preserving the History of World War II's Elite Ski Troopers, the 10th Mountain Division

#### Timeline

- **November - December 2017**

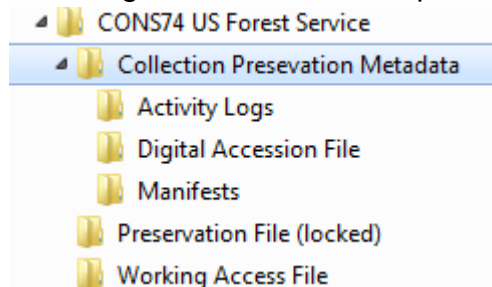
- Resource Development Officer/Manager of Finance/Purchasing Administrator
  - Grants Contracting Process with Funder, set up to spend funds, grant reporting and management plan
- Archivist Librarian
  - Confirm with George Blood, L.P.
  - Pack up, label media, create accompanying inventory/metadata spreadsheets for vendor
  - Continue contacting donors without deed of gift to try and obtain signed release forms

- **January - March 2018**

- Archivist Librarian
  - Work on metadata spreadsheet to prepare descriptions of audio files (30) for upload into CONTENTdm
  - Receive return shipment/s of original media.
  - Return physical media to collections
  - Establish membership for life of project with Pop-Up Archive

- **April - June 2018**

- Archivist Librarian (supported by WHG staff)
  - Digital file ingest - transfer all files (500+) from hard drives to library's I Drive. The I drive is backed up daily by library IT staff.
  - Accession digital records following OAIS model, creating digital AIP (Archives Information Packages) with subfolders for preservation copy, user access copy and collection preservation metadata.
  - WHG digital AIP accessions process template:



- Upgrade Pop-Up Archive account to transcription-level account for 30 days, load all 50 audio files for auto-transcription
  - Assess quality of output transcripts and create workflow for 4-6 existing volunteers to review and edit for correctness (proper names - people and places, spelling, grammatical errors)
  - Store final transcript files in their respective collection preservation metadata folders within the AIP structure
  
- **July - September 2018**
  - Archivist Librarian (supported by WHG staff)
    - Upload working access copy video files to YouTube. Input collection metadata for each upload. Oral histories without signed deed of gift will not be placed on YouTube (8 total as of 7/25/2017).
    - Ingest audio files and accompanying metadata from spreadsheet into CONTENTdm. Cataloging clean up and quality control. Oral histories without signed deed of gift will not be placed on CONTENTdm (26 total as of 7/25/2017).
    - Link all collection level MARC records to individual corresponding media in CONTENTdm and YouTube
    - Update ArchivesSpace resource records to reflect digital accession (create digital objects for each access file)
  
- **October 2018**
  - Archivist Librarian (supported by WHG staff)
    - Publicity
      - Write blog post unveiling project
      - Write article about digital project (submit to publishers, i.e. SRMA newsletter, SAA's *Archival Outlook*, 10th Mountain Division Foundation newsletter *Blizzard*), military publications, WWII Quarterly, talk at SRMA meeting, American Alpine Library in Golden talk
      - Invite 9News for story about the digital project/tie in with Veteran's Day (have existing contact interested in the 10th Mtn Division)
  - Resource Development Officer, Manager of Finance, Purchasing Administrator
    - Narrative and Financial Reporting, Close of Contract

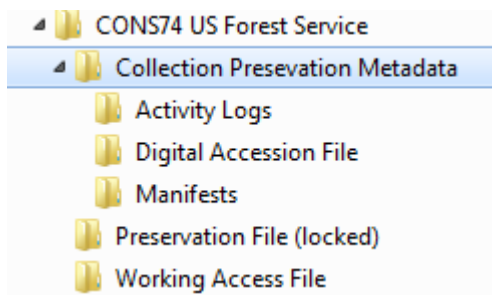
## Digital Preservation Plan

The bid from George Blood Inc. references the metadata spreadsheet and file name verification that George Blood, Inc. will ask the library to complete before any media is sent for digitization, and outlines the project deliverables they are to receive from DPL. George Blood Inc.'s metadata framework provides a clear set of deliverables with unique and consistent file naming that DPL will use to move and organize digital files in a clear and consistent manner. DPL will receive all files from George Blood, Inc. on an external hard drive. All files will remain on a server at George Blood, Inc. until DPL confirms receipt of all files in working order.

### Internal File Storage

DPL will migrate all data to the Western History and Genealogy department's internal drive, maintained 24 hours a day by library IT staff. To ensure content safety, the IT department backs up internal drives every two hours from 8 a.m. – 6 p.m. Daily backups are kept for two weeks. Weekly backups are kept for 6 months. Backups are stored on disk, rather than tape. Two copies of the backup are made and kept here at the Central branch of DPL, and an additional copy is kept at the Green Valley Ranch branch library.

