

SOCIETY OF CALIFORNIA ARCHIVISTS NEWSLETTER

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Exhibition of the Hidden Archive

Several years ago, while researching the ruins of the Sutro Baths entertainment complex in San Francisco (1896-1966), I came upon a late-19th-century theater program for an old ballet pantomime titled *Die Puppen Fee*, or the *Doll Fairy*. In the story, the toys all come to life when the toy store closes. A little boy who visited with his parents earlier that day becomes obsessed with one of the dolls, and he ends up in the store after closing when all of the toys, including his cherished fairy doll, come to life. I've often thought of archives and special collections like this toy store. When the staff goes home, and all is quiet, I imagine that the collections come to life, engaging in conversations about the many hands they've passed through and their wish to be noticed, for their stories to be re-evaluated and reincorporated into new knowledge creations.

This example of the toy store reimagined in the physical archives is in truth my yearning for dialectical conversation between the various

collections, and to somehow bring this experience to our users. To elucidate, we have shelves of archives and rare materials that may have nothing to do with one another, but "over there" on one shelf is the collection of women's shoe wear fashion plates from the turn of the century, right next to a scrapbook of images from a Parisian-based World's Fair, and on the other side of the shelf, separated by a thin layer of steel, the World War I newspaper clipping collection. Some of these numerous collections of disparate provenance and origin are rife with human emotion and tragedy, while others are seemingly light and playful. This juxtaposing of ideas was something that the Surrealists valued. As Pierre Reverdy, a poet whom Surrealist leader André Breton often referenced, wrote, "The more the relationship between the two juxtaposed realities is distant and true, the stronger the image will be—the greater its emotional power and poetic reality."¹

(Continued on page 2)

¹ Breton, André, Richard Seaver, and Helen R. Lane. *Manifestoes of surrealism* (Ann Arbor : University of Michigan Press, 1972), 20.

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Applying this poetic Surrealist approach to our heterogeneous collections, the researcher may enter the archive with an adventurous spirit, gliding through this “forest” of primary sources and rare materials. Kociatkiewicz and Kostera refer to this activity of intellectual browsing as “textual flâneurie,” or “following the poetic dream thrust of historical texts, rather than focusing on the rational, argument-building level.”² The authors take the example of the 19th-century drifting Parisian flâneur and apply it to the experience of intellectual grazing or browsing with a directionless, yet self-aware, sense of wonder and acute observation.

The most recent large-scale exhibition that I curated was on the 65-year anniversary of our campus. It was during this linear timeline exhibition, however, that I first thought about the possibility of diverging from the structured storyline, and that perhaps a rebellious act of randomness was in order (pun intended). I felt the need to create an exhibition experience that more closely simulates the experience of wandering into the archives, similar to the experience of the little boy who wanders into the toy store in search of his doll and gets locked in for the evening. If we look at popular mediums, there are countless examples of the romanticized experiences of hiding out in the archives. From *The Royal Tenenbaums*, there is Margot and Richie Tenenbaum’s childhood experience of hiding out in the New York Public Archives, based in part on the classic book, *From the Mixed-Up Files of Mrs. Basil E. Frankweiler*. And there is the recent popularity of the short-lived Netflix series, *Archive 81*, in which an archivist-conservator ends up moving through different dimensions as he restores old films. If you dig into what really drives these stories revolving around archives, it may be the idea of mystery and exploration, the idea of discovering something amazing that has been hidden away. Aren’t these the very things that drew many of us to the profession in the first place?

I offer no answer to this concept of exhibiting juxtaposed collections within the hidden archive, but rather issue a challenge to myself and to others: whether it’s through physical exhibits, digital presentations, social media, and other means of presentation, it may be through the randomness and array of disparate artifacts and documents that the wonder of what archives and special collections have to offer will truly reveal itself, and we are indeed left with the awakened “toys” come to life, conversing among themselves and with us.

For bibliography/references, please [email me](#).

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² Kociatkiewicz, Jerzy, and Monika Kostera. “Textual Flâneurie: Writing Management with Walter Benjamin,” *Ephemera* 19, no. 1 (2019): 163.

PRESIDENT'S MESSAGE

When this message was submitted for the Summer issue of the SCA Newsletter, it was on the heels of the 2022 Annual General Meeting (AGM) held in Palm Springs from May 19-21. This two-and-a-half-day gathering not only eased us back into in-person conferences, but the warm days of summer ahead. This iconic Southern California setting was further complemented by the picture-perfect work of the Local Arrangements Committee. Alex Post, Ellen Jarosz, and Sara Gunasekara worked relentlessly before, during, and after the event—from all the online content to the onsite logistics—in order to deliver a smoothly-run meeting.

