

SOCIETY OF CALIFORNIA ARCHIVISTS NEWSLETTER

NUMBER 189

ISSN 1931-5473



WINTER 2024

The Dr. Frederick Swann Music Collection

The Archives of the Diocese of Orange is processing the collection of composer and world-renowned organist Dr. Frederick Swann. The collection consists of sheet music, correspondence, photographs, and personal items, including Dr. Swann's bronze baby shoes. Dr. Swann was a musical genius with a career that spanned over 60 years. Regarded as one of the most important organists of the 20th and 21st centuries, Dr. Swann began playing piano as a young child and, by the age of ten, had stepped in as the organist at his father's church.¹ He is best known for his work at the Crystal Cathedral, where he performed in the weekly Hour of Power televangelist show.² Dr. Swann officially retired in 2016 at the age of 85, though he continued performing until his death in 2022.³

In 2013, the Diocese of Orange purchased the Crystal Cathedral property, renaming it Christ Cathedral. The building required renovation, as did the massive Hazel Wright organ. After his retirement, Dr. Swann played a crucial role in the restoration of the organ, known for being the "fifth



Organist Dr. Frederick Swann seated at the Hazel Wright organ, inside the Crystal Cathedral.

largest pipe organ in the world, with more than 17,000 pipes."⁴ The restoration was a decade-long international undertaking. Dr. Swann's intimate knowledge of the instrument ensured a successful restoration.

Dr. Swann's collection was donated to the Cathedral in 2023, and processing it has been a challenging yet exciting project. Our staff of two has

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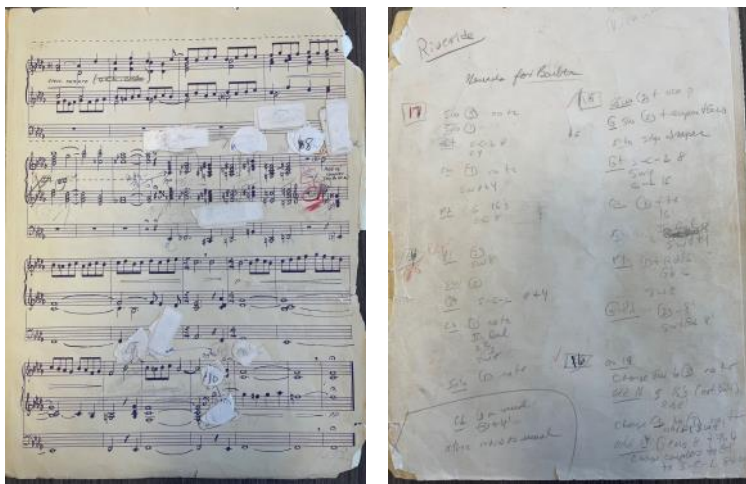
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A copy of *Adagio for Strings* by Samuel Barber, with notations and general pistons programming for the organ pipes, written in by Dr. Frederick Swann.

more than 22 linear feet to comb through, and we have made many difficult decisions, from deciding how best to adhere to original order to deciding how to describe materials we do not fully understand. These decisions have long-lasting impacts, so this process has been an exercise in balancing theory against real-world application.

We have made (for us) unusual choices regarding the collection, including the need for item-level description. Dr. Swann was known for adjusting music to fit his performance needs. His sheet music is full of notations, with other pages of music cut and stapled throughout. Dr. Swann has a large fan base, as does the Hazel Wright organ. There has been a demand for research, and soon the Cathedral will host a memorial concert for Dr. Swann. The archives department hopes to create a coinciding exhibit for the concert. We felt this event, coupled with the unique materials in the collection, warranted item-level description. Naturally this adds to the processing time, and with a looming deadline, this feels like a Herculean task. As for the concert, we do not yet have display materials and have only limited experience designing exhibits. Despite these

difficulties, this has been a great learning experience, and I have learned to trust my intuition in the decision-making process.

Item-level description is difficult, especially for sheet music. For example, if Dr. Swann annotated a musical piece with his own pedal notes, re-wrote the music, or taped the pages out of order, is this now a unique item? Should Dr. Swann be listed as the creator in addition to, or instead of, the composer? How then do we assess copyright permissions on this item? Furthermore, I can read sheet music but have no knowledge of organ stops, ranks or pedals, so how do I describe something I do not fully understand? I have found some tools to help. SAA's Archival Description of Notated Music (a supplement to DACS) has been very useful, and I am describing the collection using only the minimum required fields. I have relied heavily on YouTube seminars, hosted webinars and discussion boards, as well as finding aids from other musical collections. I constantly remind myself that I do not need to describe everything; I simply need to create a map for future research.

