

SOCIETY OF CALIFORNIA ARCHIVISTS

NEWSLETTER

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COMMUNITY MEMORY RECORDS: PRECEDENTS IN SOCIAL MEDIA AND MOVEMENTS

When studying the social movements and countercultural ethos of the 1960s and 1970s, researchers and historians might not initially think to visit the Computer History Museum for relevant resources. However, the intersections between these sociopolitical phenomena and the histories of early computerized social networks are surprisingly strong in the Museum's Community Memory records. With recent funding from the Andrew W. Mellon Foundation, administered through a Council on Library and Information Resources (CLIR) grant, CHM archivists have been able to process the textual materials of the Community Memory collection to a higher degree.

Community Memory was the first public computer-based bulletin board, originally set up in 1973 at Leopold's Records in Berkeley, California. The Community Memory terminal at Leopold's was installed next to a traditional bulletin board, which musicians and others in the community had been using as a space to post their cards, flyers, and papers promoting performances, classified ads, efforts to organize, and general humor and philosophies. The speed at which this Berkeley community of music-enthusiasts, and eventually wider communities in the Bay Area, adopted the use of this computerized version of the bulletin board surprised Community Memory's creators, who initially expected this subculture to be hostile to the aura of money and centralized power surrounding the use of computers at the time. In 1973, most computers were still only accessible to well-funded government projects, universities, and affluent corporations. Aside from challenging the expectations of Community Memory's founders, this experimental service and tool provided groups of people who had never used computers with new levels of access to technology and information-sharing.



When viewing Community Memory through a

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COMMUNITY MEMORY TERMINAL AT LEOPOLD'S RECORDS,
BERKELEY, CALIFORNIA, CA. 1975, COMMUNITY MEMORY
RECORDS, BOX 12, FOLDER 15, CATALOG [102703229](#),
COMPUTER HISTORY MUSEUM.

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PRESIDENT'S MESSAGE

***I am pleased to report** that SCA reached an important milestone a few weeks ago—we now have more than 500 members! As a volunteer organization we couldn't have grown so much if we weren't so active, vibrant, and attractive to archivists in California, so thanks to everyone who does work on behalf of SCA.*

You may have noticed that SCA's website features a new [Events Calendar](#). Board members and committee chairs can now post information about upcoming SCA events, as well as events organized or sponsored by allied organizations and groups. The calendar features an RSS feed so subscribers can be automatically updated on all events posted there.

In further considering our website, the board will be convening a group to look more closely at Wild Apricot's ability to meet our needs moving forward. Our current contract is for three years, and we hope at the end of that time to know if it would be wise to move to stay with Wild Apricot or move to another tool(s) to manage our webpages, membership information, and other content.

Also related to the website, and after much discussion, the board has engaged the services of a few graphic designers to create draft logos for SCA. In addition to giving SCA's website a more professional and un-pixelated look, with a newly-designed logo SCA will have access to multiple logo file formats and versions for use on the website, in printed programs and postcards, and on stationary so SCA will have more flexibility in using our logo moving forward.

We plan to show three to five potential logos to SCA members in early April, both at the AGM and online for those who cannot join us in Santa Rosa. After the conference we'll choose a logo via a membership-wide vote.

In closing, there's still time to register for the [AGM](#) in Santa Rosa if you have not yet done so. It's been a productive year, and I look forward to seeing everyone at the leadership and members meetings in Santa Rosa in a few weeks!

Ellen Jarosz
President

Society of California Archivists

THE SOCIETY OF CALIFORNIA ARCHIVISTS, INC.

The Society of California Archivists, Inc. exists to support and develop those who collect, care for, and provide access to the documentary heritage of California and adjoining areas.

To this end it:

1. acts as a vehicle for dissemination of information about archival collections, issues, and methodology to the profession and the public;
2. provides a forum for the discussion of matters related to the creation, preservation, and use of historical documents;
3. develops, offers and supports archival education programs;
4. cooperates with individuals and organizations on matters of common concern; and
5. advocates the identification, collection, preservation, use, and appreciation of historical records and manuscripts.

The SCA Newsletter is published quarterly in January, April, July, and October. All submissions, advertisements for future issues, letters to the editors, and inquiries regarding the newsletter should be directed to the Editors of the Newsletter:

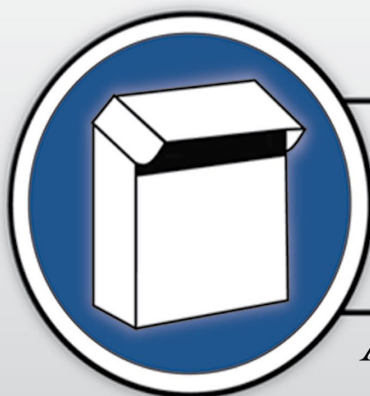
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Comm. Memory Records (continued from p. 1)

contemporary lens, the technological precedents it contributed to are obvious. Community Memory was a pre-Web social network, the proto-Craigslist of the 1970s and 1980s. Museum-goers can view its influence on future online social media just by visiting its space in the Computer History Museum's permanent exhibit, "Revolution," which showcases the Community Memory terminal that was at Leopold's Records. However, what the recently-processed Community Memory archival collection adds to the Museum's picture of the project are the ideological precedents set by Community Memory – the organization's ideas about the democratization of technology that were so ahead of its time.

The Community Memory records contain material authored and collected by members of the Community Memory Project (CM) spanning from 1974 to 2000. They were donated to the Museum in 2003 by Lee Felsenstein, one of the co-founders of Community Memory, along with other CM-related hardware, software, posters, and ephemera. The archival materials that were recently processed under the CLIR grant are mostly textual, with some photographs and other visual resources. The parts of the collection that were created by employees and users of Community Memory include administrative records, promotional material and press, discussion

board printouts created at CM terminals, usage statistics, designs and specifications relating to CM equipment and software, and manuals and training records.

One part of the collection that is especially useful for introducing the concepts and philosophies behind Community Memory are the CM overviews and introductory pamphlets.

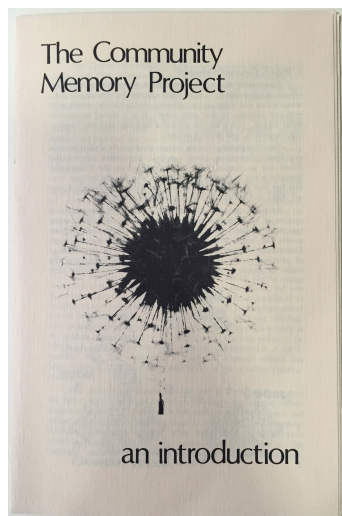
One pamphlet in the collection introduces Community Memory as "a shared community

filing cabinet" or a "tool for collective thinking, planning, organizing, fantasizing, and decision-making." Community Memory overviews also introduce the many-to-many communication paradigm and contrast it with more traditional one-to-many models:

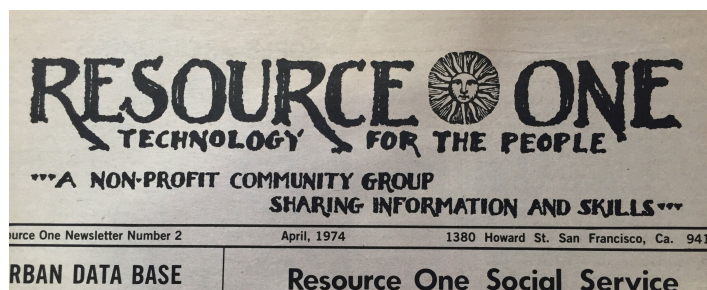
By being open and interactive, Community Memory seeks to present an alternative to broadcast media such as TV. The nightly national TV news – both commentary and commercials – gives people the 'word' from on high, telling us 'that's the way it is.' Community Memory is different. It makes room for the exchange of people-to-people information, recognizing and legitimizing the ability of people to decide for themselves what information they want.

Many of the ideological foundations of the modern Internet are described in Community Memory literature from the 1970s and 1980s.