Overall, the AGM hosted over 200 attendees, 14 sessions, three brown bag lunches, and two workshops that encompassed the conference theme of *Archives Represent*. In the setting of the Renaissance Palm Springs Hotel, we enjoyed indoor and outdoor spaces where we were able to meet up, have invigorating conversations, and exchange ideas with colleagues for the first time in two years. Many thanks to all of those who made this experience that much more engaging and worthwhile.

Plenary speaker Audra Yun reflected the sign of the times in her talk *Archives are People: Love, Hope, and Courage for our Future*, which is now posted on the SCA website. Audra illustrated how her personal experiences influenced her life choices and career trajectory as well as encouraged the audience to explore how their positionality can empower change.

This year's conference also rang in the double celebration of the 50th anniversary of SCA in 2021, which we could not commemorate in person, and the 50th anniversary of the first AGM.

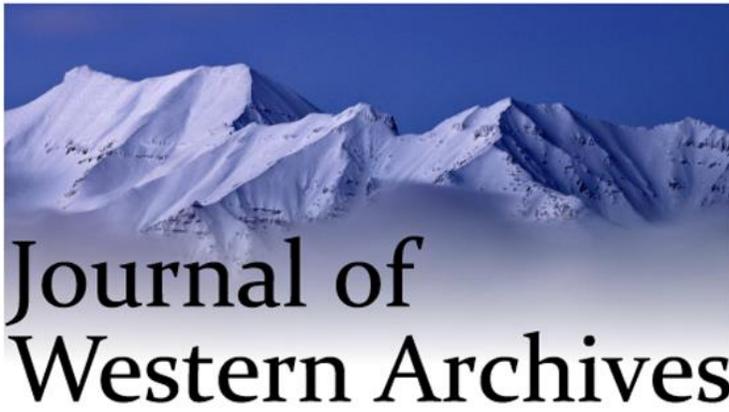
As a new year begins for SCA it is also time for changes to our leadership, so I would like to take a moment to recognize those individuals rotating off of the Board. Tanya Hollis (Immediate Past President), Lara Michels (Treasurer), and Sue Luftschein (At-Large Board Member) all completed their terms of service in June. It was a pleasure working with all of you in the past year and I appreciate your lending your expertise and dedication to SCA. I would also like to welcome the incoming Board members, Lisa Mix (Vice President/President Elect), Alex Post (Treasurer), and Mallory Furnier (At-Large Board Member). The impressive half-century of SCA's history would not be what it is today without the commitment of our members.

In the coming year, I look forward to working with the newly established Records Management Task Force and AGM Review Task Force. This will also be a year of both retrospection and re-envisioning as the Board explores new possible iterations of the longstanding Western Archives Institute. In addition, I am excited for the upcoming reveal of the new *SCA Handbook* format.

And finally, I'm very happy to note that planning for the 2023 AGM, which will be held April 6-8 at the Sheraton Grand Sacramento, will be underway soon. If you are interested in serving on either the Local Arrangements Committee or Program Committee, please don't hesitate to get in touch with the Senior Chair of the LAC, Sara Gunasekara, at localarrangements@calarchivists.org, or Program Committee Chair, Lisa Mix, at vicepresident@calarchivists.org.

More uncertainties and variations of "a new normal" may still be ahead, but I am confident that the skills and talents among us will lead to another successful and insightful year for SCA.

Liza Posas
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 for 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
The Bancroft Library
University of California, Berkeley
Berkeley, California 94720-6000
Email(s): newsletter@calarchivists.org

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

Invisible L.A.: Preserving Endangered Visual History in the Whittington Collection

The “Dick” Whittington Studio in Los Angeles documented many facets of life in Southern California from 1924 to 1987. Thanks to a grant from the National Historic Publications and Records Commission (NHPRC), the University of Southern California (USC) Libraries recently digitized and captured metadata for 37,000 photographic negatives, primarily taken in the 1930s and 1940s by the Whittington Studio photographers. The images document the rich visual history of Los Angeles from the recovery from the Great Depression to the aftermath of World War II.

The talented commercial photographers of the “Dick” Whittington Studio documented many scenes from daily life during a period of rapid change in California and the United States. Some of the highlights include victory gardens, war bond parades, and other fixtures of the United States home front during World War II. Like other American cities, Los Angeles saw rapid growth and demographic change as part of the war mobilization effort. The Whittington collection, with over 500,000 negatives, became part of the USC Libraries’ Special Collections in the late 1980s and is one of several large photographic archives held by this institution. Thanks to a prior grant from the National Endowment for the Humanities (NEH), the USC Libraries digitized 39,000 nitrate negatives captured by Whittington photographers during the 1920s and 1930s. Images from both projects [are available online](#) via the USC Digital Library at digitallibrary.usc.edu.