Despite the challenges, the Diocesan Archives Department is excited for the opportunity to showcase this collection and draw awareness to the importance of archives. The Organ & Choral Festival in Memory of Dr. Frederick Swann will be held Saturday, January 20, 2024, at 2:00 p.m., at Christ Cathedral in Garden Grove. For more information, please visit: <https://www.christcathedralmusic.org/concerts2324/fredfest>.

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¹ "Frederick Swann," *National Association of Music Merchants (NAMM)*, June 23, 2021, <https://www.namm.org/library/oral-history/frederick-swann>.

² "Frederick Swann," *NAMM*.

³ "Frederick Swann," *Wikipedia*, September 5, 2023, https://en.wikipedia.org/wiki/Frederick_Swann.

⁴ "Hazel Wright Organ," Christ Cathedral, accessed November 28, 2023. <https://www.christcathedralcalifornia.org/hazelwrightorgan/>.

PRESIDENT'S MESSAGE

Happy New Year to all of you!

Now is the time to look to the future and set intentions for the coming year and to reflect on the accomplishments of the past year. And SCA's committees, task forces, and officers accomplished a LOT in 2023.

One tremendous accomplishment was the work of the Annual General Meeting (AGM) Review Task Force – which involved researching different models for the AGM, consulting with other organizations, compiling and analyzing many years of data on previous AGMs, and producing recommendations for making future AGMs sustainable and inclusive. I thank the members of the Task Force for their diligent work and encourage you all to read the article by the chairs of the Task Force on [page 12](#).

The Board reviewed and discussed the Task Force's final report at our meeting in November and will be implementing some of their recommendations immediately, including alternating virtual and in-person meetings, looking at smaller hotel venues, and instituting a more robust and transparent budgeting process that enables current and future AGM planners to track expenses over time and adjust accordingly. We will be working with the Local Arrangements and Program Committee chairs to explore some of the Task Force's other recommendations about changing the configuration of future in-person AGMs, among other things.

Plans for SCA's next virtual AGM, scheduled for April 15-19, 2024, are in full swing! Details about the program, registration, and more will be coming to your inbox soon. I hope that many of you will join us for what promises to be a stimulating – and fun – meeting.

The Membership Committee has been hard at work on developing a mentorship program for SCA. They are incorporating feedback from the Board and from the Ethics and Inclusion Committee, and hope to start the program later this year. Stay tuned for details.

The above represents only a fraction of the hard work done by SCA members in service to our organization. I encourage you to recognize your colleagues' achievements by nominating someone (or yourself) for one of SCA's awards. The Awards Committee also presents scholarships that fund professional development, and now is the time to apply. There is more information on the [Awards & Scholarships](#) page, and the deadline for both nominations and applications is January 29, 2024.

Finally, I would like to note that SCA has changed its postal mailing address. Our new address is:

1050 W. Alameda Ave.

Mailbox #126

Burbank, CA 91506

We are still in the process of updating various forms and sites with the new address, so please be patient with us.

A big 2024 "Thank You" to all of the many volunteers who make SCA work! If you'd like to get more involved in SCA, take a look at the [Committee](#) page and get in touch with the chair of the group that interests you.

Onward!

Lisa Mix

SCA President

president@calarchivists.org



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 at jwa.editor@gmail.com. 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 sent via email to:

Newsletter Editors
newsletter@calarchivists.org

Copy deadlines: November 25, February 25, May 25, and August 25.

For more information on article submissions and advertisements, visit www.calarchivists.org/Publications/SCANewsletter.

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IN MEMORIAM

Tom Connors – An Appreciation

Tom Connors was a gifted and charismatic archivist. His untimely death at 74 this past September prompted this account. He introduced me to the archives profession in a funny, circuitous way.

Tom and I first met in the late 1980s when my wife, Shelly Parsons, and I rented the top floor of our big home near University of Southern California to Tom and a friend. We'd constructed a massive bookcase that lined the staircase for my books. Tom passed these every day and soon asked pointedly if I had read *all of them*.

