

SOCIETY OF CALIFORNIA ARCHIVISTS NEWSLETTER

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California Agricultural Resources Archive (CARA) Preserves History of Cooperative Extension

University of California Cooperative Extension (UCCE) was established as part of a national effort to translate research conducted at land-grant universities for the public. In 1908, a federal Commission on Country Life had identified a need for rural communities to access education related to their lives and work. For more than a century across the state, UCCE has operated offices where farm advisors have worked in partnership with local citizens and community groups to improve agricultural practices and quality of life.

In 2014, the statewide University of California Division of Agriculture and Natural Resources approached University of California, Merced about a partnership to archive, preserve, digitize, and provide access to UCCE historical records.



4-H initiation from *The 4-H Trail*, 1963.

Collection: University of California Division of Agriculture and Natural Resources, UCCE Records. Owning Institution: University of California, Merced, UCCE Archive.

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Temporary silo demonstration, Chase Dairy, Oxnard, CA, undated.
Collection: Ventura County, UCCE Records.
Owning Institution: UC Merced, UCCE Archive.

Hundreds of linear feet of materials were uncovered related to crop research, agricultural production, technology, land use, socioeconomic development, 4-H and youth development, nutrition, and home economics.

The archive offers insight into informational flows about agriculture and rural issues disseminated across California communities. Newsletters, crop information, reports on applied research (demonstration) projects, and how-to guides are found throughout the collections, as well as a wide range of audiovisual materials. Outreach and communication strategies are evident via radio spots, educational films, public relations photographs, and press releases.

SUPPORT AND WORK

In 2017, University of California, Merced Library was awarded a National Historical Publications and Records Commission (NHPRC) Major Initiatives Grant to support the project's expansion. We digitized records from fifteen UCCE county offices

and collaborated with the San Joaquin County Historical Society and San Diego State University Library to digitize their collections of UCCE materials. One priority was to digitize the annual reports created by county and state offices, which document changes locally and regionally over time. Another preservation and digitization priority was the audiovisual objects abundant in many of the collections, which included nitrate and acetate negatives, photographic prints and slides, reel-to-reel audio tapes, 16 mm film reels, and U-matic and VHS tapes. Notably, film reels from the statewide office were found with various levels of deterioration, including severe vinegar syndrome. A pilot project to digitize five films allowed us to secure a Project Ceres

grant and institutional support to digitize the remaining films in the collection. An American Rescue Plan grant from the National Endowment for the Humanities (NEH) extended our work through the COVID pandemic.

COLLABORATION WITH 4-H

4-H is a youth development program within Cooperative Extension that focuses on hands-on learning and fostering positive relationships alongside adult volunteers. Our partnership with UCCE did not end with the processing of their archival materials. In 2021 we partnered with Merced County 4-H to deliver a virtual learning opportunity for high school students. University of California, Merced librarians led sessions on primary and secondary source research and citation management, and our GIS center provided workshops on ARCGIS and StoryMapping software. The process encouraged youth participants to think about what topics in their

(Continued on page 3)



Elizabeth M. Wills, home demonstration agent, 1923. Collection: University of California Agricultural Cooperative Extension, San Joaquin County.
Owning Institution: UC Merced, UCCE Archive.

community might have historical relevance and how also to place digitized archival materials alongside their own observations and analysis.

In 2022, we offered a four-day summer camp on campus called *History Detectives*. 4-H participants practiced fundamental techniques for conducting historical research, including how to use archives, digitize and preserve materials, examine and analyze documents and photographs, and talk to informants. They conducted an oral history interview with two retired UCCE farm advisors and explored ways to make their findings accessible online. The participants (grades 8-12) also toured the University of California, Merced campus and learned about areas of study in both STEM and the humanities.

EXHIBIT

In Fall 2022, we opened a photography exhibit in our library. *A Century of Impact in California's Counties: Highlights from the University of California Cooperative Archive* showcases the scope of work

conducted by UCCE advisors and home demonstration agents over the past 100 years. The images illustrate rural issues such as the development of irrigation, infrastructure, and fire protection; new techniques and technologies in agricultural production; and the role of home demonstration agents who taught rural women and children about nutrition, food preservation techniques, and home economic skills like sewing and dressmaking. Some images also underscore major socioeconomic issues present in rural California like labor and immigration, irrevocably linked to farming and agriculture.

USING CARA

The records of county Cooperative Extension offices offer firsthand perspectives on the development of rural communities that are increasingly facing the challenges of drought, wildfires, climate change, urbanization, and population growth. Our physical and digital collections continue to grow and are accessible through the Online Archive of California and Calisphere.

For more about the project, visit cara.ucmerced.edu or email library@ucmerced.edu.

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PRESIDENT'S MESSAGE

Happy New Year SCA Members!

You may find that the start of the year sparks new ideas to share or resolutions to act. Do you have inspired thoughts about the possible structure and focus of future annual general meetings (AGMs)? Contact the AGM Review Task Force. Interested in developing fair labor principles for archivists? Check out the work of the Labor, Advocacy and Public Policy Committee. Want to exercise your writing chops? Be on the lookout for updated SCA blog guidelines from the Communications and Outreach Committee. If you ponder diversity and representation in the archives, get abreast with the mission and work of the Ethics and Inclusion Committee. Contacts and descriptions for these and other SCA committees, task forces, and related groups are posted on SCA's [Committees](#) page.

This year is also dedicated to strategizing and re-envisioning the format of the Western Archives Institute. I am sad to announce that the 2023 WAI has been canceled, as it was in 2022. However, at the same time, I am *eager* to announce that members of the SCA Board and California State Archives are committed to meeting monthly to realize a 2024 WAI program that is sustainable, addresses current demands in the field, and takes advantage of accessible technology while keeping the original WAI goal of providing an integrative and “intensive introduction to the management, use and preservation of historical records” intact.

SCA members can also look forward to a full schedule of webinars and workshops put together by the Education Committee, especially the continuation of the successful “Hacking the Academic Interview” series. You also have until January 30 to submit your nominations and scholarship applications to the Awards Committee. See the slate of awards for students, mid-career folks, and long-time professionals alike on the [Awards & Scholarship](#) page. And, of course, there is the [2023 AGM](#) happening in our state's capital from April 6-8.

In conjunction with the AGM theme of *History by the People*, the Development Committee's latest efforts focus on adding to the SCA Speakers Fund. These donations will be used to assist those involved with community archives projects who are unable to receive financial support to travel and present at our upcoming conference. The intent of this fundraiser is to encourage involvement of underrepresented voices critical to community archive and memory projects. There is still time to donate online at www.calarchivists.org/Giving to SCA.