DPL's archives staff includes two staff members with the DAS (Digital Archives Specialist) certification, and 3 additional staff members who have completed some coursework toward the certification. Following the OAIS model, staff will create a standard file structure for Archives Information Packages (AIPs) that will look like the following example from an existing library collection:



Digital content from each unique collection will be stored in a collection file named for its unique identifier/call number. Both low resolution (.mp3 and .mp4) and high resolution versions (.wav and .mov) of all files received from George Blood will be placed in the Working Access and Preservation sub-folders. Checksums received from George Blood as well as project descriptive metadata will be placed within the Collection Preservation Metadata sub-folders, in addition to a staff-created digital accession report for the newly received digital content. Staff will also run comparative checksums on the newly received files using Duke Data Accessioner, and record the data in the Collection Preservation Metadata (Manifests) folder.

### Additional Audio File Storage

Those audio only files that we will make available to the public via our digital collections site using CONTENTdm will benefit from the digital preservation standards employed by CONTENTdm: as we upload our files, the preservation archive at CONTENTdm will develop a health record for each file so we can confirm that all files were received, that they're free of viruses, and in the format that matches their file extensions. The system also creates a unique fixity key so we will be alerted if CONTENTdm's automatic inspections discover any changes

(i.e. bit rot). Our files will then be housed in OCLC's controlled operating environments dedicated to the ongoing managed storage of digital content. Their data center is ISO-9001 and ISO-27001 certified.





Watson	Roe Duke	OH243				X	X	
Parker	Robert	OH244						
Seibert	Pete	OH244	X					
Turner	William	OH245	X				X	45
Duvall	Robert	OH246		X			X	39
Julian	William	OH247		X			X	29
Thomas	Sam	OH248		X			X	14
Davis	Ernest	OH249		X			X	21
Brown	Glenn	OH251		X			X	35
Ejem	Albert	OH252		X			X	40
Todd	Donald	OH253					X	35
Miller	Elsworth L	OH254					X	28
Pustz	Bernard J	OH255					X	11
Alwine	Dale	OH256		X			X	50
Appel	Valentine	OH257		X			X	37
Asa	Warren	OH258		X			X	52
Barkeen	Wallace	OH259		X			X	45
Bell	William	OH260		X			X	45
Best	William	OH261		X			X	13
Croke	Joseph	OH263		X			X	35
Chander	Chris	OH264		X			X	51
Colville	Robert	OH266		X			X	62
Crawford	Ralph	OH267					X	48
Daneman	Marty	OH268		X			X	46
Dean	William	OH269		X			X	33
Delfausse	Pierre	OH270		X			X	28
Dirkes	Richard	OH271		X			X	36
D'Ooge	Leonard	OH272		X			X	27
Dumm	J Harold	OH273		X			X	27
Durfee	Horton	OH274		X			X	68
Dwyer	Donald	OH275		X			X	35
Farrow	William	OH276		X			X	26
Flabetich	Edward J	OH277		X			X	38
Greider	Bob	OH278		X			X	28
Gugler	Wendell	OH279		X			X	40
Haffner	Harris I	OH280		X			X	19
Hanson	Harold	OH281		X			X	54
Harter	Lawrence	OH282		X			X	18
Harvey	Howard	OH283		X			X	52
Hill	John	OH284		X			X	42
Jardine	Robert J	OH285		X			X	46
Jessen	Vernon	OH286		X			X	62
Johnson	Richard	OH287		X			X	52
Josephson	Raymond	OH288		X			X	42
Kitzman	Donald L	OH289		X			X	20
Lewis	Claude	OH290		X			X	55
Little	Edward J	OH291		X			X	60

McKenna	Austin J "Mac"	OH292	X	X	60
Murphy	John C	OH293	X	X	30
Miller	Carlton	OH294	X	X	60
Morrison	William	OH295	X	X	38
Mueller	Nicholas	OH296		X	38
Prentice	Edward	OH297	X	X	42
Robinson	Glen	OH298	X	X	60
Sisneros	George	OH299	X	X	35
Swygman	Russell	OH300	X	X	17
Thomas	Samuel	OH301	X	X	14
Tidwell	Robert	OH302	X	X	42
Tomky	Orville	OH303	X	X	22
Weaver	John	OH304	X	X	52
Wiebel	Robert A	OH305	X	X	40
Williams	Francis	OH306	X	X	35
Woodward	John B	OH307	X	X	50
Woodrich	Steven	OH308	X	X	46
Yett	Ben	OH309	X	X	43
Zelina	Raymond	OH310	X	X	40
Klingman	Henry	OH311	X	X	60
Johnson	Robert	OH312	X	X	47
Eldredge	H Newcomb	OH313		X	90
Morton	Duryea	OH314		X	63
Austin	Peter	OH315		X	14
Barr	Oliver James, III	OH316		X	40
Barys	Edmund P	OH317		X	23
Bray	Jim	OH318		X	5
Brown	William R "Sarge"	OH319		X	100
Burda	Edward T	OH320		X	8
Carlson	Robert	OH321		X	17
Chapman	Walter M "Chappy"	OH322		X	58
Chester	Robert L	OH323		X	13
Coleman	Harrison	OH324		X	2
Dusenbery	Harris	OH325		X	58
Elkind	Stuart	OH326		X	15
Ellis	Upshur B	OH327		X	8
Evans	Hugh W	OH328		X	14
Partridge	Albert V Fernandes	OH329		X	22
Giannobile	Eugene	OH330		X	
Guthey	Rolf W	OH331		X	30
Harris	Robert J	OH332		X	6
Heidenreich	Stan	OH333		X	17
Jackson	Harold L	OH334		X	7
Kehm	Robert	OH335		X	5
Robert	Krear H	OH336		X	72
Lumm	Harold	OH337		X	8
Mooney	Thomas	OH338		X	19

