

SOCIETY OF CALIFORNIA ARCHIVISTS NEWSLETTER

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Choreographing Success: My Archival Process With Viver Brasil During COVID-19

Dance/USA, the national dance service organization for professional dance, hosts Fellowships in Dance Archiving and Preservation, which aims to advance models for community-based archiving assistance to regional dance communities. As a 2020 fellow, I worked directly with Viver Brasil, an Afro-Brazilian dance company based in Los Angeles, CA, alongside Co-Founding Artistic Director, Linda Yudin. As a woman of African descent, it was important for me to work with a company that focused on the histories of the African Diaspora. The material within Viver Brasil's archive has value to people beyond its company members. It holds the records of the elders and of the belief systems and culture of the under-documented and underrepresented African Diasporic community of Salvador Bahia.

The fellowship's initial aim was to conduct an assessment and begin the process of archiving the company's 23-year history, with a focus on the elder master teachers. I had intended to work in person over a two-month period at the company's administrative office to process the collection. Due to COVID-19, however, we had to abruptly pivot to an online/remote practice. *(continued on next page)*



Linda Yudin (left) and Sasha Jelani (right),
Los Angeles, CA, 2021.

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The pandemic forced us to reconsider the entire strategy of our project and our workflow. During the first phase of the pandemic, our approach was very much like a piece of improvisational choreography — each day managing a piece of Viver Brasil's history and our own remote strategy until we felt that we could move one piece toward completion. This involved ongoing discussions of the company's history, locating documents, choreographies, interviews, and video files in all formats. The project was conceived as hands-on, but social distancing required us to reimagine how we would define our successes and how we could bring order to what felt like chaos. The change also made us realize that this company, founded in 1997, needed assistance in meeting the demand for digital access to its records.

We learned what was needed and agreed to create smaller, modular goals that we could accomplish virtually from our respective homes. In this process of getting to know the company and honoring the responsibilities of the fellowship, we found our rhythm! Even when frustrated, we were able to define success within the limitations that faced us. We recognized that, because archiving had not been a pressing priority for the company (due to capacity and finances), a formal structure for archiving and cataloging the rich history of Viver Brasil was necessary. Through our many Zoom meetings, we narrowed our approach to prioritize materials that documented the legacy of Viver Brasil's master teacher and elder, Joselita Moreira da Cruz Silva, better known as Zelita. She became our guiding force as Ms. Yudin conducted numerous interviews and preserved the many photos and videos of this extraordinary sambadeira. Two of the greatest triumphs in this challenging time were: 1) shaping our vision of a dance archive and 2) managing our expectations of what we could realistically achieve. COVID-19 forced us to shift our perceptions of success and acknowledge that it can come in small doses.

Our key project in the second phase over this summer has been cataloging a hard drive that contains footage documenting Ms. Yudin's 2012 fellowship residency at the Sacatar Institute on the island of Itaparica, Bahia, Brasil. This hard drive holds eight weeks' worth of interviews with elders and two solid weeks' worth of footage with Joselita Moreira da Cruz Silva. The goal is to take a first step toward greater access by inventorying and cataloging these materials and identifying key pieces that can be translated from Portuguese to English.

I had the opportunity to meet with Ms. Yudin for two days in Los Angeles, view the company's wonderful collection, and see the true potential of this project. With additional time and resources, this rich collection of Afro-Brazilian culture and history can potentially serve the greater community.

The continuation of this work past the fellowship timeline is fundamental. It proves the necessity of archivists for dance companies who wish to preserve their legacies, which will in turn contribute to the diversity of archival resources available to the public.