I was a jazz booking agent and he was an archivist who loved jazz. He worked at the Los Angeles Department of Water and Power (LADWP) on an oral history project. I revealed that I had an undergraduate History degree, and Tom said he'd earned bachelor's and master's degrees from Brown University. He drawled the word "Brown," feigning a ruling-class pronunciation. Later, I learned that Tom had presented papers on labor and government archives here and in 11 other countries.

Tom was a polymath, and we'd shoot the breeze about labor, music, books, and international affairs. Responding to a casual remark that booking musicians was economically challenging, Tom



Keller (left) and Connors (right) relaxing at SAA, c. 1990s.

offered me a day job. My first archives experience was helping process a cache of LADWP's Chief Engineer William Mulholland's working papers. Paul Soifer, whose Bancroft Group was a public history consultancy under contract with LADWP, ran the project, where we labored from about 1988 or 1989 to 1992. Soifer recalled, "Tom initiated and was the principal interviewer of the Power System Oral History project."

On Fridays we frequented a local watering hole favored by Mark Taper Forum actors, "The Itchy

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Foot.” There we rehashed the day’s work imbibing in, to use Mulholland’s phrase, “a smile.”

In 1990, Tom facilitated my first SAA panel presentation in Seattle, concerning how archivists could best work with musicians on their oral histories. The panel included Los Angeles author and historian Steve Isoardi, as well as Ed Berger from Rutgers University. There, Tom introduced me to Dr. James B. Rhodes, former archivist of the United States. “Burt,” as he was known to his colleagues and friends, ran the archives program at Western Washington University (WWU) and encouraged me to apply.

Tom went abroad in 1991 on a program to train Pakistani archivists and records managers. When he returned, he settled in Washington, D.C., where he became the Archivist for the National Public Broadcasting Archives at the University of Maryland. He married Michelle Dolbec, an accomplished archivist, who worked with Hydro Quebec in Montreal and with the International Monetary Fund in D.C. In 2008, he was named George Washington University’s Labor Archivist for the International Brotherhood of Teamsters, a position he held until retiring in 2018.

Meanwhile, at WWU in 1997, I earned a United States History M.A. with an Archives and Records Management concentration. Dr. Rand Jimerson then served as WWU’s Archives Department Chair. He was president of SAA and a colleague of Tom’s, whom I connected with at SAA conferences.

Tom always liked to ask co-workers, “What’s going on at your shop?” This got people talking. Active on SAA’s governing council from 2000-2003, he also was in the SAA Fellows class of 2006. Besides his breadth of knowledge and communication skills, Tom’s special gift was a deep interest in and an unbridled enthusiasm for the archives profession. For decades, he shared this with all he met. He casually mentored many people in the United States and abroad.

Thanks to a prompt from Jimerson and a reference from Tom, I was hired in 2003 as the archivist for the Metropolitan Water District of Southern California’s Records Team. I then joined SCA, where I worked on the Hospitality and Government Affairs Committees, contributed to this newsletter, and organized presentations.

Tom and I stayed in touch, and he visited us when he was doing Teamster oral histories in California. In 2018, he and Michelle moved to Montreal. Over the years, we schemed to visit during the annual Montreal Jazz Festival.

I’ll always recall Tom’s kindness to all of us along the archives trail. In my experience, Tom stands tall in a profession where many help newcomers. His example led me to do the same for new archivists, co-workers, and researchers at “my shop.”

David Keller

Michelle Dolbec, Joel Wirl and Paul Soifer contributed background detail for this account.

COLLECTIONS SPOTLIGHT

Processing the Center for Research in Computing and the Arts Records at UC San Diego

The Center for Research in Computing and the Arts at University of California, San Diego (UCSD) was an experimental research unit focusing on digital music, performance art, and composition. It opened in 1972 as the Project for Music Experiment, changing its name to the Center for Research in Computing and the Arts (CRCA) in 1991. Its records were transferred to Special Collections and Archives in several accessions, including one in 2012 when CRCA closed. Unlike the other accessions, it remained unprocessed for 11 years due to its complexity and size.