Community Memory's founders were especially well-suited to voice these new ideas as they were all involved, to varying degrees, in the Free Speech Movement at the University of California, Berkeley, protests of U.S. intervention in Southeast Asia, and countercultural movements in general. The original founders of Community Memory: Lee Felsenstein, Efrem Lipkin, Ken Colstad, Jude Milhon, and Mark Szpakowski, teamed up with a nonprofit called Resource One in 1972.



"THE COMMUNITY MEMORY PROJECT: AN INTRODUCTION," 1982, COMMUNITY MEMORY RECORDS, BOX 12, FOLDER 20, CATALOG [102734421](#), COMPUTER HISTORY MUSEUM.



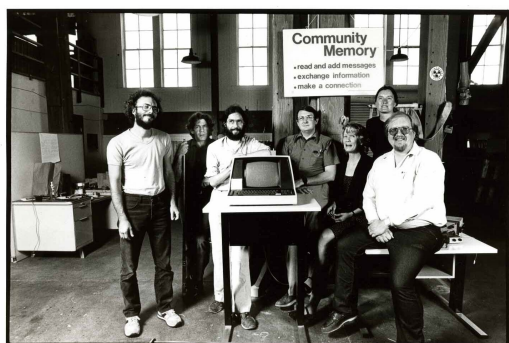
RESOURCE ONE NEWSLETTER, NO. 2, 1974, COMMUNITY MEMORY RECORDS, BOX 12, FOLDER 16, CATALOG [102734421](#), COMPUTER HISTORY MUSEUM.

Resource One was established by three computer science dropouts from UC Berkeley who left school to pursue their own initiatives of making computers available to participants of anti-war and anti-establishment movements. The union of

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Comm. Memory Records (continued from p. 4)

these two teams harnessed the use of Resource One's equipment—a donated timesharing SDS-940 mainframe computer—toward the initiatives of Community Memory. Felsenstein was also in contact with Michael Rossman at this time, who was a key organizer of UC Berkeley's historic Free Speech Movement in 1964. Some of Rossman's writings and notes relating to Community Memory and Resource One can also be found in the Community Memory records.



COMMUNITY MEMORY GROUP PHOTOGRAPH WITH TERMINAL, 1984, LEE FELSENSTEIN COLLECTION, DIGITAL ARCHIVE, CATALOG [102702620](#), COMPUTER HISTORY MUSEUM. FROM LEFT TO RIGHT, CARL FARRINGTON, MICHAEL ROSSMAN, PHIL KOHN, LEE FELSENSTEIN, KAREN PAULSELL, UNKNOWN WOMAN, KEN CONSTAD.

Other important documents in the Community Memory records were created by the users of the CM terminals themselves. These records are primarily made up of printouts of online posts written from various Community Memory terminals. The earliest bulletin posts in the collection are from the first CM terminal at Leopold's Records in Berkeley—mostly written in 1974. In addition to messages written and shared by users, printouts of indices and directories that isolate CM content by keywords can also be found in the collection. At Leopold's Records, a printout of a directory of posts relating to music and musicians was left at the terminal on a weekly basis for people to browse. Another example of indexed printouts from the collection are posts that were tagged with the word "Interzone" and written under the pseudonym "Benway" (also Dr. Benway or Doc Benway) in the voice of the recurring character of the same name from multiple works by William S. Burroughs. These printouts also contain keyword indices that list and order terms used in discussion board posts along with their frequency of use. Common topics discussed on Community Memory include music, politics, housing, offered

services, women's advocacy groups, and technology.

Many researchers would also be interested in Community Memory's library, which informed and reflected CM's progressive ideas. This collection holds books on working collectively, women and computers, communalism, using technology creatively in education, and technology for

environmental initiatives (see Soft-Tech below).

When the last incarnation of the Community Memory Project closed operation in 1992, a new age of information sharing was beginning with the widening use of the Internet and the World Wide Web. The radical ideas that can be found within the Community Memory



SOFT-TECH, 1978, COMMUNITY MEMORY RECORDS, BOX 25, FOLDER 16, CATALOG [102734490](#), COMPUTER HISTORY MUSEUM.

records – "technology for the people," "open collective memory systems," democratization through technology, interlinking of communities, and community control – all informed the future attempts toward online participation and democracy that directly followed CM's closure.

The Community Memory records are now open for research <http://tinyurl.com/q2vrbtb>. Complement this collection with the Computer History Museum's related Lee Felsenstein Collection of scanned photographs (Lot X6014.2011) and Stanford University's Lee Felsenstein papers.

Bo Doub
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DIGITAL PROJECTS SPOTLIGHT

CAMPUS HISTORY THROUGH STUDENT EYES: DIGITIZING THE FIRST 25 YEARS OF THE CSUSM STUDENT NEWSPAPER

As is common with many universities, California State University San Marcos hosts a student-run newspaper to inform the campus community of events and provide discussion forums. This generates a valuable record of CSUSM's history as seen by students. From the first issue in 1990, the University Library has collected copies of the newspaper to preserve this record. In the early 2000s, the existing collection was filmed onto microfiche as a backup storage medium, but saw little use due to the lack of indexing and dated technology.

While I was Humanities Librarian, I became interested in improving access to the papers while assisting a student researching the collection for a specific incident. I relied on my campus knowledge and experience to assist the search. Knowing research would become more difficult with passing years, I sought the Library Dean's support in 2004 to create an indexing project for an MLIS graduate student with stipend and course credit. I was asked to identify and approach possible campus sponsors to cover the stipend. It quickly grew from my original indexing concept to a digitization project. To answer the question of "how much?" I shopped several vendors and obtained digitized examples and cost estimate based on the size of the collection and desired product. Various campus entities were interested and supportive of such a project but unable to provide the needed funds, postponing the project time and again.

With the hire of a new library dean in 2013 and her interest to create a Special Collections unit to house the Library Archives, I advised her of this now-languishing project as an achievable example of a digital archive. We put it on the list of potential projects submitted annually to the campus budget committee, among hundreds of requests from across the campus.

In 2014, the campus began planning for a year-long



The *Journal of Western Archives* is a peer-reviewed, open access journal sponsored by Western regional archival organizations. The journal focuses on contemporary issues and developments in the archival and curatorial fields, particularly as they affect Western archives and manuscript repositories.

Journal Contents

The *Journal of Western Archives* gives archivists, manuscript curators, and graduate students in the American West a place to publish on topics of particular interest and relevance to them. The journal features research articles, case studies, and review essays on regional topics. These include:

- Important Western regional issues in archives and manuscript repositories;
- Unique archival developments in the western United States;
- Technological innovations and their effect on archival theory and practice;
- The history and development of the archival and curatorial professions in the American West;
- Collaborative efforts and projects between various cultural institutions.

Contributing to the Journal

If you are interested in contributing to the journal or serving as a peer reviewer for journal content, please contact the managing editor, John Murphy (john_m_murphy@byu.edu). Article submissions may also be made online at the journal website.

JWA

<http://digitalcommons.usu.edu/westernarchives/>

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Campus History (continued from p. 6)

celebration to mark our founding as an institution separate from San Diego State University (we had been SDSU-North County.) The Dean brought the project to the Director of Communications (Chair of the 25th Anniversary Planning Committee) as a project with possible fundraising potential for alumni and external donors. The needed funds were provided, enabling the library to digitize the collection from the first issue (September 4, 1990) through the end of spring semester (May 6, 2015.) My recent change of assignment to campus Archivist and my long-term support for this project provided a leadership opportunity and collaboration with our Systems Librarian, Outreach Librarian, and necessary staff. With the funds, we were able to pay for the digitization, a hard drive for back up storage, and two temporary hires to create the web-based front end and contribute to loading content. The library contributed archives and other department staff time, office space, shipping costs, design expertise, and ongoing dark archives costs. We chose Backstage Library Works for the digitization, purchased a 1T hard drive, and wrote up scope of work documents. We chose Omeka for the front end both for cost (free) and its use in CSUSM history classes. This use provided an appropriately experienced pool of student employees from which we hired two students for

summer work.