As you can see, there is much in store for SCA. So, here's to a productive 2023!

Liza Posas
SCA President



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

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

Collection Documenting Russian River Area History Now Accessible

What do environmental activism, resorts, and art all have in common? They are just a few of the many topics to be discovered while exploring the John Schubert Russian River Collection at the Sonoma State University Library in Rohnert Park.

John Schubert was born in San Francisco in 1938 and, as a child, spent his summers at the Russian River. In the 1950s, as a permanent resident of Guernwood Park, Schubert began researching and documenting the history of the communities located along the redwood-studded Russian River from Forestville to Jenner. He quickly gained a reputation as a collector whose personal archive was filled with items purchased from eBay and estate and garage sales, or rescued from debris boxes, the county dump, and elsewhere.

Schubert worked as a Sonoma County deputy sheriff, primarily as a bailiff in the courts, for 39 years and was a former U.S. Marine. He received a B.A. degree in anthropology from Sonoma State College (now known as Sonoma State University [SSU]) in 1973 and authored five local history books. He was a founding member of the [Russian River Historical Society](#) and longtime editor of its newsletter, *Yesterday & Yesteryear*. Up until his death in June 2022, Schubert was the "go-to person" for any question about Russian River history.

Donated in 2021, the John Schubert Russian River Collection contains several rare books, such as Bell & Heymans's *Sonoma County and Russian River Illustrated* (1888) and *The Russian River Gay Business Directory* (1993/1994). The collection

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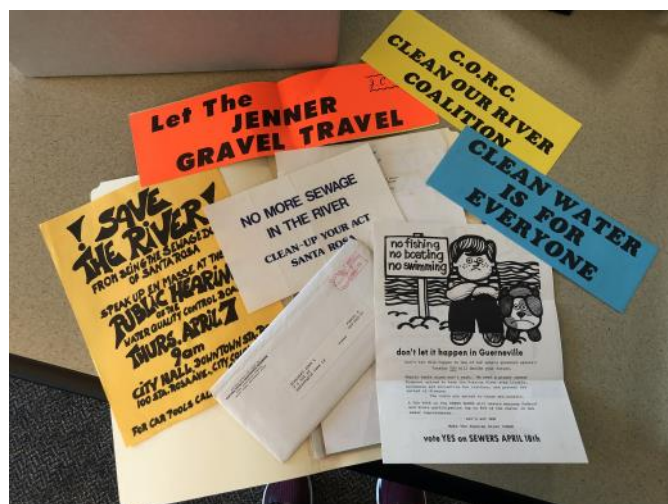
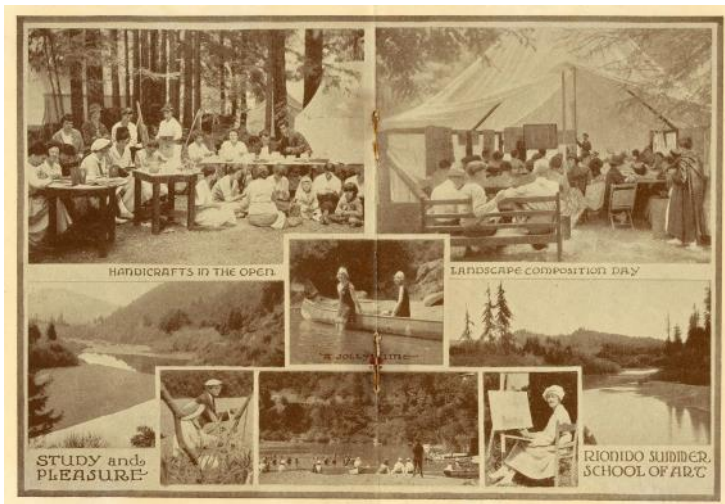
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Round-trip excursion tickets good for thirty days, to Cazadero, sold at 25 per cent. reduction from single tariff rates.
Friday to Monday round-trip tickets from San Francisco, sold on Friday, Saturday or Sunday good to return the following Monday, \$3.00.

Advertisement for the Elim Grove Hotel and Cottages, circa 1896.

also consists of hundreds of photographs, including numerous cabinet cards produced by notable Northern California photographers; maps; postcards; scrapbooks; business records; matchbooks; family histories; and other materials that capture the diverse history of Sonoma County's Russian River area.

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LEFT: Page from a small booklet published in 1918 advertising the Rio Nido Summer School of Art. The famous California landscape painter Lorenzo P. Latimer and talented artists and brothers Pedro and John Lemos taught classes at the summer school. RIGHT: Items from John Schubert's research files related to the Clean Our River Coalition, which was established in 1978. One of the issues this group fought against was the release of sewage into the Russian River by the City of Santa Rosa.

The collection is brimming with items associated with resorts, social and civic organizations, and events, including the Pageant of Fire Mountain, Stumptown Daze parades, the Russian River Rodeo, Music in the Redwoods, and more. The subjects of mining and logging operations are well documented, as are transportation, floods, wildfires, education, and agriculture.

Schubert's research files cover various topics ranging from a Guerneville tobacco "plantation" and cigar manufacturing plant to silent movies filmed along the Russian River.

This one-of-a-kind collection complements existing SSU holdings and provides students studying a wide variety of subjects with a rich information

resource. Schubert's wish was that others benefit from his years of research and collecting. He was pleased that his life's work found a home at his alma mater just months before his passing.

The finding aid and inventory for this 88-box collection are available through the [SSU Library's website](#) and the [Online Archive of California](#). All are welcome to view the collection by [appointment](#).

[Katherine J. Rinehart](#) is a consulting historian working part-time at the Sonoma State University Library, assisting with Special Collections and University Archives projects.