In several recent projects, our team at the USC Libraries has faced challenges with the physical condition of photographic negatives dating from the 1940s or earlier. In the NHPRC-supported project

with negatives dating from the late 1930s and 1940s, the bulk of the materials were acetate-based. Many suffered from “vinegar syndrome,” which often rendered the negatives shrunk, warped, distorted, brittle, and in some cases, cracked or broken.

In order to capture high-quality images of these negatives before they deteriorated beyond recovery, we had to select our imaging method carefully. Since flatbed scanners often damage fragile negatives, our team employed a camera capture method, which used a digital camera with a light source underneath the negatives. In addition to protecting the fragile materials, camera capture creates high-quality archival digital files and is significantly faster than flatbed scanners, which require scan times of a minute or longer. During this project, we logged capture times of three seconds for undamaged negatives, including the upload of digital files to computer workstations for post-processing. However, the capture process required substantially more time for damaged photographic materials.

For this project, we employed the Sony A7Riii camera. The criteria for selecting the camera included the ability to capture 5 x 7-inch negatives with a 0.25 inch surrounding border at a sampling rate of 1,000 pixels per inch, or 5,500 x 7,500 pixels, to meet Federal Agencies Digital Guidelines Initiative (FADGI) standards. We employed a Kaiser Copylizer Exe.Cutive LED light table to provide a continuously dimmable flicker-free 5600K light source and avoid meaningful temperature increases. We also employed Capture One

(Continued on page 6)



Figure 1. Faded photographic negative before and after processing.

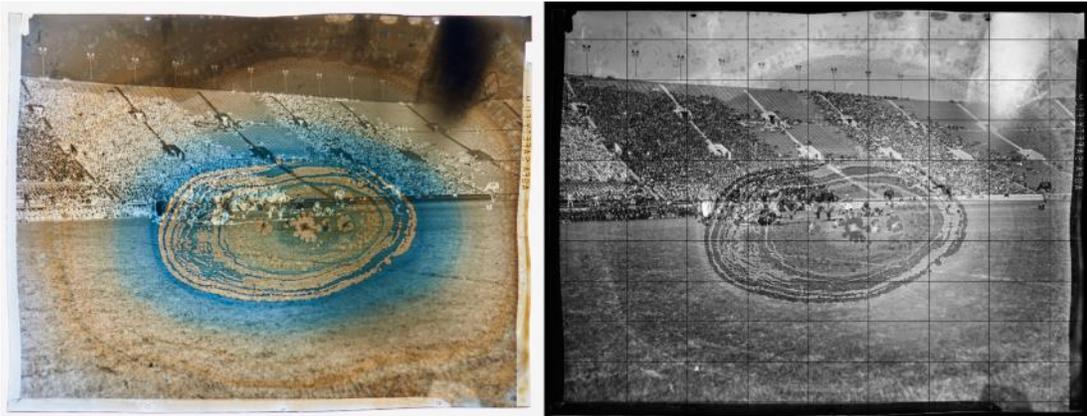


Figure 2. Bubbled and discolored AGFA photographic negative before and after processing.

software for RAW image capture, image editing and enhancement, and export to archival TIFF files.

We achieved successful results for negatives that had a variety of issues, including yellowing and fading, channeling, bricking, crystallization, bubbling, and even for brittle negatives that broke into dozens of tiny jigsaw-piece fragments. Although it was not always possible to recover visual information from the Whittington negatives, we were able to correct a number of serious issues.

A common problem was yellowing and fading of the original negatives. In some cases, the negatives had degraded to the point where images were barely discernible. However, using Capture One's image adjustment tools, we created high-quality production images as shown in Figure 1.

Another common among the acetate negatives was crystallization and bubbling of the film base. In the Whittington collection, crystallization and bubbling appeared primarily in AGFA branded film. Bubbling

usually radiates out from the negative's center in concentric rings or ovals, while crystallization occurs throughout the negative. An example of this condition is shown in Figure 2.

Working with these original photographic negatives from the 1930s and 1940s posed interesting technical challenges for our team, and it was gratifying to recover portions of the visual record that would have otherwise remained locked away forever in these deteriorating negatives. During the project, we successfully developed and fine-tuned camera capture methods that are easily replicable by other cultural heritage institutions to safely digitize at-risk photographic negatives. We created detailed documentation that we are happy to share with other organizations.