Materials were inventoried as to issues, pages, and sheet size. How we wanted them handled raised costs slightly as we wanted

worked out processes, and coded standard language for many pull down options to facilitate record creation. We needed to accommodate several publication title changes, devise a placeholder for some missing issues, compose introductory text and FAQs, and make some adjustments to the loading process.

Once the materials were received on the hard drive and reviewed, the originals were returned to us. Unfortunately, the hard drive was accidentally erased before backup on the campus shared drive. We were fortunate that BSLW keeps a 90-day backup and were able to reload and ship the scans (tiff, jpeg and pdf) on a loaner drive. As this delayed our content load, the finish date for the project was revised to meet a deadline of Homecoming Week in early December. Since the student hires had reduced their availability due to classes, we met the finish date by virtue of long hours by the remaining staff.

The resulting digital collection has been announced through a variety of venues to the campus population, retiree, and alumni associations and linked from the archives page of the library website. Just before the official launch, a Political Science class studying memorials and monuments put the collection to its first use. Students used the digital collection alongside additional archival collections to examine the political, financial, and social aspects surrounding the establishment of a campus memorial to Cesar Chavez, the noted California farmworker activist. Other classes studying campus diversity issues have found useful material. The Advancement Office sees this as a fund-raising tool for future digital projects and some departments have searched for historical photos for various projects.

Tasks to finish are standardizing tags as variations crept in during record creation, building additional focused exhibits, and refining the search engine. We will also be cleaning up the OCR text as errors crept in due to the creative use of fonts and layouts and less-than-optimal contrast between text and background.

After I presented to the student newspaper staff about the project, they donated their hard copy archive. Their collection will be used to



COPIES OF THE STUDENT NEWSPAPER REFLECTING SEVERAL TITLE CHANGES

the originals kept intact and there was a need for some folds to be pressed to improve scanning. The materials and hard drive were sent off in April 2015 with a six-week expected turnaround. We planned to start loading into Omeka in late July and have a presentable product by the start of the fall semester. While we waited for the digital files, the temporary hires designed the web interface,

Campus History (continued from p. 7)

confirm publication gaps and we hope to fill in approximately 15 missing issues.

Our future plans include obtaining funds for ongoing capture of the current student newspaper pdfs that are available on The Cougar Chronicle site to an archive for the next anniversary project. We also need to create TIFF and JPEG files for optimal archival storage.

The archive, including some short-lived alternative student publications, is at <https://library.csusm.edu/archives/csusm-student-newspapers>

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OLYMPIC RUGBY CHAMPS FOR 92 YEARS!

If you work in archives you know they're full of great stories waiting to be unlocked. The legend of Colby "Babe" Slater is one of those stories!

The story goes back a hundred years to the time before World War I. Babe Slater was a student at the University of California at Davis, an up-and-coming agricultural college. The school didn't put a lot of emphasis on sports but they were one of the few schools in the country that had a rugby team. Maybe that's because rugby is the kind of rough and tumble sport that appealed to big strapping farm boys. Babe became an enthusiastic rugger.



Then World War I intervened and Babe shipped off to Europe. When he returned he stayed active in the sport,

playing on community teams. Eventually he was accepted onto the U.S. Olympic Team and became the team captain in 1924. That year the games were held in France where the home team was

heavily favored to win. But in a stunning upset Babe and the U.S. team won the medal! The French fans were so bitterly disappointed they rioted. And since then rugby has not been played at the games.

Now in 2016, rugby is being reinstated as an Olympic sport and U.C. Davis wants to celebrate the fact that one of their sports heroes led the team that's been the reigning Medal champions for the last 92 years!

The University's Special Collections team at the Shields Library had received a treasure trove of documents and artifacts from Babe's life. The plan was to digitally capture everything in high resolution, then develop a website to bring the Slater story to the public and showcase the Special Collections archives. With almost 2000 items in the collection, and the summer games looming, the collection team knew they'd need outside help and there was no time to waste.



There was one big catch: the collection, with its medals, photographs, newspaper clippings and other memorabilia was considered too fragile and too valuable to leave the University.

So the University conducted a rigorous RFP process to find a vendor that could do the digital capture on site and was experienced in capturing the full range of assets, from odd-sized negatives and photographs to bound diaries, posters, and 3D memorabilia. The photography team of Jack Schaeffer and Jeff Hurn was awarded the job working under the auspices of Digital Revolution Media Center, an established vendor to the U.C. system.

Here are some tips they wanted to offer to those of you who might be faced with a similar challenge: Jack and I learned that the key to achieving both quality and quantity during an on-site capture project comes down to a few key components:

- 1) Forget flat-bed scanning: A modern DSLR camera with a 24 megapixel sensor is much more flexible when you have items of varying sizes. It

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Olympic Rugby (continued from p. 8)

can capture an image in a fraction of a second with rich detail and accurate color.

2) Tether the camera: We send the camera output directly into a computer running Adobe Lightroom. We can evaluate each shot instantly and add metadata on the spot. Lightroom allows very precise non-destructive manipulation of the RAW format images. And it's a great cataloging program as well.

3) Use a heavy-duty camera stand: If the project includes objects of widely varying size you're going to be moving the camera up and down constantly. We use a Swiss-made FOBA stand with precision bearings and counterbalancing – which makes changing position almost effortless.

4) Use professional strobes: Consumer flashes are fine for small projects but for high-volume work you need pro gear that doesn't rely on batteries. Our Speedotron studio strobes produce precisely repeatable color over thousands of pops! And with cross polarizing filters on the lights and the lens you avoid glare and get deep rich colors.

5) Use lasers for positioning: Lasers are sexy so naturally we try to find a way to involve them. We use a couple of small construction lasers to draw lines on our table surface to indicate the edges of the capture frame. This makes it much easier to



quickly and accurately position items in the frame. The strobe flashes are much more powerful than the laser light so the red lines do not show up in the final images.

In retrospect, the only things we felt we should have added to our gear list were bicycles! They're

almost a necessity on campus at U.C. Davis!

With the gear listed above we were able to capture and catalogue almost 2000 items in less than two weeks. Then off-site we exported the images in a variety of formats suitable for both a high-resolution academic archive and a public website.

On a personal note, projects like this are always rewarding because they offer such an intimate view of a life well-lived. Babe Slater went on to be a respected California rancher and a beloved member of his community. The school's award for athletic achievement is named after him. And now with the Summer Olympic Games about to begin we've got a bit of esoteric trivia to impress our friends with: "Who's reigned as the Rugby Medalists for the last 92 years?"

Jeff Hurn

jack@act3partners.com

DIGITIZING CHEVRON'S MEDIA LEGACY

There are many challenges in digitizing a media collection that spans 4 decades. Such was the case for Digital Revolution in digitizing Chevron's vast media library.

Step one was for Chevron to choose which elements to preserve and which ones to simply degauss and recycle. Chevron historian John Harper thoughtfully made those decisions.

"The Chevron Corporate Archive partnered with Paul's team at Digital Revolution based upon their professional expertise and proven ability in the field of media preservation. As a result, we were able to recover, preserve and utilize hundreds of media assets that otherwise we could no longer access or efficiently leverage," Harper said.

The elements had come into the archives from all over the world. They included media from companies that Chevron had merged with: Texaco, Gulf Oil and CalTex. Digital Revolution spent three weeks on-site at the Chevron Archives, bar coding each asset and creating an inventory list of the chosen media.

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Chevron Legacy (continued from p. 9)

The collection included fourteen different video tape formats, five audio tape formats, three film formats and 35mm slides. The videos included PAL tapes from overseas. They were digitized in their native format in order to maintain quality. We cleaned and scanned over 50,000 feet of film in high definition 2K resolution.



Digital Revolution recommended making two levels of files:

- Video & Film: Pro Res 422 for the preservation archival format and H264's for easy office use
- Audio: .WAV files for the preservation archival format and MP3's for easy office use

Conscious of the fact that the work we do today will still be used decades from now, Digital Revolution's goal in preservation is to get the best quality playback possible. Oxide-based tapes: ¾" Umatic, 1" Reel, Betacam video and some audio reel tapes in particular gain moisture over time. Therefore, we "bake" those tapes to get the moisture out before playback. Otherwise, the tape can get stuck in the machine or the oxide can rip right off of the tape as it is played, causing "sticky shed." As ¾" Umatic tapes decompose there can be a fine layer of oxide dust that forms on the length of the tape. As the tape plays in the machine it will cause a catastrophic playback head-clog. After baking the ¾" Umatic tapes, for many of them, we hand-cleaned the entire length of the tape with a moist alcohol cloth before playback.