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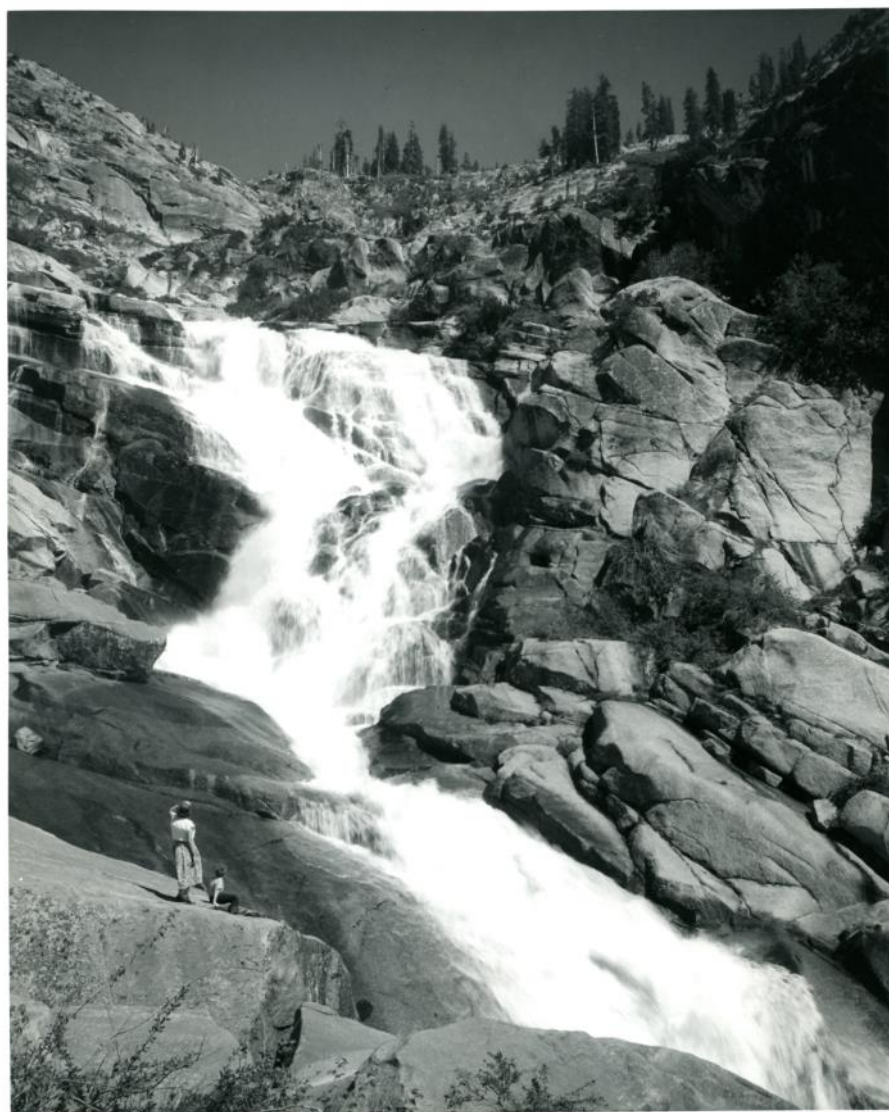
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Backstage
LIBRARY WORKS

The Hubert A. Lowman Photographic Archive



Tokopah Falls, Sequoia National Park, California. Hubert A. Lowman Photographic Archive, Special Collections, The Claremont Colleges Library, Claremont, California.

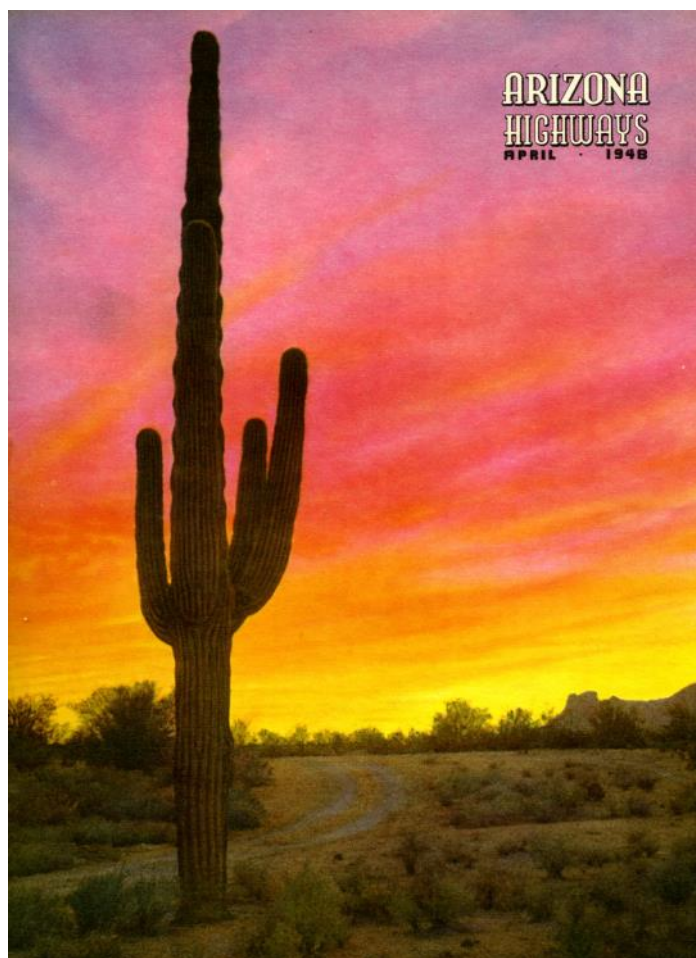
The Claremont Colleges Library Special Collections and Archives announces the acquisition of the Hubert A. Lowman Photographic Archive as part of its Western Americana holdings. Consisting of over 21,000 photographs and more than 11 linear feet of papers, books, magazines, business archives, and other materials, the Archive represents the body of work of photographer and publisher Hubert A. Lowman and the records of the Lowman Publishing Company.

Spanning almost 70 years, from 1939 to 2006, the Archive provides a unique insight into the business and subject matters of a commercial photographer. The bulk of the Archive focuses on the American West, primarily California and Arizona, and supports research into the historical depiction of their locations. Researchers interested in photography, environmental analysis, and history of the American West will find materials of

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value in this collection. The Archive includes the extensive output of a commercial photographer including postcards, magazines, calendars, and educational study prints. Elements of photographic art such as line, shape, form, texture, color, size, and depth can be traced throughout the collection.

Hubert A. Lowman was born on April 15, 1913, and raised in Kansas City, Missouri. As a young adult, Lowman developed an interest in photography, inspired in large part by childhood friend Ray Atkeson, who had moved to Oregon and become a scenic photographer of the Pacific Northwest. Throughout the 1930s, Lowman dedicated much time to photography and spent his annual two-week vacation taking pictures in various locations throughout the Western United States. After the attack on Pearl Harbor, Lowman and his wife Martha moved to South Gate, California, where he found defense work in the shipyards in nearby Wilmington.