In February 2023, it was time to tackle this accession. It contained produced works and event materials, including over 190 analog audiovisual recordings, and 188 unique disks with a variety of file types (including audiovisual materials, text, images, software, and websites), with a significant degree of inter-relation between these diverse formats.

Finally, the accession included an inventory, with each line representing all materials from a single work or project. Physically, every distinct work had

its own carefully labeled envelope containing all related materials, some of which would need to be removed for processing while remaining intellectually connected to the other items from their envelopes.

Although the scale was daunting, the paper and audiovisual materials proved easier to process. AV materials were rehoused in separate boxes from the paper materials, and processing for these formats was completed in May 2023. After appraisal and deduplication, there were 36 VHS, one VHS-C, 54 mini-DV, 34 DAT, one ADAT, 40 audiocassettes, 10 Hi8, two tape drives, one U-Matic, and one reel-to-reel left in the collection. Any related digital materials were also noted.

The born-digital materials were more challenging. The accession contained 188 disks (primarily optical discs), spread throughout the project envelopes. The inventory indicated the types and rough locations of most digital media carriers but was not always accurate, and some disks were not listed. Student workers used the inventory to find the disks, assigned them unique identifiers, and created a new inventory connecting the disk IDs to the projects in the original inventory. Any disks not



Example of the digital media found in the collection. Photo courtesy of Allura Hays.



LEFT: One of the boxes in the accession prior to processing, showing the individual envelopes. RIGHT: One of the unprocessed envelopes, carefully labeled by CRCA prior to transfer to SC&A. Photos courtesy of Allura Hays.

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found during this review were identified during processing.

Initial appraisal consisted of removing duplicates and published works unrelated to CRCA, with further appraisal after the disks were copied. Using the inventory and physical disk labels, we identified connections between the works, their creators, and CRCA. Disks were also appraised for scanning and photographing, allowing for artwork and ephemera to be available alongside the digital files. After appraisal, 116 disks remained.

These disks, which often contained obsolete or challenging file formats, required further decisions and format normalization. Most files could be ingested into our digital asset management system (DAMS) and served through our Virtual Reading Room in their original formats, or after simple conversion with readily available tools (e.g., text to PDF). One exception was audio files in the SD2 format, a Mac-exclusive format used in music production until the early 2000s. While the format is niche and obsolete, we found a converter, Sd2WAV, and created WAV files for access. In all cases, we kept both the converted and original files for preservation.

The software and websites within the collection presented further challenges. Our DAMS cannot render these formats, making preservation and access complicated. We ingested these disks into the DAMS as zip files for inclusion in our preservation environment, and provided onsite access to the files so our DAMS' limitations would not be an issue. The rest of the disks are available through our Virtual Reading Room. The last ingest was completed in October 2023.

After 11 years of waiting and nine months of work, the events, produced works, programs, and publications produced by CRCA and its affiliates are finally available to researchers, presenting a more complete picture of its work. While CRCA may be closed, its records illustrate the lasting impact it left on experimental art and the artists who frequented it.

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Ruth at Rest: Archiving the Ruth Bader Ginsburg Memorial Collection

The Susanne Kester Archives, the organizational archives for the Skirball Cultural Center, recently accessioned and processed a collection of ephemera from the *RBG Memorial Display*, installed on the front steps of the Skirball in September 2020.

A strong connection among the Skirball Cultural Center, the public, and the story of Ruth Bader Ginsburg (RBG) was established when the Skirball presented the exhibition *Notorious RBG: The Life and Times of Ruth Bader Ginsburg* in 2018. In the days following the news of Justice Ginsburg's death, many people expressed how the Skirball had become a home for the memories and impressions of this most remarkable jurist and Jewish American.

On September 25, 2020, while Justice Ginsburg lay in state at the United States Capitol, the Skirball displayed a memorial on our front steps created by Classroom of Compassion, a nonprofit organization dedicated to transforming the aftermath of public mass gun violence into a journey of healing, remembrance, and community support. On that day, visitors were invited to bear witness and contribute to the communal memorial display.

These objects contributed by the public included letters, note cards, photographs, handmade signs, messages on post-it notes, and memorial items.

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ABOVE: Members of the community stand in front of the memorial display honoring Supreme Court Justice Ruth Bader Ginsburg. Photograph by Timothy Norris. ©2020 Skirball Cultural Center. TOP RIGHT: Hand drawn and handwritten card addressed to Justice Ginsburg. BOTTOM RIGHT: Judge's collar made from a paper doily with crayon lettering and decorated with yellow ribbons. Courtesy of the Susanne Kester Archives.