We also had to perform tape repair and transplanted dozens of tapes into new shells. The most common tape repair happens when the glue that holds the recording part of the tape to the leader dries out and comes apart. The case needs to be disassembled and the tape spliced back together. In order for some tapes to track properly the tape itself needs to be transplanted into a new shell. Especially with ¾" Umatic and VHS tapes, the moving parts in the shell can dry out and cause the tape to not roll properly causing poor playback results.

Some of the Gulf Oil tapes had mold build up and rusty parts from being stored in a damp environment. When working with moldy tapes, Digital Revolution bakes them and then hand-cleans them. Then we transplant the tape into a new shell. All but one Gulf tape played back. It was too decomposed to salvage.

Most tapes have not been played in years. Therefore, they can tighten up or have sticking points. In order to loosen them up and get a more even playback we fast forward and rewind each one before digitizing. If a tape is so decomposed or damaged that we believe we will only get one good play from it, we capture it on first playback.

In working to get the best possible playback Digital Revolution has:

Machines with manual tracking, skew functions and adjustable audio output capabilities. We also have multiple machines of each tape format so if we are not getting good playback on one machine we can try others that may play a particular tape better.



As we digitized Chevron's assets we also updated an Excel spreadsheet with metadata for each element.

When we were finished with phase one of digitizing Chevron's media collection we had over 40 terabytes of data. We made two sets of hard drives and a set of LTO data tapes for long term archiving. When we were satisfied that we had a digital replica of the media collection, we degaussed and recycled the tapes.

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NEWS & ANNOUNCEMENTS

HARRY LUBIN TELEVISION AND MOTION PICTURE MUSIC COLLECTION

UCLA Library Special Collections is excited to announce an updated finding aid for our Harry Lubin television and motion picture music collection (PASC-M 28). One of the masters of genre music, composer Harry Lubin (1906-1977) is best known for his work for the Sci-Fi television series *One Step Beyond* (aired 1959-1961) and *The Outer Limits* (aired 1963-1965). Both programs are represented in the collection, along with music for *The Loretta Young Show* and other original compositions for television and film projects.

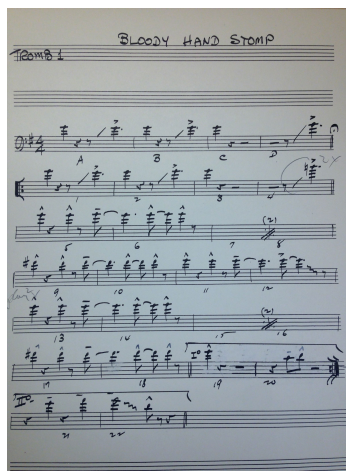


HARRY LUBIN FINDING AID

Working on television shows that explored the paranormal, unexplained events, aliens, space travel and time warps gave Lubin plenty of opportunity to incorporate the spooky sounds of

unconventional instruments such as theremin and novachord into his music. Theme and cue titles for *One Step Beyond* and *Outer Limits* scores found in the collection—*Bloody Hand Stomp*, *Foreboding*, *Monster Theme*, *Ominous & Suspense*, and *Scare Chords*, for example—paint an evocative picture of the programs.

The improved access to Harry Lubin's scores is part of a two-year survey and processing project for UCLA LSC's Performing Arts Special Collections (PASC). The project aims to assess the arrangement and description, access, housing, and reformatting needs of approximately 700 legacy collections (plus some backlog), ranging in size from



BLOODY HAND STOMP SHEET MUSIC

½ box to 3000+ boxes. PASC collections document the careers and legacies of many important entertainment industry figures and organizations, including A & M Records, Carol Burnett, the Smothers Brothers, Ella Fitzgerald, Jean Renoir, and Rosalind Russell, as well as numerous prominent film and television composers.

Melissa Haley
Project Archivist
Performing Arts Special Collections
UCLA Library Special Collections

UCSB LIBRARY OPENS NEW SPECIAL COLLECTIONS ADDITION & RENOVATION PROJECT

UCSB has been working for 20 years to build a new library and in January of 2016, the new library finally opened its doors to the campus community. The building footprint includes 150,000 square feet of new and renovated space, a new grand Paseo entrance, and new and relocated



programs and collections, the UCSB Library has been transformed. A beautiful setting of Santa Barbara sandstone and glass inspire and invite intellectual discovery and engagement throughout the library.

Special Collections & Archives, rebranded Special Research Collections (SRC), has moved from the Davidson Library space to the addition of three floors for environmentally-controlled preservation storage of unique and rare collections. On the top floor, visitors are greeted to wraparound views

continued on p. 12

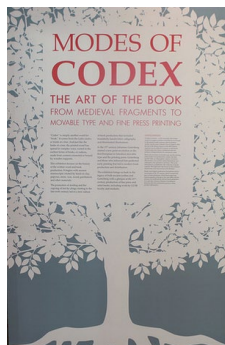
UCSB Library (continued from p. 11)

of the ocean and mountains, a seminar room for instruction with primary source materials, reading room, and exhibition gallery. The new center includes state-of-the-art labs for audio-digital sound recording, digitization, conservation, and a beautiful exhibition space.

The Library Grand Opening ribbon cutting ceremony took place on January 13 and SRC hosted the first grand opening exhibit and panel devoted to the history of the book. The exhibit, "Modes of Codex: The Art of the Book from Medieval Fragments to Movable Type and Fine Press Printing," opened on January 28th and will run through April 30.

<http://www.news.ucsb.edu/2016/016414/modes-codex>

<https://storify.com/UCSBLibrary/ucsb-library-grand-opening>



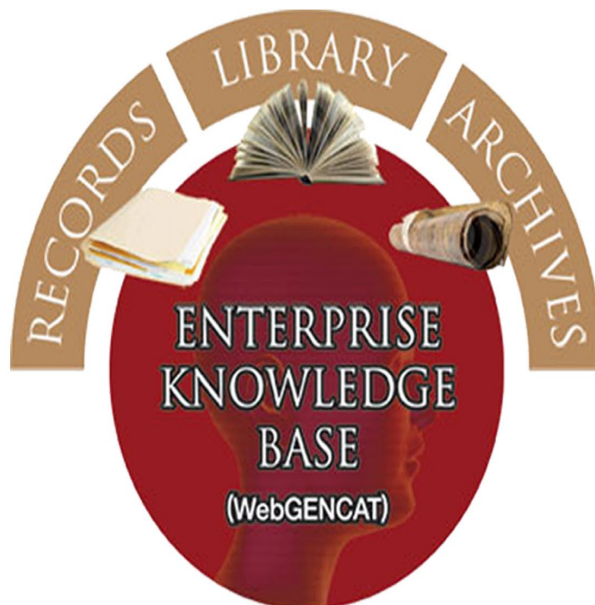
Danelle Moon
Head, Special Research Collections
UC Santa Barbara

SPECIAL COLLECTIONS LIBRARIAN NAMED DIRECTOR OF SAN FRANCISCO'S SUTRO LIBRARY

Veteran special collections and archives librarian Mattie Taormina has been named the new director of San Francisco's [Sutro Library](#), a premier public research library and branch of the California State Library. The Sutro Library, located on the campus of San Francisco State University holds Adolph Sutro's (1830–1898) original rare book and manuscript collection encompassing materials dating from the 13th to the 21st centuries.

Taormina comes to the State Library with over 20 years' experience in special collections, archives and information management. Since 2006, she has worked at Stanford University, first as the head of public services for Special Collections and University Archives, where she oversaw a program

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continued on p. 13

Sutro Librarian (continues from p. 12)

that supported the research needs of scholars worldwide, and more recently as part of the university library's teaching and learning team.