Bill Cunningham
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NEWS AND ANNOUNCEMENTS

New Archival Grants at the GLBT Historical Society

The GLBT Historical Society, located in San Francisco, California, is pleased to announce that we were awarded two archival grants beginning in 2022 that will help us expand our digitization efforts. The society, which includes our museum and archives research center, is a leader in the field of LGBTQ public history. These grants will help us achieve our mission to preserve and make accessible to the public materials related to queer history, culture, and arts in all their diversity.

The first grant, funded by the Council on Library and Information Resources (CLIR), supports the digitization of 211 audio recordings of interviews conducted by Mary Richards, a freelance writer for the San Francisco-based LGBTQ newspaper the *Bay Area Reporter*. These recordings, made mostly on audiocassette tapes, were created in the 1980s and 1990s and include interviews with key figures in LGBTQ history, including Tom Waddell, José Sarria, Pat Norman, Gilbert Baker, Virginia Apuzzo, and Alan Selby. Among the topics featured are the

National March on Washington, Lesbian and Gay Freedom Day, the HIV/AIDS epidemic, and LGBTQ activism. The recordings will be made publicly available online on Calisphere and the Digital Public Library of America.

This grant is supported through CLIR's Recordings at Risk program. The program is made possible by funding from the Andrew W. Mellon Foundation. CLIR is an independent, nonprofit organization that forges strategies to enhance research, teaching, and learning environments in collaboration with libraries, cultural institutions, and communities of higher learning.

The second grant, funded by the California State Library, supports the continued implementation of our Islandora DAMS, including updating the digital collection organizational structure, setting up a technical and descriptive metadata schema, and finalizing a digitization workflow guide. The grant also funds the creation of ten new digital

(Continued on page 8)



LEFT: Audiotapes in the Mary Richards collection.



RIGHT: One of the drawers housing materials in the society's LGBTQ film and video collection.

collections focused on material that documents queer BIPOC communities, transgender people, and lesbians. Lastly, it supports processing of the society's LGBTQ film and video collection and digitization of selections from the collection.

This grant is funded through the California State Library's Preservation and Accessibility of California's LGBTQ+ History grant program. The program awards grants for projects at institutions of all sizes that preserve and make publicly accessible LGBTQ archives.

We are very grateful to CLIR and the California State Library for these grants. This funding will help us preserve and share LGBTQ history with the public for generations to come.

Kelsi Evans

GLBT Historical Society

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Mike Kelley Foundation for the Arts Archives Expands Team

The Mike Kelley Foundation for the Arts is thrilled to announce that Carolina Quezada-Meneses and Beth Mahwinney joined the archives team this spring as Processing Archivists. Carolina will develop and implement born-digital and audio-visual processing programs for the vast moving images, sound recordings, and digital records generated by Kelley's studio. Beth will implement processing procedures for the Foundation's collection of original papers and materials working under the guidance of Archivist Lori Dedeyan. The nonprofit Foundation was established by the artist in 2007 and furthers his philanthropic work through grants to Los Angeles-based non-profit arts organizations. The Foundation's archival program is a key part of the organization's mission to preserve the artist's legacy and advance understanding of his life and creative achievements.

Prior to joining the Foundation, Carolina graduated in 2020 from the University of California, Los Angeles MLIS program. In her previous role as Digital Archivist at Smith College, she managed implementation of the college's digital preservation program. Beth is graduating this term from the MLIS program at University of Denver. Her experience in the field includes the role of Digital Asset Curator at DU, internships in the University of California, Irvine Special Collections and Archives, and a stint as the Wikimedian in Residence at University of Nevada, Las Vegas.

We are excited to have these archivists join our staff and look forward to making progress toward our goal of opening the collection to qualified researchers.

Mary Haberle

Director of Archives

Mike Kelley Foundation for the Arts

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The Bancroft Library Welcomes Presley Hubschmitt

The Bancroft Library at University of California, Berkeley has appointed Presley Hubschmitt as their Project Processing Archivist. Over the course of the next three years, Presley will be focused on processing Bancroft's Western Jewish History collections and several of our Women in California Politics collections. She assumed her new role on April 11, 2022.

Presley comes to Bancroft from Stanford University, where she worked as a Processing Archivist for University Archives. Prior to that role, Presley held positions as the Research Librarian for the Napa County Historical Society, Administrative Assistant at the Robert Louis Stevenson Museum in St. Helena, and as an archives volunteer for the National Archives in San Francisco.

Originally from Southern California, Presley graduated with a Bachelor's degree in History from UC Berkeley and went on to get her Master's in Library and Information Science from San José State University. It was during her time studying history at Berkeley that she discovered archives and decided to make that her career path. She enjoys being able to work with historical documents and items and make them available for researchers, facilitating access, exploration, and knowledge-building.