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PRESIDENT'S MESSAGE

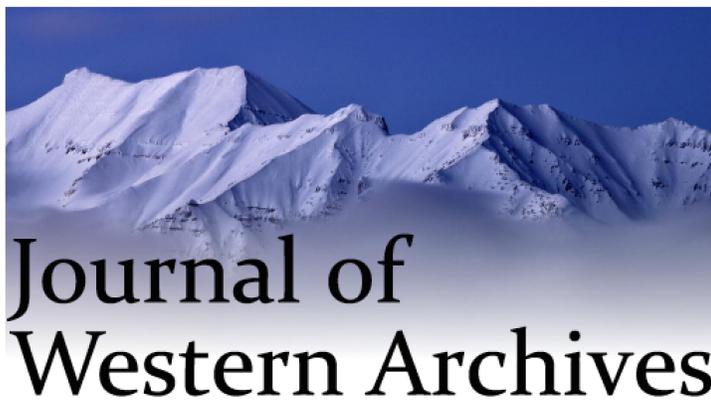
I hope this message finds you all safe and in good health as we continue to deal with the on-going pandemic and all of its personal and professional ramifications. While there is no doubt that California has made great strides in both the public health of its residents and its institutions, there are still major recovery efforts in place that are likely to continue for some time. However, it is encouraging that our institutions and businesses are reopening, students are returning to campuses, and many aspects of our society are moving forward after so many months of remaining in place.

Summer is winding down as I write this message, and I'd like to take the opportunity here to highlight some of SCA's work that has been taking place these past few months. First and foremost, a major initiative that is a result of feedback from SCA membership is the formation of a task force to review the long-term sustainability of SCA's Annual General Meeting (AGM). Based on a survey sent to SCA attendees by the Local Arrangements Committee immediately following this year's AGM, 60.2% of respondents indicated "hybrid" conferences were their preference for future AGMs, while 25.3% prefer in-person meetings, and 14.5% prefer fully online meetings. The Board is asking the task force to take the next two years to review the current AGM model and determine the best way for SCA to move forward with this important and integral component of our organization. Similar to the AGM, the structure and model of the Western Archives Institute (WAI) is also undergoing review for long-term sustainability. Like the AGM, the WAI was a virtual event this year and feedback from this year's cohort indicated that only 30% felt WAI should return to an in-person model; the other 70% of respondents were almost evenly supportive of a hybrid or virtual model. As a result, the WAI Management Committee has submitted recommendations for the SCA Board and the California State Archives to review for next year's Institute (and most likely those following).

Preparation for next year's AGM is also in the works, so reach out to the Local Arrangements and Program committee chairs if you'd like to be a part of the planning for that meeting. SCA is returning to Palm Springs after eight years and will be meeting at the Renaissance Palm Springs Hotel from May 18-21, 2022. We are especially looking forward to celebrating SCA's 50th anniversary at next year's AGM. While SCA celebrated its anniversary this year, the celebration was necessarily put on hold due to the virtual nature of this year's AGM. The Golden Anniversary Committee continues to work diligently to not only gather pieces of SCA's history from its members but also to plan for a celebratory event that we can all enjoy in Palm Springs.

I'll conclude this message with the reminder that October is American Archives Month. Every year SCA, NARA, and the California State Archives work together to plan and produce the Archives Month poster, which will be fully virtual this year for the first time ever. The joint committee received a number of submissions representing this year's theme, "Strengthening Community Connections," so watch for announcements on West_Arch for when this poster will be available for download. Also this month is Twitter's annual #AskAnArchivist Day, when archivists across the country and around the world make themselves available to answer questions Tweeted about archives and use the opportunity to raise awareness of our collections and profession. Make sure to engage with your Twitter accounts on October 13th to be a part of this conversation. And finally, I'd like to encourage you to share any Archives Month events that you might be involved with by submitting an announcement to West_Arch as well as reaching out to SCA's Communications & Outreach Committee (outreach@calarchivists.org) to further promote them through the SCA website calendar and social media platforms.

Leilani Marshall
SCA President



Journal of Western Archives

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/>

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 and advertisements for the newsletter should be directed to the Editors of the Newsletter:

Newsletter Editors
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Copy deadlines: September 1, December 1, March 1, and June 1.

Format for Submissions: Articles and other items submitted for consideration should be sent via e-mail attachment.