Following the war, Lowman embarked on a career as a freelance scenic photographer and had early success selling his photographs to periodicals such as *Arizona Highways* and *Desert Magazine*. As he established himself in the profession, Lowman steadily developed a base of customers and began accepting contracts of customer-directed photo assignments. Over the years, his clients included Union Oil Company, Disneyland, Knott's Berry Farm, and numerous national park concessionaires including those at Grand Canyon, Yellowstone, Sequoia and Kings Canyon, and Yosemite National Parks. While his clients would often use his photographs for promotional postcards, Lowman also consistently sold photographs to companies like American Airlines for advertisements and travel posters.

The 21 historic Spanish missions in California were another early subject of Lowman's photographs. In the late 1940s, Lowman entered a business partnership with the California Mission Trails Association to help encourage tourism to the missions. Over the years, Lowman was the photographer of more than 2,000 postcards and published a half-dozen books about the missions, all featuring his photography. In the late 1950s, Lowman partnered with the curriculum department of the Los Angeles City Schools to create full-color study prints for classroom use, which focused on a wide range of subjects such as the history of Los Angeles, Colonial Williamsburg, wildlife conservation, and the Alaskan frontier. By the end of the decade, Lowman had transitioned from being solely a photographer to a businessperson who published his own photographic works.

For most of his career, Lowman operated his business under the name "Hubert A. Lowman, Photographer-Publisher," with wife Martha joining

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First Hubert A. Lowman *Arizona Highways* color front cover, April 1948. Hubert A. Lowman Photographic Archive, Special Collections, The Claremont Colleges Library, Claremont, California.

him as a partner in the 1970s. Following her death in 1992, Lowman's eldest son Edward joined the business, helping conceive the "Lowman Publishing Company" name which endures today. Edward passed away in 2004, and younger son Robert and his wife Kathleen operated the business until Hubert's death in December 2006 at the age of 93. Ownership of the Lowman Publishing Company has

been passed to Robert Lowman and it continues as a successful company today.

In 2018, Robert Lowman gifted the Hubert A. Lowman Photographic Archive to Special Collections at The Claremont Colleges Library. This collection is currently being processed with a finding aid to be made available to the Online Archive of California in early 2023. In the meantime, the

Archive is open for research. For more information or updates, please contact:

(909) 607-3977

specialcollections@claremont.edu

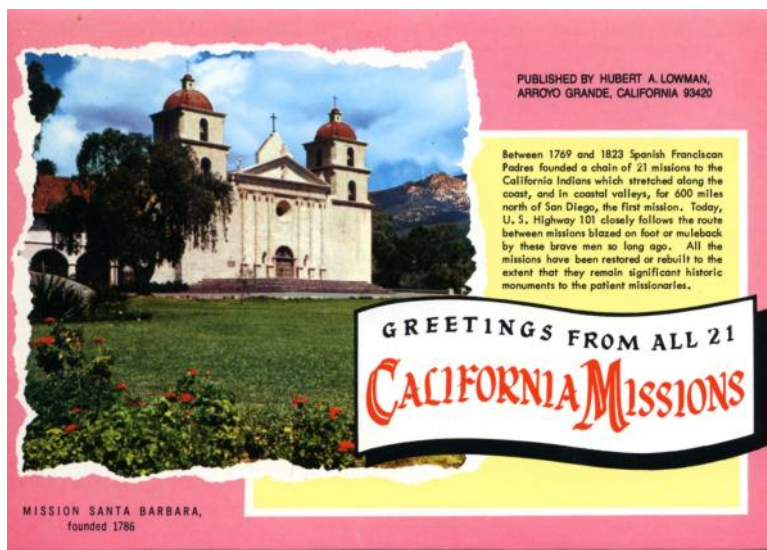
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Cover of *California Missions* accordion fold postcard pack. Hubert A. Lowman Photographic Archive, Special Collections, The Claremont Colleges Library, Claremont, California.



CSU Japanese American Digitization Project Completed

After completing 10 grants, the California State University Japanese American Digitization Project (CSUJAD) has cataloged over 50,000 digital objects from 150 collections at nearly 30 California archives. The project's intent has been to digitize records on the history of Japanese Americans and World War II incarceration. In September 2022, the California State University Dominguez Hills' (CSUDH) Gerth Archives and Special Collections completed work on the final grant, this one awarded by the National Parks Service. The project database can be found at www.csujad.com. Though the grants are completed, the CSUJAD project will continue.

(Continued on page 11)