Presley Hubschmitt, Project Processing Archivist,
The Bancroft Library, UC Berkeley.

When she is not processing archival collections, Presley likes spending time with her husband, toddler, greyhound, and bunny. You can often find her curled up on the couch reading books on her phone.

Please join me in welcoming Presley. She can be reached at presleyh@berkeley.edu.

Mary W. Elings
Interim Deputy Director
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Armenian Women's Archives Seeking Board and Advisory Council Members

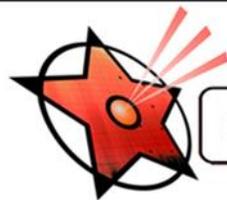
The Armenian Women's Archives (AWA) is looking for Board and Advisory Council members. All candidates should reside in the San Francisco Bay Area and can be either Armenian or non-Armenian. The positions are pro-bono.

Founded in 1988, the mission of AWA is to trace the life stories of women of Armenian descent or those married to Armenians. AWA is an educational literary nonprofit that accomplishes its purpose in three ways: through the preservation of unpublished documents and personal records, through making accessible a variety of published materials, and through outreach and educational programs. Through these activities, AWA documents and keeps alive women's culture and history that otherwise might be lost and forgotten.

The AWA places collections in the archival repositories of research universities, primarily on the West Coast. We also place CDs, DVDs, and books by or about Armenian women in research libraries. We recently placed the papers of poet and writer Helene Pilbosian in the Schlesinger Library, Harvard University.

Please contact us if you are interested in furthering our mission by serving on the Board or Advisory Council, or if you want more information.

Joan M. Torykian, MA,
Executive Director
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EXCLUSIVES

A Quick Start Social Media Primer for Early Career Archivists

Increasingly, archivists are playing a larger role in social media outreach by leading content creation or collaborating with marketing and communications teams to share archival documents, objects, and images online in creative ways. Archivists use social media as a tool for both entertainment and education, so it is important to look at quality of content over quantity. It's also important to consider focusing first on a single platform to learn the ins and outs of sharing content and getting to know the online community without becoming overwhelmed by the pressures of managing varied content over multiple platforms.

The following is a quick start social media primer developed with early career archivists in mind:

Choose a Single Platform and Create a Profile

With so many options, where to begin? The reason platforms like Twitter, Instagram, TikTok, Facebook, Pinterest, LinkedIn, Snapchat, YouTube, and others have proliferated is because they appeal to diverse audiences and offer distinct functionality. It helps to

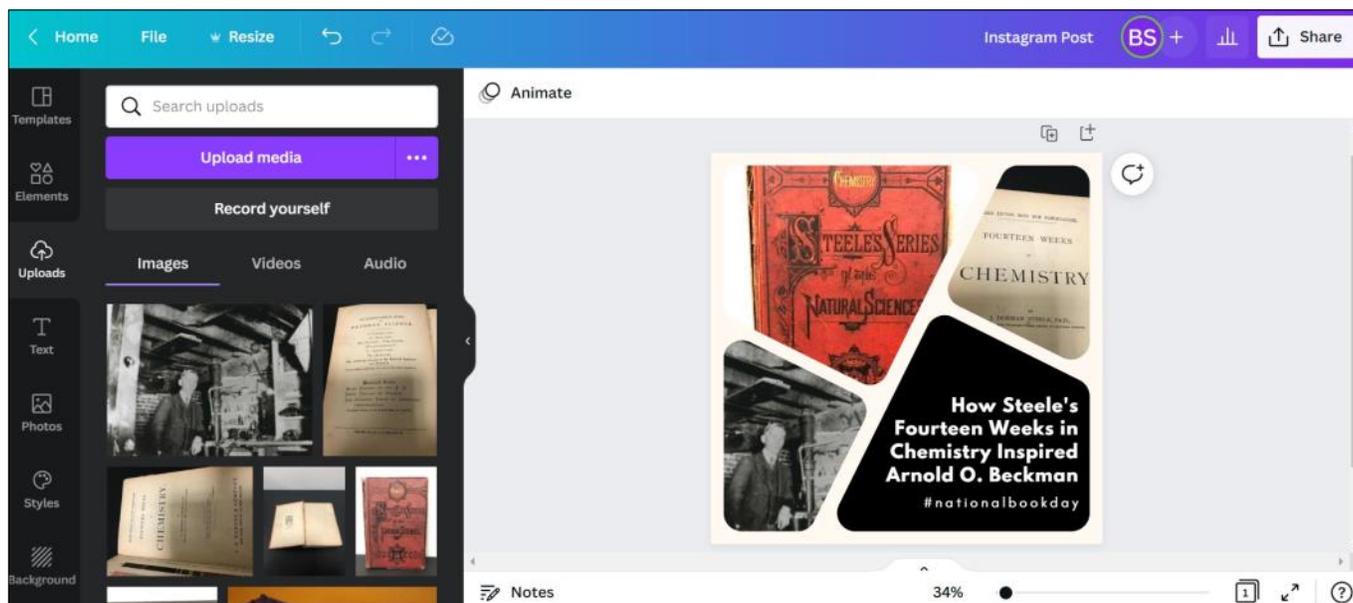
create a list of three to five platforms from which a single selection can be made. Enter "Name of platform + user statistics and demographics" in an Internet search engine to view results that can enable an informed decision.