SCA Newsletter editors
Marissa Friedman, Sue Luftschein, Alison Quirion, Shaula Stephenson, and Sue Tyson

COLLECTIONS SPOTLIGHT

Echoes of Seema: Listening, Process(ing), and Memory

In January of 2021, I completed my position as a graduate fellow in the [Center for Archival Research and Training \(CART\)](#) at UC Santa Cruz (UCSC) under the direction of archivist Alix Norton. Working remotely, I surveyed, described, arranged, and published a finding aid on the recently digitized [collection of interviews](#) with photographer and activist Seema Weatherwax, conducted between 1987 and 2001 by author and academic, Sara Halprin. The interviews in this collection formed the basis for Halprin's biography of Weatherwax, *Seema's Show: A Life on the Left* (University of New Mexico Press, 2005), and are an important companion to the [collection of Weatherwax's photography](#), which is also housed at UCSC. In addition to my processing work, I created an online exhibit for the collection titled [Echoes of Seema](#), which I will focus on here.

The Echoes of Seema website, built using ArcGIS StoryMaps, presents six sound collages of interview audio, field recordings, and music I composed focusing on various themes that recur throughout Weatherwax's interviews. These broad themes include aging, politics, her husband Jack, life, photography, and change. In creating these sound collages, I was able to bring together my interests in archival processing, my studies in ethnomusicology at UCSC, and my creative practice as a composer and musician. More than simply combining these various interests, I discovered strong connections between the sort of detailed, listening-based processing work I was doing as a CART fellow and the creative practice I have developed as a composer. Both processes, on a meta-level, involve intense periods of listening, arranging, and describing, as well as the repetitive yet meditative nature of creating and entering data. As I came to better understand the connection between artistic process and archival processing, I approached the task of creating an online exhibit of the collection as its own organic process arising from my engagement with the archive.

Seema Weatherwax lived an incredibly rich life that spanned nearly the entire 20th century. She was an immigrant from Tsarist Russia who developed an early interest in both political activism and photography development in Boston during the 1920s. Throughout the remainder of the century, these interests intertwined her life with labor organizing and racial justice movements in California and well-known photographers such as Edward Weston, Ansel Adams, Dorothea Lange and Imogen Cunningham. As I listened to Weatherwax tell her story, I could not help but begin to feel a closeness to her — if I closed my eyes I could have easily imagined Seema there in the room with me or on the other end of a telephone call.



Snapshots of Seema Weatherwax. From the Seema Weatherwax photographs and papers. MS 154. Special Collections and Archives, University Library, University of California, Santa Cruz.

While Halprin presents the details of Weatherwax's story in her biography, the reader misses the meter, timbre, and feeling of the voice in the translation from sound to text. In my mind, these almost intangible qualities of speech are one of the great values of sound archives and also present one of the many challenges for archivists working with sound. When the time came to create an exhibit, I wanted to use the opportunity to share a small part of my experience processing the collection with the public — I wanted to share Weatherwax's voice with those who remembered her and those who, like me, never had the chance to meet her.

The collages I created arose organically out of this process of considering how to best represent the informational, sensual, and emotional experience of listening to this collection of Weatherwax interviews in a condensed format. Over the course of my work writing descriptions of the interviews, I earmarked moments that stood out to me for either their historical relevance or the ways I found them particularly moving. Once I completed my processing work, I listened to, isolated, and categorized these moments. These categories eventually became the six themes of the sound collages I presented as the exhibit. I then worked with the interview audio to arrange and layer it with field recordings from Yosemite and Santa Cruz —

two locations of great importance for Weatherwax — and composed original musical scores to accompany each thematic piece. The result is a creative exhibit that not only offers a window into the archive but also performs and plays with memory — Weatherwax's memory of her own life, my memory of processing the archive, and the collective memory of those who knew Weatherwax.

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Archiving the Pandemic: The LA COVID-19 Community Archive Project

The COVID-19 pandemic may have shuttered our libraries and sent staff home mid-March 2020 to learn new skills and cope with the new normal, but it didn't stifle our creative spirit. Through Zoom meetings with barking dogs, juggling home and work in the same location, grappling with homeschooling and sometimes illness, library staff were still thinking of ways to tell stories and amp up our virtual programs and presence.

Library staff recognized — through their own experiences — that everyone is dealing with this pandemic in their own way. The simple act of shopping became a risky proposition. Neighbors began sharing backyard produce in baskets in front of their homes. Children were isolated at home without their classmates and left to cope with something beyond their understanding. The elderly became even more isolated. Everyone has been forced to live in a new rhythm and make sense of this new world. Library staff thought, how can we collect stories and record this? How can we serve as a creative outlet for the public and encourage them to share their stories or images? Could this be cathartic as well as an important endeavor, as we're all processing living in a pandemic together?