"Mattie is a terrific addition to the State Library," said Greg Lucas, State Librarian. "Her experience and passion for her work make Mattie an ideal person to help ensure Sutro's treasures are well-cared for and also made available to more Californians."

Prior to her decade at Stanford, Taormina worked at the California State Library for nine years as a special assistant to the state librarian. During her career as an information professional, she has worked for museums and other archival and library repositories handling records management and political research.

Taormina has lectured extensively on leveraging technology to further advance access and use of special collections and archival materials. Her scholarship has focused on teaching with primary sources, including the recent book she co-edited in 2014, *Using Primary Sources: Hands-On Instructional Exercises*.

Taormina holds a BA in American History from the University of San Francisco, an MA in Public History from California State University, Sacramento and a Masters in Library and Information Science from California State University, San Jose. She joins Sutro Library on March 2.



MATTIE TAORMINA, DIRECTOR, SUTRO
LIBRARY

EXHIBITION SPOTLIGHT

"WHAT'S THE RUSH? – HOW CALIFORNIA BECAME THE GOLDEN STATE"

JANUARY 27 – DECEMBER 2, 2016 -
THE SOCIETY OF CALIFORNIA PIONEERS
MUSEUM

The Society of California Pioneers is in a unique situation in that we have a museum closely allied to the library, archives and collections. For our exhibitions, we draw heavily on our own collections – which are a rich source of materials for a broad range of exhibition topics. We are fortunate to be able to not only house and preserve our collections, but to utilize and display them via exhibitions to illustrate various topics such as the gold rush, pioneers and the history of early California and San Francisco. With the broad range of materials we have at our disposal – books, manuscripts, ephemera, maps, photographs, art and artifacts – we are able to tailor our exhibits to many topics. This affords a wonderful opportunity for the archivist to help in the selection and display of the collection for our exhibitions.

On January 24, 1848, a young carpenter made a discovery that changed the course of American history ~ he found tiny nuggets of gold in a California river. In the years that followed, tens of thousands of people made their way to California, trading the comfortable life they knew elsewhere for the hope of striking it rich in this rough and unsettled territory: some were successful, many

failed, but most stayed, establishing a new state with a reputation for tenacity and an independent spirit. The current exhibition -What's the Rush? - features rarely seen artifacts from our archival, library and museum collections. (Fig. 1)



FIG. 1 – ENTRANCE TO
EXHIBIT.

This exhibition is also focused on using primary sources to teach the Gold Rush. The selected works in the exhibition demonstrate the scope and range

continued on p. 14

What's the Rush? (continued from p. 13)

of our collection while supporting the work of local educators by providing direct visual access to these unique primary source materials. The exhibition includes text written specifically for students, as well as questions that encourage critical thinking, sparking conversation and fostering a nuanced understanding of the California Gold Rush, a defining chapter in American history. The text and questions in the gallery are designed to complement what can be read directly from the historic documents displayed and what can be learned from the historic artifacts on exhibit. Visitors and educators can access a glossary of terms coined during the Gold Rush, as well as a bibliography for educators – both online and in print. John Hogan, our Education and Gallery Manager, was responsible for the text and questions throughout the gallery, and much of the selection of the items on display, along with both Pat Keats, Director of Library and Archives and Heather Fordham, Collections Manager.

The Gold Rush was the largest mass migration in the history of The United States; thousands upon thousands arrived by ship and by wagon, many with little more than determination, the clothes on their back, and a unique story. Some names associated with The Gold Rush – Sutter and Marshall, for example – are well known, but there



FIG. 2 – JOHN AUGUSTUS SUTTER.
DIARY, SEPTEMBER 9, 1845 –
MAY 25, 1848.

where he made his fateful discovery. The exhibition also features a print portrait and a rare photograph of Joshua Norton (Fig. 3), who arrived in 1849 to find not fortune but fame when he used a full page in a San Francisco newspaper to simply but confidently proclaim that he was Norton the First, Emperor of The United States. As the population of San Francisco expanded and diversified during The Gold Rush, some feared that the fledgling legal system could not adequately

are many others as important, but less well known. What's the Rush? includes the diary kept by Sutter and his clerks at Sutter's Fort (Fig. 2), as well as artifacts from Marshall's humble cabin on The American River

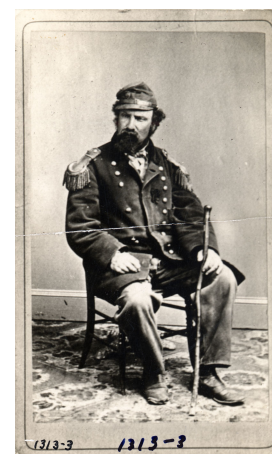


FIG. 3 – PHOTOGRAPHER UNKNOWN.
EMPEROR NORTON, N.D.
CARD PHOTOGRAPH.

continued on p. 15

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What's the Rush? (continued from p. 14)

protect their newfound wealth and lifestyle so they took matters into their own hands, forming The San Francisco Committee of Vigilance. In *What's the Rush?* images of Vigilante Hall, manuscripts and membership documents recall this complex yet

FIG. 4 – APPLICATION FORM, N.D. SAN FRANCISCO COMMITTEE OF VIGILANCE.

the few women in the Vigilante Committee, Molly Woodworth. We also have the original Vigilante Bell on permanent display on the porch of our building, tying nicely with the items on display. These areas of the exhibit relied heavily on the archival collections such as Sutter's Diary, a gold rush diary from Peter Decker who travelled to early California in search of gold, Emperor Norton's currency, and the Vigilante Committee's early membership document and other papers.

The other areas that utilize the archival and book collections are the map case which includes a pocket map (Map of the Mining District of California, Wm. A. Jackson, 1849) (Fig. 5) like those used by gold miners when traveling to the mines, and a larger

map (Sacramento Valley from the American River to Butte Creek, 1949) highlighting some of the gold mining areas, as well as noting such things as, "Elk and Antelope", "Indians", and "Plains usually overflowed in Winter – fine grazing". The

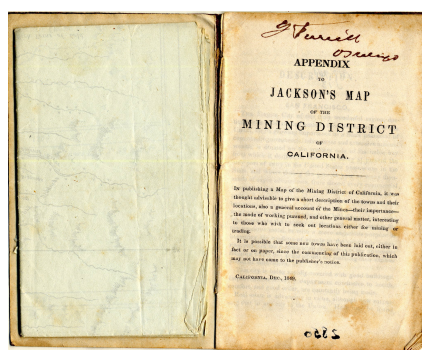


FIG. 5 – JACKSON, WILLIAM M. MAP AND APPENDIX TO JACKSON'S MAP OF THE MINING DISTRICT OF CALIFORNIA, 1ST ED., NEW YORK, 1849. CHARLES B. TURRILL COLL.

case displaying rare books from our collection, includes a guide by David T. Anstead, *Gold-Seekers Manual*; being a practical and instructive guide to all persons emigrating to the newly-discovered gold regions of California, 1849 (Fig. 6), as well as a children's morality tale by

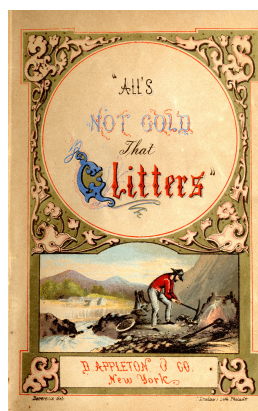


FIG 7 – COUSIN ALICE. ALL'S NOT GOLD THAT GLITTERS OR THE YOUNG CALIFORNIAN. N.Y.: APPLETON, 1853.

the assassination of James King of William, as well as his painted portrait; daguerreotypes from the era – one showing a miner playing the flute in front of his cabin; a portrait of James Marshall, discoverer of gold,



FIG. 9 – EDOUART, ALEXANDER JOSEPH. THE BLESSING OF THE ENRIQUETA MINE. OIL ON CANVAS, 1859.