Morrison	Samuel	OH339						X	28
Murphy	Maurice "Speed"	OH340						X	12
Nash	Gerald Q	OH341						X	12
Parker	Robert W	OH342						X	120
Perkins	Ruso H	OH343						X	26
Provost	Carroll O	OH344						X	17
Rogers	James R	OH345						X	15
Schneider	Herbert	OH346						X	17
Swartz	Abner	OH347						X	4
Sims	Elwood G	OH348						X	11
Snell	Dillon C	OH349						X	42
Soucek	Milton F	OH350						X	5
Speirs	William J	OH351						X	9
Stayton	Kenneth L	OH352						X	12
Tapley	Ernest L, Jr.	OH353						X	100
Thompson	Robert P	OH354						X	100
Trier	Richard G	OH355						X	3
Woodward	John B	OH356						X	38
Wuerslin	Manfred "Monny"	OH357						X	41
Yank	Robert W	OH358						X	8
Hitt	Clark O "Oz"	OH359						X	38
Barnett	Webster G	OH360						X	40
Dorsey	Norman W	OH361						X	14
Murphy	Charles A	OH362						X	12
Rios	Cruz F	OH363						X	22
Cohen	Semour	OH364						X	13
Parker	William Duane	OH365						X	5
Goyer	Rober S	OH366						X	33
Okey	Dean	OH367						X	30
Krumm	Robert	OH368						X	129
Rideout	Percy	OH369						X	82
Litchfield	John	OH370						X	103
MacDonald	Robert W	OH371						X	123
Chase	Weldon	OH372						X	12
Elmer	Warren D	OH373				X		X	22
Barnett	Webster	OH374				X		X	38
Eklund	Vic	OH375				X		X	41
Farley	Raymond	OH377					X	X	123
Morrell	Nathan V	OH378					X	X	118
Keck	James V	OH380						X	80
Stewart	Thomas B	OH381						X	150
Culbreath	Jack C	OH382						X	60
Hames	Eugene	OH383				X		X	60
Uno	Issacson	OH384				X		X	61
Delaney	Arthur	OH385				X		X	55
Cook	Walter	OH386				X		X	36
Munson	Lyle	OH387				X		X	60

Shay	Carleton	OH388							X	60
Yank	Robert	OH389							X	48
Hollander	Eugene F	OH390							X	84
Dolinsek	Frank	OH391							X	53
Ball	Ralph "Gus"	OH392							X	78
Tripp	John W	OH393							X	54
McCrudden	Richard S	OH394							X	54
Brown	William "Sarge"	OH395							X	75
Litchfield	John P	OH396							X	161
McCarthy	Charles	OH397							X	43
Hanson	Milton	OH398	X							90
Drennan	Robert	OH399							X	57
Hendron	John	OH400		X					X	39
Cummings	Jean Stan	OH401					X		X	75
Hampton	Charles	OH402				X	X		X	60
McKinstry	Neal	OH403					X		X	60
Vass	Hassell	OH404				X	X		X	75
Perrault	Joe	OH405		X					X	46
Keskimaki	Eugene	OH406		X					X	
Verhamme	Eugene	OH407		X					X	40
Thompson	Hans	OH408		X					X	41
Imbrie	John	OH409		X					X	139
Bacher	Thomas	OH410		X					X	39
Stingl	Karl	OH411		X					X	41
Gordon	Andrew	OH412		X					X	60
Rankine	David	OH413		X					X	82
Watson	Roe Duke	OH414		X						205
Delaney	Arthur	OH415						X		
Evans	Hugh	OH416		X						
Morrell	Nathan	OH417		X					X	112
Willits	Harold	OH418		X					X	42
Brooks	Thomas	OH419		X					X	59
MacDonald	Kenneth	OH420		X						200
Woodward	John	OH421		X					X	30
Taylor	Roy	OH423					X		X	50
Thompson	Arthur	OH425					X			31
Hames	Eugene S	OH426					X	X	X	120
Graham	Roy	OH427						X	X	20
Creaghe	John S	OH428					X		X	106
Hauptman	Charles	OH429					X			120
Ralph	Pierson M	OH430						X		
Kitchen	Paul R	OH431						X	X	34
Sabin	Robert	OH432					X			54
Stewart	Tom	OH433					X			103
Chalfant	Stuart	OH434							X	60
Paynter	Calvin	OH435			X					
Paster	John	OH436	X							