From this the **LA COVID-19 Community Archive** (formerly *Safer at Home*) was born: an attempt to record, for posterity, Angeleno stories and experiences during this unprecedented pandemic.



"With barbershops closed, you learn a thing or two. Like cutting hair. Here, my brother is cutting our father's hair."

Carmen Morales, LA COVID-19 Community Archive, Los Angeles Public Library Special Collections.



Sidewalk chalk art created by a 16-year-old, located at 12th St and Hudson Ave in Los Angeles. "This is a sidewalk chalk drawing of a spray bottle that looks similar to a Clorox bottle. The bottle reads 'truth' where the Clorox label would usually be. It also says, 'cleans presidential lies,' 'honesty + integrity' and 'kills 99.9% of lies and falsehoods.' Above the bottle is written 'disinfect' and below is written 'misinformation.' I drew this in response to Donald Trump's comments about injecting the human body with disinfectant to treat COVID-19. Along with this major falsehood, Trump's entire management of the pandemic has been accompanied by lies that disregard scientific evidence. His statement about disinfectant reminded me that the only thing that can beat his lies are the truth and it inspired me to draw this in my neighborhood."

Nia Terry, LA COVID-19 Community Archive, Los Angeles Public Library Special Collections.

The LA COVID-19 Community Archive is the brainchild of Kelly Wallace, Librarian III and California Subject Specialist for the History and Genealogy Department at Central Library, and Suzanne Im, Acting Manager for Digitization & Special Collections. The aim of the project is to collect, preserve and make accessible materials that demonstrate how Angelenos have lived, worked and coped during the pandemic. The LA COVID-19 Community Archive Project has been accepting digital surrogates of photographs, diary entries, letters and correspondence, poetry, artwork, and any creative endeavor that is related to the pandemic. Patrons were encouraged to upload digital files using a form on our website (<https://www.lapl.org/covid-archive>) and even provide metadata or description for their items. Our landing page was translated into Spanish, Armenian, Russian, Chinese, Japanese, and Korean in order to make the archive more accessible and inclusive.

These records of times during the crisis are available via **Tessa**, the Library's digital records collection (tessa.lapl.org), as not only a reflection of our psyche during this period, but as a sort of time capsule that can benefit researchers and students of this period in the years to come.

As of May 2021, Angelenos made over 3,500 submissions to the Archive, proving that the public has been hungry to share their images and experiences. Teachers from local schools have reached out to see how to engage their students, and other library systems have contacted us to get more information on how we launched the project so they could start their own. The LA County Library system introduced their own version shortly after

ours, and countless other institutions around the country have initiated similar projects.

The project has also received wide press coverage. As Suzanne Im so eloquently stated to Madeline Brand for her *Press Play* program on KCRW ("LA Public Library is creating a coronavirus time capsule," June 5), "Historians and researchers and students of the future are going to look back at this time and maybe see this was the point where most of us started telecommuting broadly, or this was the time when people stopped shaking hands with each other... the pandemic has upended our lives in so many ways, and we just want to show all of the ways in which that's happened."



Distanced family portrait of Ty, Jake, and Dylan. "It's all a matter of perspective. Whether looking out from the window or the threshold of the door, family can be the ultimate escape, if you let it. Even with a toddler in tow..."

RJ Guillermo, LA COVID-19 Community Archive, Los Angeles Public Library Special Collections.

We originally planned on ending submissions in December 2020, but the public kept submitting and we kept pushing the date forward (changing it three times). We finally closed the submission window at the end of May 2021, well over a year after the pandemic started.

The LA COVID-19 Community Archive represents catharsis, creation, public engagement and historical

record. We all have our stories and we're glad we can now share them.

Ani Boyadjian
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Whoop-de-dupe!: Preserving Microfilm in a Pandemic

Background

The Jet Propulsion Laboratory (JPL) Archives finished the complete physical evaluation and re-organization of the microfilm collection held by the JPL Records and Archives Group in 2020. Between 2015 and 2019, the Records group scanned their microfilm collection (~5,000 rolls) both on an ad-hoc, in-house basis, and with the help of third-party vendors. At the time, these scanning projects did not include the microfilm collection that was separately held by the JPL Archives (~7,600 rolls), because these groups were not officially merged until 2017.