The messages reflect the respect and affection the public held for Justice Ginsburg, and some relate how she directly influenced their lives. Collectively, the items reflect a deep community connection to RBG and the values she defended.

When the memorial was de-installed, a member of the museum staff created a detailed inventory of the items collected. She created an Excel spreadsheet containing digital photographs of each item, a description, and transcription of any relevant text. This spreadsheet provided the information we would use to describe the items in the archival collection. Curators selected pieces to add to the museum's permanent collection and saved the non-art pieces for the archives to assess.

Archives volunteer Kate Schlesinger processed the collection, first assessing the materials and removing any that were generic or not related to RBG. Next, she expanded the descriptive metadata by noting the format of each item and assigning a type of object (e.g., image, letter, note, sign).

Some of the digital photographs were converted into multi-page PDF files so the objects with noteworthy fronts and backs were visible from all angles in a single file. Kate also cropped some images to remove extraneous backgrounds.

Each digital file was assigned a unique file name and uploaded to the archives' digital asset management system (DAMS).

We matched the image filenames to the relevant information in the Excel spreadsheet, then exported the spreadsheet to a UTF-8 encoded text file, which we uploaded to the DAMS. The DAMS keyed on the filenames to attach metadata to the appropriate image.

When we checked the data for accuracy, some of the images were populated with the wrong metadata. We painstakingly reviewed the spreadsheet to determine which rows had shifted and fixed the misalignment. When we repeated the export-upload process, the metadata applied to the correct images.

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Because of the deeply personal nature of some of the contributions, we placed a 50-year access restriction to those items with information that could identify individuals and to photographs including people and for which the Skirball did not have waivers.

Once the records were established in the DAMS, Kate began the process of organizing and rehousing the physical items. Like items were grouped; for example, folders were created to hold note cards, signed letters, unsigned letters, photographs of the public, and photographs of RBG. Signed letters and notes were arranged alphabetically by name within the files. The memorial objects were wrapped in acid-free tissue paper and placed in an archival storage box for safekeeping. Oversized items were set aside and stored in a separate flat file drawer. Finally, the

location of the original objects was added to a field in the DAMS.

The RGB Memorial Collection is now processed, preserving items that represent the unique connection between the Skirball Cultural Center, Supreme Court Justice Ruth Bader Ginsburg, and the community. Access to the collection is limited to members of the Skirball staff.

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SCA BUSINESS

AGM Review Task Force Completes Their Work

In 2022, the SCA Board appointed a Task Force to examine “the future of SCA’s Annual General Meeting and [recommend] changes to the current model in order to ensure the long-term sustainability of the meeting.” After years of rising costs and a number of meetings that were barely in the black or, even more dire, in the red, requiring SCA to pay out of reserves, the Board recognized the need to revisit the existing Annual General Meeting (AGM) model so as not to put the financial stability of SCA at risk.

Composed of a number of former Local Arrangements Committee (LAC) Members and Chairs, many of whom have also served on the Board or as SCA President, the task force members were particularly well-versed in the complexities of producing the AGM, including the significant work asked of volunteers and the budgetary implications of everything from Wi-Fi to off-site receptions.

The Annual General Meeting, which dates back to 1972, has been a long-standing tradition of SCA and has evolved over the years into a relatively large annual conference hosting an average of over 250 archivists from around the state. Originally conceived as an annual business meeting (hence the name) where less than one hundred attendees gathered, often staying in dorms on college campuses, the AGM has become a multi-day affair hosted at ever-larger corporate properties and costing an average of over \$50,000 to put on (a number which has steadily increased; the 2023 AGM cost \$75,000). For years, SCA has worked to balance rising costs with a desire to make the AGM accessible to the broadest possible audience, keeping registration rates low and subsidizing many of the offerings such as the Opening Reception and Awards Luncheon. But as costs continue to rise this is no longer a sustainable path. Last year’s AGM cost an average of \$363/ person while the top registration rate was only \$275 (full registration for a non-member). (If you’ve ever

wondered why your guest had to pay \$50 for light *hors d’oeuvres* at the Opening Reception, it is a direct cost recovery for how much the hotel is charging SCA for those light *hors d’oeuvres*.)