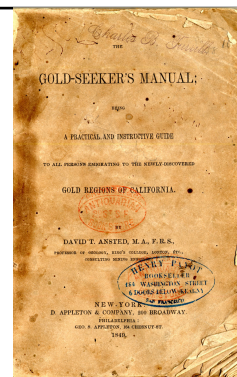


FIG. 6 – ANSTEAD, DAVID T. GOLD-SEEKERS MANUAL; BEING A PRACTICAL AND INSTRUCTIVE GUIDE TO ALL PERSON'S EMIGRATING TO THE NEWLY-DISCOVERED GOLD REGIONS OF CALIFORNIA. NEW YORK: APPLETON, 1849. CHARLES B. TURRILL COLL.

Cousin Alice, *All's Not Gold that Glitters, or The Young Californian*, 1853 (Fig. 7).

Other highlights on display include:

a letter sheet (stationary produced in the mid-19th century for miners to correspond with their families back home), which illustrates

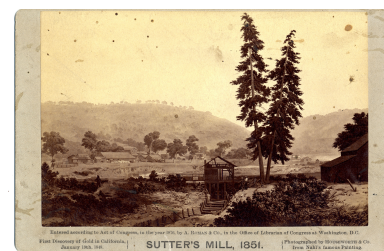


FIG. 8 – PHOTOGRAPHER UNKNOWN. SUTTER'S MILL, 1851. CABINET CARD. HOUSEWORTH AND Co., 1876.

Sutter's business card, with his signature, that he sold to sustain himself in his later years. One interesting item is the painting, *The Blessing of the Enriqueta*

continued on p. 16

What's the Rush? (continued from p. 15)

Mine, by Alexander Joseph Edouart, oil on canvas, 1859 (Fig. 9). The report of the event was published in Hutchings' California Magazine, February, 1860. When researching the text for the label, it was discovered that an exact duplicate of this painting is owned by The Bancroft. It is unclear whether or not a second painting was requested, or that the artist just created a second image because of its popularity. They are virtually the same image, though slightly different in size.

Due to the length of the exhibit, many of the more fragile items will be exchanged out during the course of the exhibit – to preserve them and lessen their exposure to light. The items are on display in UV Plexiglass cases, and the light and temperature is monitored daily in the museum.

The exhibition runs through December 21, 2016. Admission and all education tours and programs are free. The Society of California Pioneers are now located in the Presidio of San Francisco, along the parade ground. Museum hours are: Wednesday – Saturday 10am - 5pm.

Patricia L. Keats
Director of Library and Archives
John Hogan, Education and Gallery Manager

LA QUINTA MUSEUM: BY DESIGN 2016

Design influences us daily, from what we wear and how we furnish our homes, to how we connect with the world around us. The La Quinta Museum is looking forward to an exciting year as we present "By Design 2016". The Museum will showcase design influences in Fashion, Interior, Industrial, Architectural, and Landscape design, highlighting several distinct eras from 1850 to the present.

We begin with a look into the Victorian and Edwardian Eras, spanning the years 1850-1910, and defined by the reign of Queen Victoria and Edward VII. A dynamic time of change and advances, Victorians negotiated the pull between buttoned-up propriety and new technology and attitudes. Looking through the lens of design, we see how fashion changed to reflect women seeking fewer restrictions in their clothing -- as well as in their rights. We look at the daring new fashion

designers of the time, the brands of yesteryear that are beloved still today, and how the Victorians spent their leisure time. We examine how architectural wonders, such as the Crystal Palace and Eiffel Tower, proudly proclaimed advances in industry and innovation, and how the Era of Steam changed the way people worked, lived, traveled, and decorated, as steam power made the elaborate materials of the age accessible to the masses.



The era continues to fascinate us today, whether as fans of the neo-Victorian Steampunk aesthetic, or as devoted members of the Downton Abbey audience. With that in mind, the Museum is proud to present programs that appeal to your inner Victorian. Our Family Craft Night with Karen from S.C.R.A.P. Gallery featured upcycled hats with a Steampunk influence, while February's craft for adults will focus on that favorite of Victorians: Valentines! Those drawn to the embroidered, handcrafted items in the exhibit can join us for La Quinta Museum Fiber Fridays, a once-a-month gathering for our fiber-loving friends to share inspiration—and perhaps create the heirlooms of tomorrow. A talk with historian Steve Lech will give us a peek into the historic Mission Inn—a great way to prepare for the La Quinta Historical Society's Mission Inn Tour!

Robin Stewart
Programming Manager
La Quinta Museum

OTHER ARTICLES

ARCHIVES AND THE 'SILVER SCREEN'

When the site of your archival facilities combines an historic location with the presence of the long-running film industry in Southern California, (as is the case with the Archdiocese of Los Angeles), then it's a given your collections include material referencing an ongoing series of motion pictures, television shows, and ads. While the history of filming at San Fernando Mission has spanned more than a century, the Archives has gathered a modest collection of photographs, documentation, and digital resources that help represent this connection to its local history.

Over Silent Paths



An early Griffith Western.

from *Over Silent Paths* (1910)

Creator: D.W. Griffith

Distributor: National Film Preservation Foundation

Posted by Laura Isabel Serna

'Over Silent Paths' was the first film to depict some of the historic scenery at Mission San Fernando. Released in 1910, this short, silent movie was directed by D.W. Griffith and features Marion Leonard with Dell Henderson. The National Film Preservation Foundation re-distributed the film, and it's accessible through www.criticalcommons.org via <http://tinyurl.com/jbhff7y>.

The following image from a 1967 episode of 'Dragnet' shows Sgt. Joe Friday (portrayed by Jack Webb) during during filming along San Fernando Mission Blvd. This shot takes place in front of the same c.1820 Convento building depicted in D.W. Griffith's production from 1910.



IMAGE CREDITED TO UNIVERSAL
TELEVISION FROM ARCHDIOCESAN
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The original version of the movie 'Yours, Mine and Ours' was released in 1968, and star-red Lucille Ball and Henry Fonda. The following image was created during a scene completed in the original c.1806 San Fernando Mission church prior to its reconstruction in the 1970s.

The use of Mission San Fernando as a

filming location has generated a sizeable listing of productions over the years (follow <http://tinyurl.com/z5pp435> to see an IMDb website summary) and it continues to provide a modest source of income for the Mission's operations. The



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1985 re-lease 'Pee-Wee's Big Adventure' utilized the Mission site – the film may not be epic but earnings in excess of \$30-million sure were. The 1987 release of 'La Bamba' also generated huge profits. While no filming was actually done at the Mission, a memorable scene shows a funeral procession proceeding past the historic landmark and heading towards the adjacent Catholic cemetery where the real Richard Valenzuela had been interred in 1959.

When productions such as a series of promotions that HBO did for the show 'Dexter' are filmed at the Mission, staff are typically treated to the services of the gourmet food trucks that are retained for the casts and crews. Last year's TV mini-series 'The Secret Life of Marilyn Monroe' was distributed by Lifetime Television after a couple days of shooting took place at the Mission. It definitely was little strange walking right past the actress portraying the famous blonde on my way

continued on p. 18

Silver Screen (continued from p. 17)



out the office. The most recent shoot at Mission San Fernando took place when the cast and crew of the popular show 'Criminal Minds' arrived early the morning of August 20, 2015. Scenes filmed inside the church were included in an episode which aired in January, 2016.

*Jim A. Beardsley
Associate Archivist
Mission Hills, CA*

TOUR OF NASA'S JET PROPULSION LABORATORY

The UCLA student chapter of the Society of California Archivists has hit the ground running this year, meeting incoming students, planning student networking events, and arranging tours to archives in the Los Angeles area. Our first tour of the winter quarter was (I have to say it), out of this world. A total of eight UCLA student chapter SCA members toured NASA's Jet Propulsion Laboratory (JPL) on January 14, 2016. Currently being in a student position at JPL helped me to process visitor requests and coordinate meetings with Robert Powers, the group supervisor in the library, records, and archives section, and

Julie Cooper, the archivist for the lab. Although the three-hour tour largely focused on archives, students began with an opportunity to hang out with a full-sized replica of the Curiosity rover and a visit to



MISSION CONTROL CENTER WITHIN SPACE
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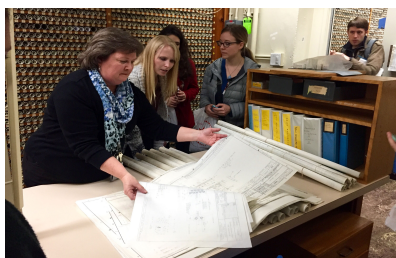
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Jet Propulsion Tour (continued from p. 18)

COOPER SHOWS STUDENTS TECHNICAL DRAWINGS IN THE RECORDS' VAULT

the spaceflight operations facility, or mission-control. The students also learned a little about JPL's history, missions, and current projects during this phase of the tour.