After sending an additional 1,713 rolls to be scanned in July 2019, the Archives determined that since there was considerable overlap between the Records and Archives microfilm collections, it was important to conduct an evaluation of the physical rolls before sending more than 300 boxes back to offsite storage. The evaluation process began in earnest in the Fall of 2019, and continued through December 2020. More than 12,600 rolls were checked for duplication, damage, and weeding.

Due to the COVID-19 pandemic, we were unable to go on-site and continue work on the project between March and June 2020, but when we realized quarantine could

continue through the summer, we took steps to ensure the microfilm would not stay in our offices without a temperature-controlled environment. We obtained special permission to be allowed back to the Lab to continue this project. We participated in voluntary weekly COVID testing that was offered on the premises and wore PPE daily.

Physical Processing

Through the testing of various methods, we established a workflow to physically and digitally process our microfilm rolls efficiently. These films are housed on plastic reels, often within metal canisters, in boxes made of materials ranging from paper to cardboard to archival grade material. In order to organize the data that we would pull from each box, we developed a schema for documenting details about each roll.

Even before we could begin the work of processing, we needed to locate each roll. Due to the convoluted circumstances of this project's beginnings, locating and pulling every box proved to be a significant barrier. By reconciling outdated storage records and indices dating back to the Archives' origins, we located and pulled boxes from off-site approximately ten at a time, in accordance with our ability to find materials and the realities of our physical processing space. Once we received our rolls, the real work began.

Beyond the documentation of metadata accumulated from old inventories and the boxes themselves, each roll of microfilm had to be assessed for accuracy and potential damage. Because of this, each roll was handled personally by up to three individuals. We looked for signs of film damage, primarily vinegar syndrome, including smell, silvering, bubbling, buckling, and channeling. Additionally, we evaluated each roll for the presence of



The majority of our microfilm rolls contain some contextual metadata, including roll numbers and subjects, much like this box here.

Microfilm boxes filled our physical processing space for over a year, overflowing from all of our surfaces onto our floors.



mold. Rolls determined to have too much damage to be salvageable for scanning were physically separated from the others, and all rolls were then organized into sequential order.

Digital Processing & Conclusions

In addition to physically examining each roll of microfilm for damage, duplication, and eventual inclusion in our permanent holdings, our team worked to rectify gaps in metadata in order to create a master index of our microfilm collection. This included copying metadata from every roll of microfilm (including masters, duplicates, diazo-duplicates, and silver duplicates) and inputting the information into a master spreadsheet accessible to the entire Laboratory. Metadata categories included individual microfilm barcodes, film sizes, roll dates, content descriptions, new naming conventions, and damages to the film.

After all the metadata was catalogued, microfilm rolls were rehoused, placed in new bankers boxes, and the metadata recorded in a single digital record. Digitized copies of the documents held on the microfilm are managed internally by the Records and Archives Group, and are available upon approval through our release/clearance process.

Collectively, our team physically and digitally processed 12,655 rolls of Records and Archives microfilm. We weeded 5,156 rolls, or about 40% of the collection. Seventy-three rolls were removed for extreme damage such as silvering, vinegar syndrome, or channeling. Twenty rolls were deemed missing from the collection, and 1 roll had been previously destroyed.

Currently, the completed, comprehensive [microfilm index](#) is available on JPL's public library of cleared materials.

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NEWS AND ANNOUNCEMENTS

California Revealed Announces Cataloging and Community Outreach Assistance Awards!

We are delighted to announce that California Revealed is now welcoming applications from eligible California memory organizations to assist with cataloging and community outreach initiatives. Selected institutions will receive up to \$3,000 in reimbursement for these activities. Applications are due December 3, 2021, and we strongly encourage readers of the SCA Newsletter to apply and help spread the word about these wonderful opportunities!