Every time SCA holds an AGM, the organization enters into a contract with a hotel which requires us to guarantee payment of a certain figure (averaging in the tens of thousands) regardless of registration. In addition to guaranteeing to pay for things like food and beverage service (which are required) and AV and Wi-Fi (which is now expected by our attendees), we guarantee that a number of room nights will be sold as part of the contract, and SCA is liable for any shortfalls in those numbers. SCA needs to fully accept the implications of entering into such contracts and also ensure it has the reserves available to cover a catastrophic loss, such as we were poised to have in 2020 prior to the issuance of the shelter-in-place order.

In order to study the long-term trajectory of the AGM and make recommendations for its ongoing viability, the task force convened over the course of 2023. Our hopes were to identify a model that:

- Ensures that the membership is afforded opportunities to meet in person at least every other year;
- Allows SCA to potentially recover funds and build adequate reserves to cover unforeseen expenses;
- Provides a more manageable workload for both the LAC and the Program Committee;
- Creates a more durable model for the organization.

After a review of multiple models and reaching out to other organizations of similar size, the task force consulted with the current LAC to refine our

(Continued on page 13)

recommendations. The task force then submitted the final report to the Board on October 19, 2023 with the following recommendations, among others:

- Alternate virtual and in-person: Given the reduced costs associated with a virtual-only conference the Task Force recommends that SCA alternate between a virtual and in-person conference. A hybrid approach, though desirable, is prohibitively expensive at this time.
- Create more robust record-keeping processes, which would allow for more precise budgeting estimates and enable long term tracking of costs over time.
- Increase SCA's operating reserve to ensure our solvency should we lose money on a future AGM.
- Revise Site Selection criteria and hotel RFPs to reflect lower numbers of attendees. This may mean that SCA looks at smaller hotels, and considers possible cost-saving measures such as cutting the conference down to two days rather than three, meeting on weekdays instead of including a weekend day; and moving workshops entirely online.

We recognize that a number of these recommendations will result in a very different AGM

but we also recognize that the current model is unsustainable and was built over a period of largesse. We ask the membership to recognize the significant costs associated with producing an AGM and to understand that all aspects of the AGM, from the online registration software to access to electrical outlets in the conference hotel, incur costs that must somehow be mitigated.

We believe firmly that with the modifications we've proposed, SCA can continue to offer an AGM that supports the larger profession by providing a meaningful opportunity for archivists to meet, engage and learn from one another for years to come.

AGM Review Task Force Committee Members:

Tanya Hollis, Co-chair (former President, former Site Selection Committee Chair, former LAC Chair);

Ellen Jarosz (Outgoing LAC Chair, former President, former Site Selection Committee Chair);

Leilani Marshall, Board Liaison year 1 (during term as Immediate Past-President);

Teresa Mora, Co-chair (former President, former Site Selection Committee Chair, former LAC Chair); and

Alex Post, Board Liaison year 2 (Outgoing LAC Co-Chair, SCA Treasurer)

*Tanya Hollis and Teresa Mora
AGM Task Force Review Co-chairs*

Awards Nominations and Scholarship Opportunities

The SCA Awards Committee is making plans to celebrate deserving colleagues and archival programs at the Virtual SCA Annual General Meeting (AGM) in April 2024. We have several long-standing awards for which we seek nominations, and we are also excited to continue to promote SCA's two new "Advancing Equity" scholarship opportunities for California archivists and graduate students of color.

The nomination and application period is open until **Monday, January 29, 2024**, so please consider honoring a colleague with a nomination for the [Career Achievement Award](#) or recognizing service to SCA

over a twelve-year period with a [Sustained Service Award](#). The [Archives Appreciation Award](#), sponsored by Hollinger Metal Edge, Inc., recognizes an agency, organization, or institution that has provided extraordinary support for archival programs of all sorts. We are also very open to considering "special awards" and would be happy to hear your ideas informally or as formal nominations. Please contact Awards Committee Chair Lisa Crane (lisa.crane@claremont.edu) any time.

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SCA also has scholarships available. For graduate students in archival studies, the [James V. Mink Scholarship](#) (January 29, 2024 deadline) enables archival studies students or recent graduates to attend the SCA Annual General Meeting and the [Advancing Equity: Graduate Education Scholarship](#) (January 29, 2024 deadline) supports a student of color in their pursuit of graduate archival education.