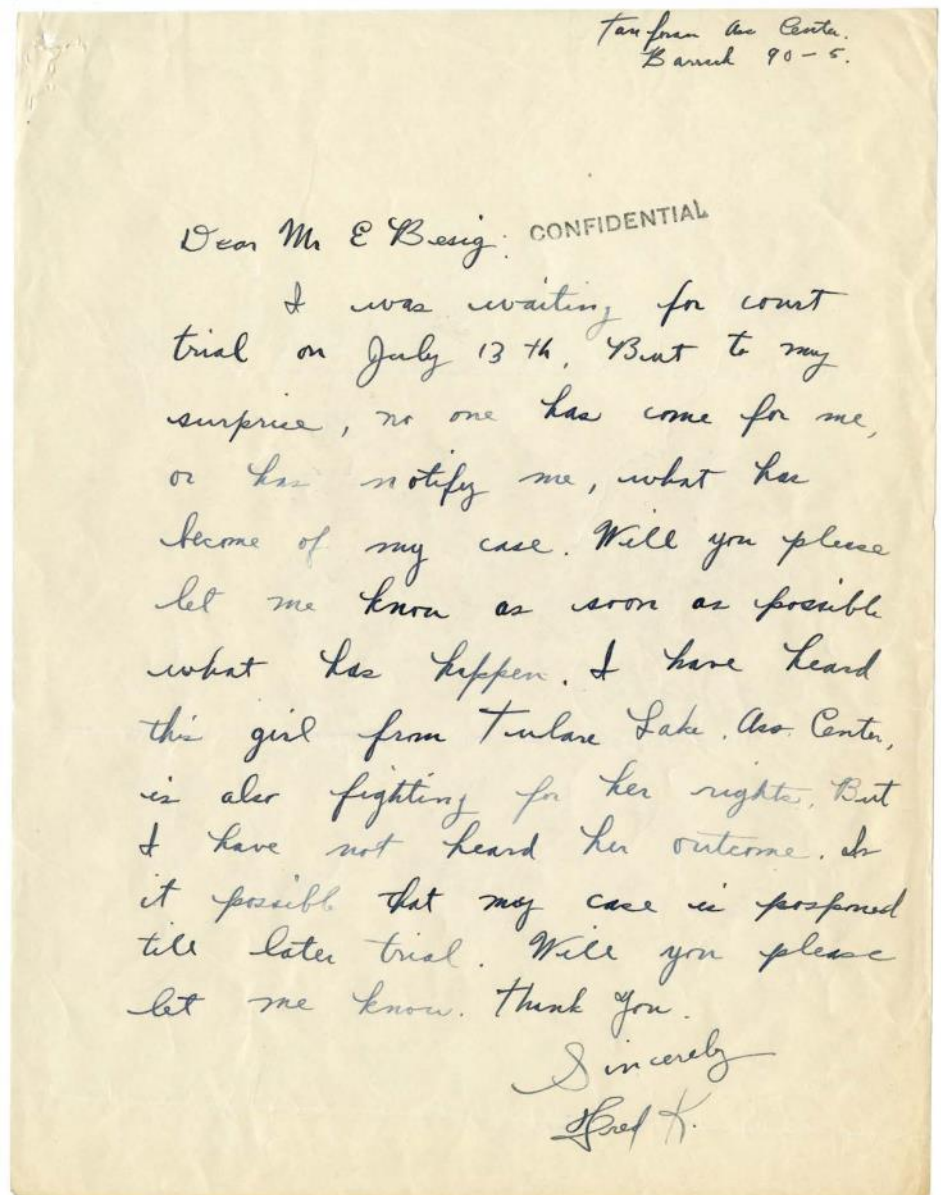


Soldiers and prisoners at Tule Lake during a "disturbance," ca. 1943. CSU Dominguez Hills.

Archivists at various California State University (CSU) Archives began to collaborate in 2012 on a project to digitize materials relating to Japanese American history. Two years later representatives from CSUDH, CSU Northridge, Sacramento State, CSU Fullerton, San Jose State, CSU Fresno, and Cal Poly San Luis Obispo, met at Dominguez Hills to kick off a National Endowment for the Humanities (NEH) planning grant with a symposium to determine the goals for a CSU-wide project. The planning grant led to a full NEH Implementation grant, two National Parks Service grants, a NHPRC grant, two Haynes Foundation grants and three California State Library California Civil Liberties Public Education Program grants.

While the project began as a collaboration between CSU archives (a total of 17 CSU archives participated), CSUJAD grew to include the California Historical Society (CHS), Claremont University Libraries, UC Santa Barbara, the Historical Society of Long Beach, the Go For Broke Education Center, the Japanese American National Museum, the Eastern California Museum and other archives. As director of the CSUDH Gerth Archives, principal investigator and project grants writer, I found collaborating with so many archives to be a wonderful testament to the strengths of the CSU archives.

"The resulting benefits from the CSUJAD work cannot be overstated," Julie Thomas, Archivist at Sacramento State, said. "The effect of CSUJAD has been an exponential increase in the discoverability of primary sources at Sacramento State. The grants



Fred Korematsu to Ernest Besig, Director, American Civil Liberties Union of Northern California, July 8, 1942. California Historical Society.

greatly expanded the availability of our primary sources."

At CSUDH alone, the grant activities led to the acquisition of over 100 additional physical and digital archival collections on various topics related to Japanese American lives and organizations. "The Project has given the Japanese American community an opportunity to consider the long-term preservation and accessibility of their family records," said Yoko Okunishi, CSUDH Digital

(Continued on page 12)



CSUJAD website homepage.

Archivist. “Many individuals and community groups have visited the Gerth Archives and we have been able to address their concerns and collaboratively expand the project.” Close to [100 archivists and friends of the project](#) helped with the various grants.

“Being a contributor on this important project enabled the California Historical Society to digitize eight collections with 1,300 items,” said Frances Kaplan of CSH. “CHS was able to make accessible digitized letters written between Fred Korematsu and the ACLU which led to challenging the constitutionality of Japanese American incarceration.”

Although there are challenges to getting so many different cataloging partners on the same page, [resources](#) were developed to guide participants through technical questions, vocabulary, and other best practices. CSUJAD created opportunities to engage the Japanese American community and others through a variety of educational outreach activities. Students participated in an artist-run workshop using CSUJAD archival materials as inspiration for art works and an exhibition resulting in a [zine](#). [Teaching guides](#) and [online exhibits](#) have addressed the resilience of Japanese Americans in

the Tule Lake Segregation Center, civil liberties as addressed in court cases, and similarities between the World War II incarceration and [red scare tactics](#) in California. NEH published a lesson plan by consultant Maureen Burns for CSUJAD on their [Edsitement](#) website. The project also published a chapter entitled “The Importance of Collecting, Accessing, and Contextualizing Japanese American Historical Materials: A California State University Collaborative” in the book *Archives and Special Collections as Sites of Contestation* published by Library Juice Press in 2020. As a result of all these efforts, the Gerth Archives was awarded the Hamer Kegan Award for archival advocacy by the Society of American Archivists in 2021.

It has been a great honor to work with folks who want to preserve their family records and share the historical artifacts related to their time in World War II incarceration camps, which was one of the greatest civil liberty failures in United States history.

Greg Williams

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Creating Access to a Community Archive: A Digitization Project

In the 1970s, refugees from Southeast Asia began arriving in the United States, with a large concentration of refugees settling in California. Conflicts from the Vietnam War, the Laotian Civil War (also referred to as the Secret War of Laos by both Hmong and Mien veterans as well as the American Central Intelligence Agency), and the Khmer Rouge in Cambodia forced many rural communities to flee their home nations, leaving much of their lifestyles and cultures behind. Upon their arrival in the United States, refugees found no available assistance; little information existed for helping displaced persons adjust to their new surroundings. This need for information became the foundation for the Southeast Asian Community Resource Center (SEACRC), which was developed by the Refugee Educators Network, Inc. (REN), a subcommittee of the Sacramento Area Refugee Forum. The main goal of SEACRC was to provide educational support for Southeast Asian refugee children, as well as to supply educators with accurate information about the people and cultures of Southeast Asia. Over a 20-year period (1986-2006) the SEACRC was able to collect and provide a rich resource of materials relating to the Southeast Asian community in Sacramento and beyond, including books, magazines, maps, video, posters, photographs, slides, catalogs, handbooks, manuals, and a wide variety of artifacts. This collection was gifted to the University Library at California State University, Sacramento, in 2006.