THE ARCHIVES

Cooper welcomed students into the Lab's climate-controlled on-site archival vault to discuss how JPL manages storage of archival materials across facilities and to show them some items from collections. Cooper explained that materials from the off-site facility might take a full day to be brought on lab for researcher use, so the items stored on lab are those that are most often requested, including photo collections. She shared some of these sheets of photos with students while in the vault and discussed the security and climate of the space.



COOPER EXHIBITS REPRESENTATIVE ITEMS FROM COLLECTIONS IN DISPLAY FOR TOUR GROUP

Next, students made their way into the records vault, which houses a large collection of technical drawings of legacy spacecraft and their components. JPL has digitized many of these drawings, from both their drawing sheets and from aperture cards that contain microfilm inserts. However, some of the originals still remain rolled into organized columns in the basement of the library building.

Students then went upstairs into the library commons area for a brief presentation about the inner workings of the archive at JPL. Cooper and her archival processor Camille Mathieu set up displays for the students, exhibiting the various types of materials present in JPL's collections. These items included reports, photos, brochures, models, and artist renderings. Cooper discussed how she utilizes MPLP and other minimal processing techniques to assure that researchers and JPL staff have adequate access to materials. Cooper touched on information access restraints at JPL due to sensitivity levels and document handling classifications. Cooper also discussed some of the digital tools she uses for reaching out across the lab, and for tracking the impact of her postings.

Students finished their tour of JPL with a visit to the Von Karman museum, gaining a better sense of how missions mentioned throughout the tour fit into a timeline of the lab's history. The museum contains artifacts from past missions, interactive displays, full-sized models, and videos about the progression of missions. Through this tour, students were able to gain a better understanding of the needs of a government-run archive and also inquire about potential internship opportunities. Mission JPL Archives Tour: Success.

Mary Priest
UCLA Student Chapter of SCA, Programs Chair
Los Angeles, CA
mpriest@ucla.edu



TOUR CONCLUDES WITH A VISIT TO THE VON KARMAN MUSEUM

UC SANTA BARBARA LIBRARY ACQUIRES MAJOR CHICANO/LATINO GRAPHIC ART COLLECTIONS

The UC Santa Barbara Library has acquired the Mission Gráfica and La Raza Graphics Collections from the Mission Cultural Center for Latino Arts (MCCLA) in San Francisco's Mission District. These two discrete collections together consist of several thousand historical silkscreen print posters from the Chicano/Latino visual arts movement. The archives are now part of the California Ethnic and Multicultural Archives (CEMA), a division of UCSB Library's Special Research Collections.

According to CEMA director Sal Güereña, these acquisitions significantly add to CEMA's already extensive holdings of Chicano/Latino graphic prints. Once the items in the new collections have been processed and catalogued, they will be available to scholars and the public for research and viewing.

The collections "are going to be housed in an institution of higher education that values the archives, and understands the social and political context that gave rise to them," said Linda Lucero, former executive director of La Raza Silkscreen Center/La Raza Graphics, which was once a separate organization and later merged with the MCCLA. "Knowing the archives are preserved and accessible to current and future scholars, curators, historians, and others is a dream come true," Lucero said.

"Not only are we procuring the long-term preservation of this unique collection, said MCCLA Executive Director Jennie Emire Rodriguez, "but we are also providing access to our local and global community. A rich cultural, artistic and colorful piece of our Mission history will be available for all to reflect on and enjoy."

"The addition of these archives to CEMA supports the Library's commitment to procuring, preserving and making accessible primary research materials for students, faculty and scholars," said University Librarian Denise Stephens. "These historical posters and records are unique articles of California and Chicano/Latino history, and will enrich the work of scholars who must often look back in order

to move forward."

Some of the artists featured in the collections are Rene Castro, Enrique Chagoya, Domitilia Dominguez, Juan Fuentes, Pete Gallegos, Carmen Lomas Garza, Ester Hernandez, Linda Lucero, Ralph Maradiaga, Oscar Melara, Consuelo Mendez, Malaquias Montoya, Irene Perez, Michael Rios, Jos Sances and Hebert Siguenza.

Artist Gallegos, also one of the founders of La Raza Silkscreen Center/La Raza Graphics, said, "This artwork in its entirety represents and memorializes an important and crucial period of community action, organizing and passion of what we used to call 'El Movimiento' (the Chicano Movement). Precipitated by the '60s civil rights and anti-war movements, the artwork ... documents the Latino/Chicano experience, aspirations, contributions, and expectations of the '70s, '80s, and '90s right up to the present day. As the artists move on and the arts organizations adapt to the new times, the artwork in this collection/archive will remain for the rest of the world to see who we were and what we did for our community."

CEMA also has an extensive collection of graphic art from other major centers of Chicana/o art production in California, including Self Help Graphics & Art (Los Angeles), Centro Cultural de la Raza (San Diego), Galería de la Raza (San Francisco) and the Royal Chicano Air Force (Sacramento).

The California Ethnic and Multicultural Archives (CEMA), part of UCSB Library's Special Research Collections, advances scholarship in ethnic studies through collections of primary research materials. These unique collections document the lives and activities of African Americans, Asian/Pacific Americans, Chicanos/Latinos and Native Americans in California. The collections represent the cultural, artistic, ethnic and racial diversity that characterizes the state's population. For more information: <http://www.library.ucsb.edu/special-collections/cema>.

According to its mission statement, the Mission Cultural Center for Latino Arts (MCCLA) "was established in 1977 by artists and community activists with a shared vision to promote, preserve

continued on p. 21

UCSB Graphic Art (continued from p. 20)

and develop the Latino cultural arts that reflect the living tradition and experiences of the Chicano, Central and South American, and Caribbean people. MCCLA makes the arts accessible as an essential element to the community's development and well-being." Mission Gráfica is the print-making component of the MCCLA. For more information: <http://www.missionculturalcenter.org/>. La Raza Silkscreen Center / La Raza Graphics in San Francisco's Mission District produced silkscreen posters and prints by Chicano and Latino artists, and offered classes in drawing, painting and printmaking, from 1971-1995. La Raza was organized by young artists/organizers who viewed art as a means of self-expression and as a tool for community organizing. The collective produced posters for organizations that announced rallies, fundraisers, and cultural and educational events. Artists also produced posters that were individual expressions of resistance, affirmation and solidarity. Artists and organizers from New York City, Chicago, Boston, Puerto Rico, Australia, Cuba, Mexico, El Salvador, Nicaragua and other places visited the Center at various times to exchange posters and ideas. The Center gained local, national and international recognition when its posters were exhibited throughout the Southwest, Washington, D.C., Chicago, New York, Tijuana, Mexico City and Havana.

Salvador Güereña
CEMA Director
California Ethnic and Multicultural Archives
(CEMA)

PAUL LAXALT'S REAGAN YEARS: CAMPAIGNS, ELECTIONS AND THE ROAD TO THE WHITE HOUSE

Often referred to by media as "the First Friend," Nevada's United States Senator Paul Laxalt's friendship and working relationship with President Ronald Reagan was well known in its day. While much has been written about Reagan, few sources relating to Laxalt's work overseeing Reagan's presidential campaigns have been available to researchers.

The Reagan materials found in the extensive Paul Laxalt U.S. Senatorial Papers, housed in Special Collections & University Archives at the University

of Nevada, Reno Libraries, are now open for use. This project is made possible by a grant from the [U.S. Institute of Museum and Library Services](#), administered by the [Nevada State Library and Archives](#). Available online is the [collection's guide](#) to the contents and a [selection of documents and photographs](#) which were digitized.