Cataloging California Description Assistance

provides up to \$3,000 to aid in processing, cataloging, and rehousing California-related library and archival materials. Applications are open to all California libraries, archives, and other cultural institutions with holdings related to California history. The goal of this



PKE photo shoot 2016 5869 (4), 2016.

Photograph from University of California, Los Angeles, Ethnomusicology Archive.



Richmond Museum of History Glass Plate Negatives, 2018. Photograph from Richmond Museum of History.

opportunity is to jumpstart the work of addressing collection backlogs, creating item-level records, and planning future preservation actions, including digitization. Collections processed and cataloged with this funding will automatically be considered as nominations for California Revealed's next digitization cycle, providing an accelerated timeline from backlog to online access. We hope these awards will make the difference for organizations struggling to make their hidden collections more accessible.

With *Cataloging California* assistance, many California Revealed partners have expanded their digital collections with materials previously hidden from view. To cite only a few examples, the Petaluma Historic Library and Museum digitized records from their Bojorques Family Collection documenting 19th century life in the Chileno Valley; the University of California, Los Angeles Ethnomusicology Archive digitized hundreds of objects documenting Ube Arte, a Southern California-based collective of professional musicians, dancers, and academics with a shared mission to advance Philippine cultural research and education among the Pilipinx American community; the California Botanic Garden digitized a series of lectures drawn from a symposium on horticulturally significant plants; and

the Richmond Museum of History was able to act quickly on a trove of 200 glass plate negatives discovered in the organization's basement. The *Cataloging California* awards have also allowed for California Revealed to forge connections with many new partner organizations, among them the Center for the Study of Political Graphics; the Cathedral City Historical Society; the Sierra Historic Sites Association; Museo Eduardo Carrillo; the Jewish Historical Society of Southern California; Ya-Ka-Ama Indian Education and Development, Incorporated; and the La Raza Historical Society of Santa Clara Valley.

Our Collections, Our Communities Outreach Assistance provides up to \$3,000 to support outreach projects integrating existing California Revealed collections. As such, these applications are only open to partner organizations who have digitized collections through California Revealed. This assistance is designed to support projects that foster community discovery and engagement with digital collections, as digitization is only one step in making collections meaningfully accessible. Initiatives can be online and/or in person, and may include activities, events, exhibits, publications, curriculum development, and artist commissions. Communities are defined locally, and we

strongly encourage regional collaborations across institutions.

Guidelines for *Our Collections, Our Communities* include specific examples of many different kinds of outreach projects eligible for this award, such as exhibits, collections crawls, living history events, artist commissions, publications, and podcasts. Among the California Revealed partners that have already taken advantage of this unique opportunity, the University of California, Los Angeles Ethnomusicology Archive built upon its Ube Arte cataloging initiative to assemble a **major publication** of essays, interviews and photographs, and the Washington Township Museum of Local History collaborated with local artist Jeff Schinkel to create an **interactive map and website** showing forgotten historical landmarks in Fremont, Union City, and Newark.

Please see our **website** for the application and for more information about project requirements and reach out with any questions.

*Max Goldberg, Outreach Coordinator
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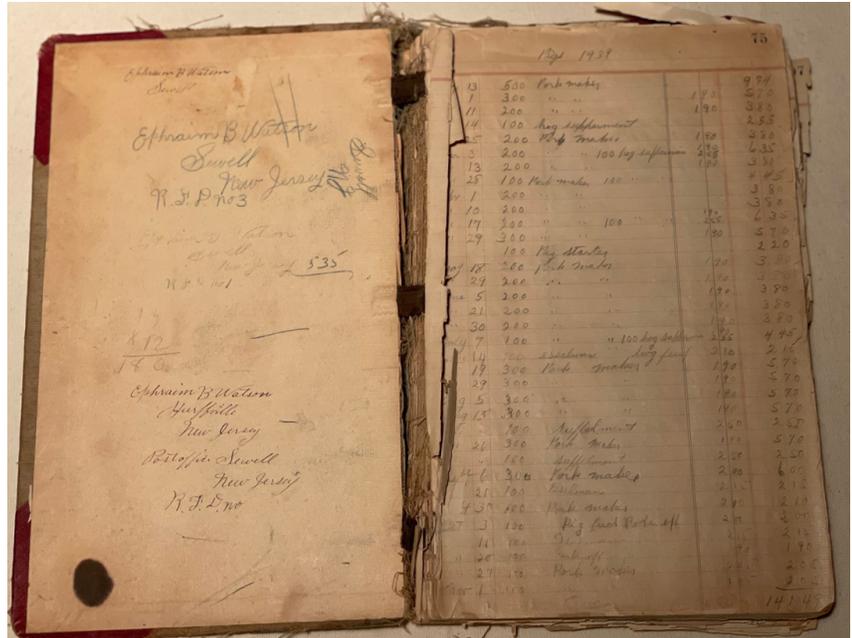
For my first LIS research project as a graduate student in USC Marshall's MMLIS program, I found, organized, collected, and preserved artifacts of my family's farming history in Washington Township, New Jersey. The project's ultimate goals are a digital archive that virtually exhibits all of the collection items and a physical display of key collection items at the Margaret E. Heggan Library, Washington Township, New Jersey's public library.