In 2021, grant funding was provided by the Gladys Krieble Delmas Foundation to digitize over 200 artifacts from the SEACRC collection, including dolls, textiles and clothing, paintings and artwork, musical instruments, baskets, and more. As part of the grant funding, the library was able to hire a subject expert to assist with the identification and description of the digitized artifacts. This sparked an interesting conversation around culturally aware



Quan Họ Folk Singer, Bắc Ninh, Vietnam.

cataloging and how best to implement this emerging cataloging practice into the digitization project. Traditional descriptive practice for cultural heritage materials dictates that, “[f]or English-language information systems and users, use English-language data values whenever possible.”¹ However, this traditional mode of cataloging serves to perpetuate the description of non-Western cultures in a Western framework. As part of the library’s ongoing commitment to initiatives that support diversity, equity, inclusion, and accessibility in our library collections, a conscious decision was made to deviate from this traditional model to employ a descriptive practice that demonstrated respect and care for the people and communities documented in this collection. To be inclusive and demonstrate cultural awareness,

(Continued on page 15)



Hmong Paj Ntaub Cross Stitch #5.

we adhered to a multilingual approach to describing these digitized objects, including providing subject access in native and translated terms. Implementing these descriptive practices ensured that the non-English language collection was described using the words and language that members of the communities represented in the materials would employ to describe themselves and their cultural heritage.

One of the ongoing areas that we would like to enhance regards the presentation of non-Western names. Authority control best practices employ a traditional Western model of structuring preferred names, specifically in the “Last Name, First Name” order. While there is reference to establishing preferred names for some Southeast Asian countries in RDA Appendix F.0, the order still

conforms to this Western format.² However, most non-Western names are not structured with clear forenames or surnames, and in many cases have familial or cultural titles that are included as parts of names. To complicate things further, names of artists and craftspeople present in this digitized collection were recorded inconsistently, making it difficult to identify a preferred name. This is an area where we can do better, and we hope to develop guidelines that will help us to describe similar collections in the future.

The conflicts in Southeast Asia in the 1970s spurred a massive migration of refugees from Southeast Asia to California. As a result, it is important to support this marginalized community and make their cultural materials discoverable and accessible for them and surrounding communities. This project was an effort to include the community in celebrating their cultures and lifestyles, and we hope that our inclusive and culturally aware descriptive cataloging approach will both support the scholarship of all our researchers and help to contextualize materials in a non-Western framework.

Details of this project and access to the collection are available at: <https://library.csus.edu/seacrcc>.

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¹ Baca, Murtha et. al., *Cataloging cultural objects: a guide to describing cultural works and their images* (Chicago: American Library Association, 2006), 3, <https://vraweb.org/resources/cataloging-cultural-objects/>.

² Joint Steering Committee for Development of RDA et al., “Additional Instructions on Names of Persons.” In *RDA: Resource Description & Access* (Chicago: American Library Association, 2015), Appendix F.0.

NEWS AND ANNOUNCEMENTS

New Staff at Berkeley's Environmental Design Archives

The Environmental Design Archives (EDA) is pleased to announce the appointments of Betsy Frederick-Rothwell as the new Curator (Head Archivist) and Julia Larson as the new Digital and Collections Archivist.

Betsy comes to the EDA from the Texas Historical Commission. Prior to her joining the Commission she received her PhD in Architectural History and an MS degree in Historic Preservation from the University of Texas, Austin. While in Texas, Betsy worked at the Center for Sustainable Development and taught there following receipt of her PhD. Betsy received her Master's in Architecture from University of California, Berkeley, joining the staff of the EDA while still a student and continuing as a Project Archivist through two grants and a publication before joining the United States General Services Administration as a Preservation Specialist and Design/Construction Project Manager.



Betsy Frederick-Rothwell.

Pleased to be returning to Berkeley's College of Environmental Design, Betsy is interested in integrating EAD materials into digital humanities and into existing and new communities. She feels that her "familiarity with EDA operations, diverse networks within multiple disciplines, and

commitment to progressive archival practice position [her] to develop the EDA collections, network and programs beyond its firm establishment."

Before joining the EDA staff, Julia spent five years as the Reference Archivist at the Architecture and Design Collection at University of California, Santa Barbara both managing the collections and answering reference requests. Julia holds a BA in Philosophy from DePaul University, Chicago and an MLIS from San Jose State University with concentrations in archives management and data curation. Glad to be back in the Bay area, Julia will be managing EDA's paper and born-digital collections. Her responsibilities include processing, preserving, and promoting use of the collections, as well as reference and accessioning.



Julia Larson.

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Cultivating Change: Advancing Equity Graduate Education Scholarship

I was honored to be the inaugural recipient of the Advancing Equity Graduate Education Scholarship. Historically the archival field has not been diverse and often excluded people of color. As a South Asian woman and early career archivist, I feel passionate about creating change and helping pave the way for other people of color, especially women, to progress in the archival field and in academia.

I hold a BA in History from California Polytechnic State University, Pomona, and currently am a Public History Master's student at Sacramento State University, in my final year as I complete my thesis. I was attracted to Public History for its interdisciplinary nature. As a student I took classes in Historical Memory, Cultural Resource Management, Historic Preservation, Oral History, Archival Management, and Museum Studies. The study of these different topics helped me develop a well-rounded perspective on archives, different from the typical MLIS career pathway.

As required by the graduate program, I interned at several local cultural heritage institutions in the Greater Sacramento region. As the 2019 intern at the Sutter County Museum, I developed a strong skill set in collections management, especially in handling artifacts, and learned how to interact with the public. During the spring 2019 semester I took an archives class taught by Julie Thomas, Archivist, Sacramento State Special Collections and Archives. I credit Julie and her class for piquing my interest in archives and inspiring me to intern at the California State Archives. As the Graduate Intern from 2019 to 2021, I was trained by experienced archivists in the foundational practices and procedures of archival work, such as records management, accessioning, processing, digitization, and reference. The experience was incredibly significant and helped me determine that I wanted to pursue a career in archives. At the end of 2021, I began a new full-time position with the University of California, Davis Library, Archives and Special Collections,

specializing in public services, including providing reference in the reading room and fulfilling photoduplication requests.

The Advancing Equity Graduate Education Scholarship not only helped further my graduate education, but also enabled me to attend the SCA Annual General Meeting held this past May in Palm Springs. This was an incredibly rewarding experience and I felt lucky to attend as a graduate student and UCD Library staff member with many of my colleagues. Reflecting on the conference, several events and panels stand out.

First, the BIPOC Mixer organized by the Ethics and Inclusion Committee was a wonderful social event that displayed SCA's dedication to creating a safe and welcoming space for all. I was able to meet other professionals and share my

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experiences. It helped foster a sense of community among people of color in the archival field. We had conversations about the challenges we face and how to persevere through them, and discussed how the historical field is in a state of transition towards a more inclusive and diverse workforce. I felt inspired from conversing with my peers and the experience reaffirmed that I belong on this career path.