SENATOR PAUL LAXALT AND RONALD REAGAN SHARE A LAUGH.

This portion of the Paul Laxalt U.S. Senatorial Papers covers the years 1975-1987 when Laxalt was Reagan's national chairman for his presidential campaigns in 1976, 1980 and his reelection campaign in 1984. The election materials fill a void in depicting Reagan and Laxalt's close friendship. They are comprised of correspondence, reports, scrapbooks, audio/visual resources and photographs, which provide a wealth of information for researchers.

Paul Laxalt, a longtime Republican public figure in Nevada, became a notable and highly visible player on the national political stage. The son of Basque immigrants, Laxalt rose through Nevada's political ranks to governor before becoming the first Basque-American ever elected to the U.S. Senate (1974-1987). His tenure was marked by a dedication to conservative politics and his friendship with Ronald Reagan.

"We are very grateful to have received the grant

continued on p. 22

Laxalt's Reagan Years (continued from p. 21)

from the Nevada State Library and Archives which allowed us to hire a project archivist to organize and prepare these important historical political materials for use," Jacquelyn Sundstrand, Special Collection's manuscripts and archives librarian who oversaw the processing work for the collection, said. "We know that the Laxalt-Reagan friendship was extremely important to both men as well as to the state of Nevada within the American political scene. These materials compliment and expand our knowledge about what is already known concerning both Paul Laxalt and President Reagan's legacies."



NEVADA U.S. SENATOR PAUL LAXALT
TALKS WITH PRESIDENT REAGAN
IN THE OVAL OFFICE.

To access the Paul Laxalt-Ronald Reagan manuscript collection guide and for the selected digitized collection, visit <http://innopac.library.unr.edu/record=b1297504~S1>.

For additional information concerning the Paul Laxalt and Ronald Reagan materials at the University, please contact Special Collections via email, specoll@unr.edu, call 775-682-5665, or visit <http://knowledgecenter.unr.edu/specoll/>.

*Jacquelyn Sundstrand
Manuscripts and Archives Librarian
University Libraries' Special Collections*

SCA NEWS & ANNOUNCEMENTS

CHOOSING A DIGITAL ASSET MANAGEMENT SYSTEM: SCA'S FIRST WINTER WEBINAR

On February 26, 2016, the Education Committee hosted its first webinar, Choosing a Digital Asset Management System. Billed as a "winter webinar," the pilot effort was spurred, in part, by member feedback and recommendations contained in the 2013 report of the SCA Strategic Planning Task Force. The online workshop drew 94 registrants (66 live and others "attending" via post-event recording link) and was delivered via WebEx. Survey feedback collected from participants immediately following the webinar suggested that the new format was a welcome addition to SCA's educational offerings. A number of respondents expressed a desire to see more webinars offered in the future and one respondent said "I am so delighted to have these opportunities that are low cost and very informative...I hope this continues."

Presenter Bertram Lyons, AVPreserve Senior Consultant, provided an overview of Digital Asset Management System (DAMS) functions and outlined a step-by-step approach to the evaluation and selection of a DAMS. Mr. Lyons is a member of the Academy of Certified Archivists and a graduate of the Archives Leadership Institute. He has taught courses on archives appraisal and theory, digital curation and social media archiving. His digital collections management experience includes work with the Alan Lomax Archive and the American Folklife Center at the Library of Congress.

In his introduction to the topic, Bertram Lyons explained the differences and similarities between DAMS and related platforms, including archival collection management systems, digital preservation services, institutional repositories, and digital content management software. He noted that there is a "massive ecosystem of tools and services used by libraries and archives to manage, preserve, and provide access to digital objects in collections" and that each system or set of tools must be understood in the context of the types of digital content they serve and the activities they accomplish. Steps recommended for the evaluation and selection of a DAMS included building a business case, getting stakeholder involvement

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early in the process, determining concrete goals and objectives and asking the right questions prior to selection. Detailed slides outlined these steps and provided examples of functional and technical requirements, use case scenarios, cost analyses and weighted evaluation criteria.

Following the overview portion of the program, panelists representing three Northern California repositories presented case studies and described the strategies they employed to evaluate DAMS options and choose a system. Sean Heylinger, Archivist with the African American Museum and Library at Oakland, explained that key considerations for DAMS selection for his institution included metadata sharing capacities and the management of heterogeneous born-digital content as well as legacy digital objects. Limited technical and administrative resources narrowed the options available, however. A cost-sharing partnership with the Oakland Public Library History Room made additional resources available and paved the way for the evaluation of a number of hosted solutions. After a lengthy evaluation process, Preservica was selected as the least expensive option capable of meeting the high priority needs of both partners. The public rollout for the new system is scheduled for August 2016.

Jaime Henderson, Archivist/Digital Archivist with the California Historical Society, discussed DAMS evaluation and selection from the perspective of a medium-sized institution. The California Historical Society's needs and requirements for the storage, management, preservation and discoverability of digital assets were identified at the outset with the help of a consultant. Rights restrictions and metadata, preservation, bulk ingest capabilities and staff training opportunities were among the top concerns identified. Using a decision matrix, the repository's needs and requirements were weighted to calculate overall scores for each of the DAMS evaluated. Based on these scores Islandora was selected over ContentDM and Preservica.

The case study presented by Carl Stahmer, Director of Digital Scholarship at UC Davis Library, demonstrated the complexity of the needs and requirements of a large academic institution. The involvement of multiple stakeholders, a broad range of user needs, rights, metadata compliance issues and concerns over the control of digital

content were some of the key factors addressed by the task group in charge of DAMS selection. An evaluation matrix was used to organize research results and assign scores to the four DAMS under consideration. Ultimately, customized solutions were attractive to the university, because developer support was available and involvement in a strong user community promised to provide an opportunity to have a long-term impact on development. The highest-scoring DAMS identified by the task group was Sufia with a Hydra head over digital objects managed in a Fedora repository.

In spite of the fact that the needs and requirements of each institution varied greatly, common themes emerged during the course of the webinar. Presenters cautioned that the selection and evaluation process could take much more time than anticipated. Planning for ample time, developing accurate cost estimates, bringing in stakeholders as early as possible and consulting with other institutions using DAMS were some of the recommendations that surfaced repeatedly.

Survey feedback from participants following the webinar expressed a strong appreciation for the topic and the case studies presented. One respondent noted that "...it's INVALUABLE to hear from other places...about what does and does not work." Another respondent remarked: "...having a variety of institutions represented from small archives to large universities was extremely helpful...it was great that the speakers shared portions their evaluation matrices so that we could see their methodology in choosing the system. I am glad as well that the first presenter gave an overview to clarify the main differences between various types of systems." Many of us are now looking forward to future winter webinars on timely topics like this one.

*Martha Noble and the SCA Northern California
Education Committee*

OPENING RECEPTION AT AGM, APRIL 7TH

This year's Opening Reception will be held at Paradise Ridge Winery, located high on a hillside of the Russian River Valley Estate. We'll be there in time for sunset and enjoy a beautiful panoramic view of the countryside, including life-sized sculpture gardens just down the hill. In addition to the art and sculptures that adorn the winery, in the cellar you'll find a Fountaingrove historical exhibit, which focuses on the life of winemaker Kanaye Nagasawa, who helped establish the winery in the late 1800s. Along

with plentiful hors d'oeuvres and non-alcoholic beverages, there will be two wood-fired pizza ovens churning out gourmet food to accompany the wine and beer available at the cash bar. The reception starts at 6:00, but if you are interested in walking through the estate's sculpture gardens beforehand, the shuttle buses will run between the hotel and the winery, starting at 5:00pm.

For more information see <http://calarchivists.org/AGM-2016>.

Register online for the AGM by April 1!





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CALENDAR

APRIL 6-9, 2016

SOCIETY OF CALIFORNIA ARCHIVISTS ANNUAL MEETING
SANTA ROSA, CA

JULY 10-22, 2016

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SANTA ROSA UNIVERSITY, CA

JULY 31 - AUGUST 6, 2016

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