My family, the Atkinson family, has an over two-hundred-year history in Gloucester County, New Jersey, having descended from Quakers who originally settled the area. My grandfather, Roland S. Atkinson II, was born on the Watson Family Farm in 1939 (his mother, Alverna Watson, married into the Atkinson family line) and still lives on one of the last remaining pieces of farmland belonging to the family. The Watson Family Farm was regionally known for their cantaloupe and frequently sold their crops at the Reading Terminal Market in Philadelphia, one of the longest-running farmer's markets in the country.

A few years after marrying my grandmother, Caroline Jones, Roland S. Atkinson II's grandfather, Ephraim B. Watson II, graciously gave him a sizable portion of the family's farmland in 1968 to build his family home. Their home, which my grandfather still lives in today, sat next to their son, Roland S. Atkinson III's property. They returned the familial favor when he married in 1991 and bequeathed a piece of the land to him for \$1. The land remained in the family until it was sold last year.

Most of the collection items were discovered in the home of Roland S. Atkinson II and had been preserved and stored by his wife, Caroline Jones, a long-time schoolteacher in the town who had always believed in the historical worth of the Watson and Atkinson family items and documents.

Among the items found include The Watson Family Farm Log, handwritten and kept by Ephraim B. Watson from 1939 to 1968; Watson family photo albums dating back



Watson Family Farm Log, 1939-1968.

to the Civil War Era; blueprints showcasing the perimeters of the Watson family farmland; old family photos of the farm; a 1905 farming newspaper; family bank ledgers and envelopes dating back to the 1920s; and childhood photos of Roland S. Atkinson II that provide context to his history on the farm as well as within the town.

Two additional items that showcase the collection's historical and exhibition value are an 1800s-era oil lamp bought in Philadelphia and an 1800s-era chair that once belonged in the Old Stone House, the oldest building in the town. The Old Stone House was built in the 1700s by the Morgan family, and members of the Atkinson family lived there for a number of years, including my grandfather, Roland S. Atkinson II. The building is a nationally recognized historical landmark and is overseen by Nicholas Appice, the head of the Washington Township Historical Society. While working with Nicholas to research the Atkinson family history and hunt down important artifacts, we even realized that we were related! His wife, Candice Atkinson, is the granddaughter of James G. Atkinson, my grandfather's cousin and a one-time mayor of the town.



Left: The Farm and Fireside Newspaper, 1905. Right: Watson Family Photo Album, Civil War Era.

The experience of collaborating with the historical society to ensure the continued legacy and preservation of the Old Stone House and its artifacts as well as the artifacts of my grandfather and my family’s lineage was highly impactful on me as a researcher and archivist. I hope the collection not only inspires others to preserve their familial history, but to also ensure the preservation of the history of their towns. So much of the America we know today was built off of the foundation of the family farm, and

it is imperative that future generations have equitable access to that history and knowledge. The digital collection can be visited at atkinsonfamilyarchive.com.