[Instagram](#) is a popular platform because of its ease of use, number of active users, high engagement among 18- to 35-year-olds, and photo-based visual nature. For these reasons, it will be the focus of this article. First, download the app for use on a cell phone, or visit the site from a computer or other device. Next, open the platform and click sign up by entering a phone number or email. Then, provide a name and password when prompted and account creation will be complete.

Identify Different Types of Content to Share

Social media is about inspiring conversations and creating community. Those objectives are met by sharing interesting and exciting content with catchy and informative captions. Archivists have unlimited

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Instagram post customized within Canva.

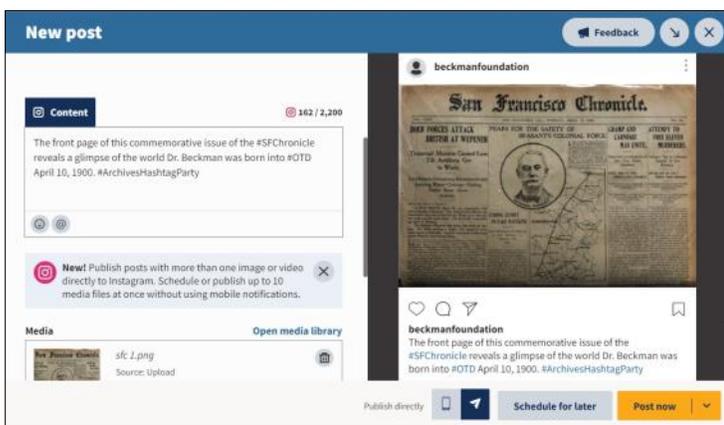
content to share! Highlight an event on its date in history, answer frequently asked questions about the profession, share tips and advice, give a sneak peek at a new acquisition, livestream a tour of the archive, explore a document or book in detail, or curate a mini collection that speaks to current events or hot topics. Caption the content so that users have context, know what is pictured and by what creator, and understand why it matters. [Canva](#) is a no- to low-cost online resource for creating social media graphics. It has ready-to-use templates that can make content creation easy for beginners.

Apply Hashtags to Connect with Interested Users and Increase Exposure

A hashtag is a keyword or phrase that is searchable; it is prefixed with a # symbol and typically speaks to the content to which it is applied. To identify popular hashtags, follow profiles with similar interests and take note of which hashtags get used. Archivists increase exposure for posts by including relevant hashtags that others can look for. Think of them like the subjects or search terms fields in museum archive database software – they act as finding aids that can pluck specific objects out of a sea of records. Try #archive, #history, and #OTD (on this date), or check out #archiveshashtagparty to start.

Implement a Posting Schedule

While social media posts do not need to occur daily, they should occur with regularity so that users will continue to follow an account and look for archivist-



Prescheduled post in Hootsuite.



Twitter post with searchable hashtag.

generated content. Set a manageable posting schedule—perhaps once a week. As familiarity grows, augment the schedule as much as possible and incorporate stories and highlights. Choosing a day of the week to correspond with a specific type of content, such as transcription or textiles with Tuesday, can serve as a calendar for content creation. [Hootsuite](#) is a platform for managing social media that enables prescheduled posts. For archivists just getting started with social media or wearing many hats, prescheduling can free up valuable time.

Interact with the Archivist Community

Sharing archivist-generated content and interacting with and supporting other archivists are equally important. Follow other user profiles, read their captions, like their posts, and add comments. Interaction perpetuates the entertainment and education afforded by the online sharing of content and ideas, and helps create a network that benefits all users.

Kaerie Ray, MBA

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SCA BUSINESS

Colleagues Recognized at Awards Luncheon

At the Saturday Annual General Meeting (AGM) Awards Luncheon on May 21, the Awards Committee honored the work and contributions of committed colleagues and presented scholarships to outstanding graduate students.