For working archivists, continuing education funding is available through three funding opportunities. These awards are available for any educational event throughout the year, as long as budgeted funds last. The standard application deadline is three weeks (21 days) prior to the educational event. The [Walter P. Gray III Scholarship](#) funds members' attendance at SCA Workshops and related training opportunities in California. The [Lynn A. Bonfield Scholarship](#) funds SCA members' participation in non-SCA

sponsored continuing education. The new [Advancing Equity: Continuing Education Funding](#) supports either individual archivists of color pursuing professional development or community organizations hosting archival training for communities of color.

For more information, including nomination and application forms, please visit the "Awards" section of the SCA website at www.calarchivists.org, or contact Awards Committee Chair Lisa Crane (lisa.crane@claremont.edu).



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LABOR NOTES

New Union Resources

You have probably noticed the exciting uptick in labor union activities this year within the [automotive](#), hotel and hospitality, health care, and entertainment industries as “[Hot Labor Summer](#)” spilled into the Fall. The rise in organizing, strikes, and other labor actions dovetails with the highest level of [support for unions](#) among Americans in recent decades.

The Department of the Treasury’s recent report, “[Labor Unions and the Middle Class](#),” details the positive effects labor unions have on the overall United States economy. As summarized in a [press release](#), the report’s key findings (from which we’ve quoted directly and have condensed) are:

- **Unions raise the wages of their members by 10 to 15 percent. Unions also improve fringe benefits and workplace procedures such as retirement plans, workplace grievance policies, and predictable scheduling.**
- **Unionization also has spillover effects that extend well beyond union workers.**
- **Unions help create a fairer economy by benefiting all demographic groups.**
- **In addition to supporting the middle class, unions contribute to economic growth and resilience.**

The [Economic Policy Institute](#) (EPI), a Washington, D.C.-based think tank, recently [hosted a discussion](#)

about the report, featuring officials from the Departments of Treasury and Labor, as well as EPI senior staff.

The United States Department of Labor’s [Worker Organizing Resource and Knowledge \(WORK\) Center](#) promotes itself as “a one-stop shop for information and resources on unions and collective bargaining for workers, employers, unions, government agencies, students and anyone interested in unions and collective bargaining” and has published a [Know Your Rights Toolkit](#).

The Labor, Advocacy, and Public Policy Committee looks forward to providing more labor-related resources for SCA members in 2024!

Ready or not

Cultural Heritage Disaster Preparedness Project

Performing on-site emergency preparedness assessments funded by the State of California.

Learn more at nedcc.org/CAready.



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CALENDAR

EVENTS:

[Building Solidarity for Tribal and Community-led Cultural Heritage Preservation](#)

Presented by Your Neighborhood Museum

January 23, 10:00 a.m.–11:00 a.m. PST - Virtual

[\\$10 registration fee](#)

[Blood Baby presented by USC Visions and Voices](#)

January 25-31, 2024 - In-person

ONE Archives at the USC Libraries

SCA Annual General Meeting (AGM)

April 15-19, 2024 - Virtual

More information to come!

[Best Practices Exchange \(Un\)Conference](#)

June 10-12, 2024 - In-person

Sacramento State University Library

WORKSHOPS AND TRAINING:

[NEDCC Webinars and Workshops \(click for full schedule\)](#)

Fundamentals of Photograph Preservation Course - Facilitated Course

January 22 through March 4 (6 sessions)

11:00 a.m.–12:30 p.m. PST

See website for pricing

Preservation 101 Course - Facilitated Course

February 29 through May 9 (10 sessions)

11:00 a.m.–1:00 p.m. PST (PDT for sessions after March 9)

See website for pricing

FREE: Writing Grants for Audio Preservation and Reformatting - Live Online Webinar

April 30, 9:30–10:30 a.m. PDT

[Register for course](#)

FREE: No Budget Preservation Course - Live Online Webinar

May 7, 9:30–10:30 a.m. PDT

[Register for course](#)

Writing A Disaster Plan - Facilitated Course

June 6 and June 13 (2 sessions)

11:00 a.m.–1:00 p.m. PDT

See website for pricing