Hagen	Harold	OH437			X	75
Krear	Robert	OH438			X	50
Muffoletto	Daniel	OH439			X	29
Erickson	Floyd H	OH440			X	
Horth	Douglas	OH441	X		X	60
Rosenfeld	George	OH442	X		X	60
Levanway	Otis	OH443	X		X	60
Millette	William	OH444	X			23
Tomky	Orville	OH445	X			90
Volkert	Bernard R	OH446	X			30
Talmadge	Ralph H	OH447				30
Hanf	Leo P	OH448			X	290
Wineberg	Marlin	OH449			X	410
Romano	Frank	OH450			X	39
Lovett	Francis Bud	OH451			X	
Coop	Robert K	OH452			X	78



## Digitized Audiovisual Reproduction Orders

The Denver Public Library – Western History and Genealogy Department  
and Blair Caldwell African American Research Library  
10 West 14th Avenue Parkway, Denver, CO 80204-2731  
Telephone: 720.865.1821  
Email: [history@denverlibrary.org](mailto:history@denverlibrary.org)

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I am requesting digital reproductions of materials. I understand that in requesting this service I am bound by the Terms of Agreement listed above.

Signature \_\_\_\_\_ Date \_\_\_\_\_

Statement of intended use \_\_\_\_\_

**Name of Individual, Business or Organization:** \_\_\_\_\_

**Street address:** \_\_\_\_\_

**City, State, Zip Code:** \_\_\_\_\_

**Email:** \_\_\_\_\_

**Phone:** \_\_\_\_\_

**File delivery method: (hosted storage, customer-supplied hard drive, etc.):** \_\_\_\_\_

**Please describe item(s) requested.**

**Title:**

(i.e. Camp Hale, Colorado)

**Call Number**

(i.e. TMD23)

**File Type**

(i.e. .WAV, .MP3, .MP4, .MOV)

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**For Motion Picture Production or Theatrical and Direct-to-Home Video/DVD Release, Television Broadcast Production or Internet Based Broadcast Production:**

Commercial Use: \$150.00 per Item  
Non-commercial Use: \$50.00 per Item  
Number of items \_\_\_\_\_ Subtotal \_\_\_\_\_

**Broadcast Bundle (Includes two or more media use types as listed above):**

Commercial Use: \$250.00 per Item  
Non-commercial Use: \$80.00 per Item  
Number of items \_\_\_\_\_ Subtotal \_\_\_\_\_

**Student Use Fee:**

Single use: \$15.00 per Item  
Number of items \_\_\_\_\_ Subtotal \_\_\_\_\_

**Audio Visual Handling Fee:**

There is a \$30.00 handling fee per item for digitization of undigitized materials. Vendor transfer fees will apply separately and are payable directly to the vendor. \*See item 6 on reverse side for details.

Number of items \_\_\_\_\_ Subtotal \_\_\_\_\_

**Oversize Digital Files:**

There is a \$150.00 charge for any order over 2GB. Sales tax applies for transfer of digital content.

Number of items \_\_\_\_\_ Subtotal \_\_\_\_\_

**Date order received:** \_\_\_\_\_ **Order taken by:** \_\_\_\_\_

**Date order completed:** \_\_\_\_\_ **Order completed by:** \_\_\_\_\_

**Nonprofit publication or exhibition**

(Valid w/Nonprofit Corp. entity ID) # \_\_\_\_\_

**SUBTOTAL** \_\_\_\_\_ **Tax** \_\_\_\_\_

**TOTAL DUE** \_\_\_\_\_

**Payment method** \_\_\_\_\_ (Cash, check payable: Manager of Finance, Visa, MasterCard)

**Name of Cardholder** \_\_\_\_\_

**Credit card number and expiration date:** \_\_\_\_\_

**CVV Code:** \_\_\_\_\_

Form updated: June 2017



10th Mountain Division Resource Center  
Oral History Collection



A sample of the different formats within the collection.



Some of the many boxes that comprise the collection.

The following is an example of the file structure employed by Denver Public Library for storage of digital collections. It was derived from Open Archival Information System's (OAIS) standards and best practices.