Two **Mink Scholarships** supporting AGM attendance by graduate students or recent graduates were awarded. **Dieter Mackenbach** recently completed the University of Southern California's Master of Management in Library and Information Science program and began work in an archives position at Cal Poly Pomona. He's fostered a particular interest in agricultural labor and food history in California, and has also studied Chinese language and culinary techniques in Taiwan and China. **Brock Stuessi** is a Californian currently enrolled in the online MLIS program at the University

of Illinois, Urbana-Champaign. He recently completed a Masters in Ethnomusicology at the University of California, Santa Cruz, and has an interest in audio archives. While at UCSC he worked as a Fellow at the Center for Archival Research and Training.

Sangeet Gill was the recipient of SCA's first-ever **Advancing Equity Graduate Education Scholarship**. This scholarship promotes the diversification of the larger archival community by providing financial support to students of color pursuing graduate archival education, and is given to applicants who demonstrate excellent potential for scholastic and personal achievement. Sangeet is in the Masters in Public History program at Sacramento State and currently works in Special

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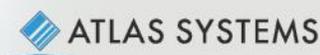
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SCA's **Sustained Service Award** was presented to **Eric Milenkiewicz**, recognizing his years of ongoing service to the Society. Eric's committee work has included the AGM Site Selection Committee, a membership and website management task force, and the Publications Committee. He served on the Board as Membership Director and, more recently, as SCA President.

The **Anaheim Public Library and Heritage Center** was recognized with the **Archives Appreciation Award**. While engaged in COVID closure-period projects to improve access to their holdings, Heritage Center staff were inspired by stories in the archives about local community members facing the 1918 flu epidemic. They wove some of those stories into a new historic site tour program that was launched as soon as in-person visits became possible in 2021. The new tours introduced real-life survivors of the 1918 pandemic, focusing on the experiences of a local business owner; a young

person; and a medical professional – all stories that closely resonated with the lived experience of current residents. This work exemplifies the creativity and commitment of archivists at institutions large and small since the onset of the COVID-19 crisis.

The **Career Achievement Award** was presented to **Brian Tingle**, Technical Lead at the California Digital Library, recognizing the fundamental role he has played in designing and evolving the Online Archive of California and Calisphere. For over 20 years his contributions have directly facilitated discovery of archival collections stewarded by cultural heritage organizations in California. Brian's contributions to developing and maintaining the technical backbone of modern archival access can hardly be overstated, and archivists throughout the state expressed appreciation for the direct impact he has had on their own local efforts to help make their holdings broadly discoverable.

James Eason

Awards Committee Chair

Mink Scholarship: An Invaluable Opportunity for an Early-Career Archivist

I was honored to be one of two recipients of the James V. Mink Scholarship this year, which afforded me the opportunity to attend the Annual General Meeting in Palm Springs. Having recently graduated from University of Southern California's Master of Management in Library and Information Science (MMLIS) program, I was eager to meet archivists from across the state in person to learn more about their work and begin engaging in professional conversations about representation in archives. I first learned about the scholarship opportunity from Jennifer Martinez-Wormser, who expertly mentored me when I was a graduate student intern at the Ella Strong Denison Library at Scripps College and who previously received the Mink Scholarship.

I come to the archive profession with an undergraduate degree in Anthropology and having attended culinary programs at the Sichuan Higher Institute of Cuisine in Chengdu, China and the International Culinary Center. Prior to starting my MMLIS degree, I lived in Taiwan and mainland China for five years, where I mostly worked in culinary heritage education. With my background in food education, I focused much of my research as a graduate student on developing, describing, and conducting outreach with historic culinary collections. For an independent research course, I interviewed librarians and archivists working with significant collections in this area, such as historic cookbooks at Harvard's Schlesinger Library, the Los

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Angeles Public Library's Menu Collection, and the Janice Bluestein Longone Culinary Archive at the University of Michigan. In the process of pursuing this research, I learned more about the unique challenges to developing and describing such resources and how repositories around the country are putting these unique assets to use for innovative community programming. As an archivist, I aim to work with collections that represent the dynamic and incredibly diverse culinary traditions and agricultural communities across California.

My background in immersive, place-based history education informs my desire to work closely with students and faculty to integrate local history collections into primary source literacy instruction and to generate original programming. I aspire to implement a learner-centered approach in archival education, encouraging students to follow their individual interests in historical topics to archives. It was this enthusiasm for local history programming that led me to an internship as a researcher for the show *Lost L.A.*, a local history show co-produced by KCET and USC Libraries. The AGM conference session *Equity, Diversity, and Inclusion (DEI) in Interpretive Work* with Christine Kim, Kim Hayden, and Drew Bourn explored similar themes of how archivists are interpreting and curating collections to create educational resources on local history topics.