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SCA BUSINESS

Update from the Membership Committee

We hope that you are having a safe and enjoyable summer! SCA Membership has been hosting informal, virtual meetings every month as part of its **First Friday series**. These meetings have included presentations on labor issues and archives tools like WebRecorder, readings and discussions on reparative description, and even a virtual holiday party where we “zoomed” to a goat farm in Half Moon Bay. After a year of these successful First Friday meetings, we will be ending the monthly meetings for the time being. SCA is committed to hosting similar virtual meetings as needed, so do let us know if you have an idea for a future topic!

In the meantime, [member-initiated events](#) (MIEs) are a great way to gather with your peers throughout the state, either in person or virtually. SCA offers support for members to bring California archives workers together for networking, discussion forums, site visits, special speakers, mini-conferences, and more. The

guidelines for proposing MIEs were recently updated to offer more flexibility on qualifying expenses that can be paid for and/or reimbursed by SCA. Types of expenses include **webinar fees, speakers/facilitators and panelists, facilities/equipment, non-alcoholic refreshments, and meals**.

Go to <https://www.calarchivists.org/MemberEvents> to see all of the new guidelines, and propose a member-initiated event today! Just fill out the [proposal form](#) and email it to memberevents@calarchivists.org.

As always, please contact the Membership Director with any questions or suggestions, and we look forward to seeing you soon, virtually or in person, at a SCA member event.

Alix Norton
SCA Membership Director
membership@calarchivists.org

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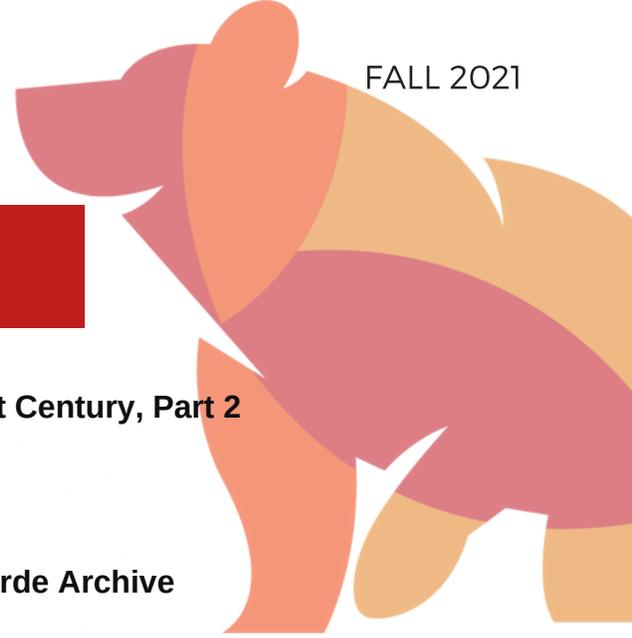
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CALENDAR



Exhibition: What Now: Collecting for the Library in the 21st Century, Part 2

August 7 - November 1, 2021

The Huntington Library, West Hall

Exhibition: Fluxus Means Change: Jean Brown's Avant-Garde Archive

September 14, 2021 - January 2, 2022

The Getty Center

Sacramento Archives Crawl (virtual)

October 3-9, 2021

<http://sacarchivescrawl.blogspot.com/>

Ask an Archivist Day

October 13, 2021

<https://www2.archivists.org/initiatives/askanarchivist-day>

Home Movie Day Los Angeles (virtual)

October 16, 2021

<https://www.eventbrite.com/e/home-movie-day-los-angeles-2021-tickets-166079224431>

Los Angeles Archives Bazaar (hybrid)

October 23, 2021

<https://laassubject.org/archives-bazaar>

Digital Library Federation Forum and Affiliated Events (virtual)

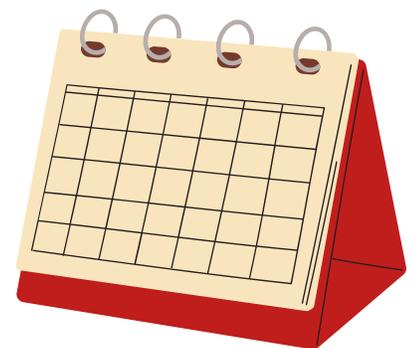
November 1-4 and 8-10

<https://www.diglib.org/dlf-events/>

Midwest Archives Conference Fall Symposium (virtual)

November 4-5, 2021

<https://www.midwestarchives.org/upcoming-events>



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