Other highlights from the AGM were Audra Eagle Yun's Plenary Address, in which she emphasized the power of archivists in shaping archival work. This began the weekend on a profound and sincere note. A panel that stood out was *Challenges and Solutions to Indigenous Representation and Silences in the Memory Institutions of Santa Clara University: Part Two* presented by Erin Louthen, Kelci Baughman McDowell and Lauren Baines from Santa Clara University, a continuation of a presentation from last year's AGM. This presentation greatly resonated with me because it connected with many issues that I feel passionately

about changing in the archival field as a person of color. The presenters described how Santa Clara University's Archives and Special Collections and the University's de Saisset Museum are collaborating with community stakeholders to address the silence and erasure of Indigenous peoples of the Bay Area. They focused on new partnerships, working groups, and a speaker series to help cultivate a culture of change.

Overall, I am grateful to the SCA for demonstrating their support for inclusivity and diversity in archives by creating the Advancing Equity Graduate Education Scholarship. I thank the SCA Awards Committee for allowing me the honor of being the inaugural recipient.

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EXCLUSIVES

Voces del Teatro Oral History Archive of Latinx Theatre

The Voces del Teatro Oral History Archive is the first attempt to chronicle the history of Latinx theatre in modern Los Angeles. This oral history collection begins in the 1960s with the rise of the Chicano Civil Rights Movement and continues into the present. Currently, there are 40 hour-long interviews with the key theatre-makers – actors, playwrights, directors, designers, choreographers, and artistic directors – who pioneered this genre. Given that there are now over 20 Latinx theatre companies, numerous individual artists, and independent productions, it is surprising that this genre has thus far been largely ignored by “mainstream” theatre. It is unconscionable that this genre lacks the proper scholarship merited by such a long and varied trajectory.

Los Angeles is home to the largest number of Latinx theatre companies in the United States. Perhaps this is a result of our artists being excluded from television and film opportunities. Theatre has always been a labor of love, but for the Latinx community it is a cultural response to being erased from the stage and screen. Throughout the last 50 years, over 20 Latinx theatre companies have produced a variety of plays in Spanish and English, comprising several genres: Spanish Golden Age classics, Chicano theatre classics, contemporary drama and comedies, children’s theatre, street theatre, and political theatre. Our elder theatre practitioners established companies that exist to this day. As a

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Clockwise from Top Left: Luis Alfaro, Playwright; Alejandra Flores, Actor and Artistic Director; José Cruz González, Playwright; and, Carla Valentine, Actor and Producer. Photo credit (all images): José Carrillo.

community of artists, we had long felt the need to document our performing arts history, not as a series of isolated reviews, but as a significant theatre movement.

“Voces” had always been a dream, but it became a reality due to the pandemic, the resulting closure of many of our theaters, and the loss of several of our respected elders in the theatre community. In response, we produced these first-hand video and audio interviews as a testament to the passion, dedication, and creativity of our Latinx artists and performers.

Selecting our first two groups of interviewees proved a challenge. In Phase One, the pandemic made us prioritize the elder theatre makers (mostly actors and artistic directors), who were at risk due to COVID-19 and their ages. We also wanted to include the artistic directors of the more established theatre companies, as well those whose companies had closed. In Phase Two, we expanded our selection to include directors, designers, playwrights, and choreographers. We began with the companies and artists who established themselves in the late 1960s, and tried to continue forward chronologically. Phase Two goes up to the early 2000s. Our goal is to produce 100 interviews covering Latinx theatre up to the present day.

Although our work is produced in Los Angeles, it reflects the range of Latin American cultures in the city – Central and South American, Caribbean, Chicano and Indigenous. These theatres have served both as an artistic home and a community space where we can express, share, and learn about our culture and history. They also represent a public square where we make our voices heard and activate for change.

Theatre is a dynamic, real-time exchange between artist and audience. By using the oral history

format, we were able to recreate that intimate connection. These interviews allow us an unprecedented opportunity to witness the artist’s journey in their own words. Each of the interviewees gives us a first-hand account of what it was like to be a Latinx artist in their time, overcoming prejudice in the entertainment industry in order to realize their artistic dream. The interviews also reflect the tenacity and ingenuity of our people to create theatre in spite of economic and social disadvantage.

We are fortunate to be sponsored by the Latinx Theatre Alliance / Los Angeles (LTA/LA). Currently, the interviews are available, free of charge, on the LTA/LA website.

Our immediate goal is to partner with a larger institution that has the resources to safely store and widely share this archive. We also hope that the interviews will become part of college and university curricula in both the theatre and history departments. While this is presently an oral history archive, we hope to expand into collecting Latinx theatre ephemera to ensure that the physical evidence of these theatre productions is preserved.

We invite everyone to explore the archive and experience theatre through a different cultural lens. We hope that you will be as excited as we are about these unique and trail-blazing theatre makers.

Please visit the Voces del Teatro Oral History Archive at <https://www.lta-la.org/oral-history-archive>.

Thank you for letting our “Voces” be heard.

Liane Schirmer and Minerva Garcia
Voces del Teatro Oral History Archive
latinoalliancenow@gmail.com

A New Exhibit at Stanford Medicine

“Sam McDonald: A Stanford Pioneer” is a new exhibit that was unveiled at Stanford University’s Lane Medical Library in August 2022. The exhibit was created by Dr. Drew Bourn, Lane Library’s Historical Curator, with a layout designed by Lane’s Access Services Specialist Katie Stinson. The exhibit profiles one of the earliest Black figures to play a significant role in the history of Stanford Medicine.

Sam McDonald (1884-1957) was born in Louisiana but came to California as a child with his family. He left school by the seventh grade to help with the family’s farm work. When his family relocated again to Washington State, McDonald returned to California and settled in the San Francisco Bay Area. He was soon working as a Teamster at Stanford University and joined the Teamsters Union. It wasn’t long before he also took on many other jobs on the campus and in the nearby town of Mayfield. Taking correspondence courses and hiring Stanford students as tutors, McDonald also pursued an extensive and self-directed education for many years. Dealing in local real estate and working as a private detective in San Francisco, he soon had enough money to begin making substantial purchases of land near the Stanford campus.

When Stanford’s School of Medicine established a convalescent home for children in Palo Alto in the early 20th century, McDonald dedicated a significant amount of his free time to supporting “the con home” and the young patients there – including entertaining them with his stories and music, establishing a victory garden during World War II, and hosting massive barbecues for volunteers who did maintenance work on the grounds. When McDonald passed away in 1957, he left two thirds of his estate to Stanford and a third to the convalescent home.