In their conference session, David Gray and Julie Warren discussed the LGBTQ+ Archives of the Desert, a relatively new collection covering the history of the Coachella Valley's queer communities. As an archivist who regularly hikes and camps in the

Mojave and Colorado deserts and identifies as gay, I was excited to learn that there are opportunities to volunteer my time with this organization.

In my current role as Processing Specialist at Cal Poly Pomona, I am inventorying a collection of approximately 2,600 video cassettes using the audio-visual cataloging standards outlined by California Revealed. It was incredibly helpful to attend *Demystifying Digitization*, a pre-conference workshop run by California Revealed, to help me better understand their procedure for digitizing assets, as I will nominate materials for digitization later this summer.

Other experiences at the 2022 AGM that stand out to me include dining out with colleagues for Gourmet Night and Audra Eagle Yun's heartfelt plenary talk. Perhaps the most valuable session for an early-career archivist was the *Hiring and Career Development in Academic Libraries* brown bag session, as I got to hear hiring managers and veteran archivists candidly discuss their career trajectories and how to move from a paraprofessional to professional role in the field.

I am grateful to have met so many intelligent, inspirational colleagues at the AGM and want to sincerely thank the SCA Awards Committee for offering me this opportunity.

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Reflections on the 2022 SCA Annual General Meeting

I had the opportunity to attend the 2022 SCA Annual General Meeting (AGM) this year in Palm Springs with support from the James V. Mink Scholarship. Aside from a few virtual conferences in 2021, this year's AGM was my first immersive, in-person conference experience. Overall, the conference provided me with an excellent opportunity to reconnect with colleagues, make new connections with archives professionals living in my area, and discover how my interests relate to current work and issues in the field.

Currently, I am completing my MLIS online through the University of Illinois, Urbana-Champaign. While I like the program, many of the students, teachers, and career connections are in the Midwest. The conference was a unique opportunity for me to connect with archives professionals in the Los Angeles area, where I live. In addition to reconnecting with past colleagues from my time as an archives fellow at University of California, Santa Cruz and my work at the Mike Kelley Foundation, I was able to meet professionals working for institutions in my area before and after sessions, at a brown bag talk, and during gourmet night. The people I interacted with were extremely welcoming and open to sharing their experiences and insights. As I continue to figure out the where and what of my career aspirations, it is constructive to learn about others' work and career paths.

In addition to the social aspect of the conference, all of the talks I attended were thought-provoking and invigorating. Reflecting on the sessions I was able to attend, a few stand out:

In their presentation, *Giving Back to the Community Through Computational Scholarship*, Geoff Froh, Vijay Singh, Mary Elings, and Marissa Friedman

provided a look into a few of the ways computational data science methods are being used in cultural heritage contexts. As someone interested in using data science methods and artificial intelligence tools in the context of archives, I found this talk very enlightening and exciting.

The *Artist Archives: From In Situ to Institution* panel of Mary Haberle, Virginia Allison-Reinhardt, Julie Yamashita, and Jennie Freeburg provided a helpful and interesting look into the world of artist archives. Each panelist's experiences and insights helped me better grasp the different forms archival work can take outside of the academic context.

Lastly, Lylliam Posadas's talk on the work of the Your Neighborhood Museum organization titled *Preservation for All: Accessible Cultural Heritage Care for Communities* was an inspirational look into an approach to preservation work that centers community care and mutual aid frameworks. I hope to involve myself in this kind of work as an archives professional.

Overall, I left the 2022 SCA AGM feeling connected to the network of archival professionals in my area and aware of current issues and projects happening in the field. Above all, the conference energized me about the goals and intentions I have for my work in archives. I look forward to attending SCA events and volunteering for the organization in the future.

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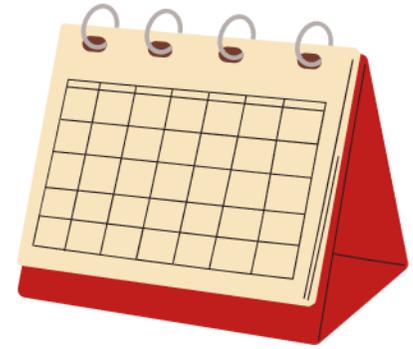
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CALENDAR



WORKSHOPS AND TRAINING:

Northeast Document Conservation Center (NEDCC)

Training program schedule posted through June 2023

Full descriptions and registration are available at <https://www.nedcc.org/pt>

EXHIBITIONS:

Something in Common

Open through November 6, 2022

Los Angeles Public Library, Central Library, Getty Gallery

“I’ll Have What She’s Having”: The Jewish Deli

Open through September 4, 2022

Skirball Cultural Center

For Race and Country: Buffalo Soldiers in California

Open through October 30, 2022

California African American Museum



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