McDonald was chosen for an exhibit to highlight an early Black figure in Stanford Medicine’s history. Because Stanford Medicine administrators did not



Sam McDonald (1884-1957).
Courtesy the Stanford University Archives.

begin admitting Black students or hiring Black faculty until the second half of the 20th century, looking for an earlier Black figure meant looking instead to the School’s staff.

The exhibit includes images from the Stanford University Archives, San Mateo County Parks, the Whittier Museum, the California State Library, and the California State Railroad Museum. The physical exhibit will remain up until August 2023. An online version of the exhibit will remain on the Stanford Medical History Center’s website indefinitely and can be found here: <https://laneguides.stanford.edu/sam-mcdonald/home>.

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Seventeenth Annual LA as Subject Archives Bazaar 2022 Review

The LA as Subject association collectively preserves, archives, and shares the history and culture of the Los Angeles region through its members' unique collections. One of the association's signature events is the Los Angeles Archives Bazaar, an annual event during which the community is invited to engage with members/exhibitors, workshops, and panel discussions that are centered on uncovering the rich history of Los Angeles.

LA as Subject held its 17th Annual Los Angeles Archives Bazaar at the Doheny Memorial Library, University of Southern California, on October 22, 2022. For the past two years, the bazaar was held through a virtual/hybrid platform. This year's bazaar, however, was an in-person affair. More than 70 LA as Subject members participated as exhibitors to share their collections and services with the local community. The bazaar featured five public programming events which included:

- **The Legacy of Helen Brown's Filipino American Library** presented by Alyssa Adraneda, co-curator of the *Preserving Filipino Los Angeles: Helen Brown's Library for the People*; Florante Ibanez, Historian and Filmmaker; and Alex Monta, Advisor for the USC Troy Philippines Student Organization. The panel discussion centered on educator and librarian Helen Summers Brown, who in 1985 founded the Filipino American Library which became a research center for activism, education, and community engagement.
- **Thomas Mann's Los Angeles** presented by Michaela Ullmann, USC's Exile Studies Librarian; Benno Herz, Program Director of the Thomas Mann House; and Friedel Schmoranzer, Head of Fellowship Programs at Villa Aurora Los Angeles. The discussion centered on the Nobel prize-winning author Thomas Mann, who was forced to flee Germany in the 1930s and who sought refuge with a community of exiled intellectuals in Los Angeles, "Weimar on the Pacific."
- **Lost LA Curriculum Project** presented by Amparo-Chavez Gonzalez, Lead Facilitator and Coach; Danny Diaz, The UCLA History Geography Project Director; Cindy Mata, The UCLA History Geography Project Associate Director; Maia Ruiz, Teacher; Marissa Matich, Teacher; Frank Salcedo-Fierro, Teacher; and Miguel Sandoval De La Torre, Teacher. The presenters shared their experiences with developing K-12 lesson plans that focused on LA-based archival materials to develop historical thinking skills and empower students. The lesson plans were inspired by the *Lost LA* television series by PBS.
- **Reclaiming Hood Stories: Building a Youth Compton Community Archive** presented by Abigail Lopez-Byrd, Color Compton Director, and Noel Lopez, undergraduate student at San Luis Obispo. Their presentation focused on the Color Compton Archives fellowship program, which centered Black and Brown stories and narratives that have not been included in traditional educational spaces. The discussion also covered how Color Compton is reclaiming community narratives and archives, and engaging with the local community of Compton.
- **Introduction to Common Book Structures, Proper Handling, and Housing** presented by the Los Angeles Preservation Network (LAPNet) members Hilary Swett, Archivist at the Writers Guild Foundation, and Cynthia Kapteyn, Conservator at the Huntington Library. The workshop provided an overview of book structures, and the damage books typically endure over time. Participants learned basic

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preservation techniques and were provided with examples of protective book enclosures that can be used at home.

In addition to these public programming events, the bazaar featured Basement Tapes Day and Home Movie Day, both of which provided the opportunity to play home recordings on analog formats such as open-reel tapes, cassettes, and micro-cassettes. Through the Basement Tapes, participants can play back their home movies and receive a digitized copy provided by the UCLA's Media Archival Studies Program. Home Movie Day, on the other hand, showcased analog recording submissions from the public and LA as Subject members for a public viewing.

The bazaar closed the day with a reception to honor the Avery Clayton Spirit Award recipient, Phyllis Hansen, for her active commitment as an LA as Subject member.

The 2022 Los Angeles Archives Bazaar was a success, and we hope to welcome the community next year to share the rich history and culture of Los Angeles.

Azalea Camacho

Archives Bazaar Committee Lead/Archivist and Special Collections Librarian

LA As Subject and Special Collections & Archives, California State University, Los Angeles

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SCA BUSINESS

Awards Nominations and Scholarship Opportunities

The SCA Awards Committee is making plans to celebrate deserving colleagues and archival programs at the April 2023 AGM in Sacramento. 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 30, 2023, 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.

SCA also has scholarships available. For graduate students in archival studies, the [James V. Mink Scholarship](#) (January 30, 2023 deadline) enables archival studies students or recent graduates to attend the SCA Annual General Meeting and the [Advancing Equity: Graduate Education Scholarship](#) (January 30, 2023 deadline) supports a student of color in their pursuit of graduate archival education.

For working archivists, continuing education funding is available through three different 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

(Continued on page 24)

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).

LABOR NOTES

SCA Labor, Advocacy, and Public Policy Committee's Labor Notes: Contingent Labor Resources to be Aware of

SCA's Labor Issues Task Force survey found that "archivists consider the biggest challenges to fair and ethical archival labor to be the prevalence of temporary and term employment (83%)"; according to the task force's [final report](#) of July 2021, nearly 78% of respondents "had held project, contract, or temporary positions in the past" with the average number of 2.7 positions held. The detrimental practice of contingent labor persists in the archival profession and continues to be widely discussed; a number of resources are now available for those seeking to learn more about this prevailing issue.

The [Best Practices for Archival Term Positions](#) (2022) manual, created by the Term Labor Best Practices Working Group, provides guidance for "administrators, hiring managers, and supervisors" for implementing temporary positions. While its authors acknowledge "that term positions can be an inevitable aspect of carrying out cultural heritage work," they ultimately stress that "temporary labor is detrimental to employees."

The New England Archivists (NEA) released a [Statement on Contingent Employment](#) in 2018 and followed it up with a [detailed 2022 report](#) from their Contingent Employment Study Task Force, which provides findings and recommendations and calls for "individuals and organizations to support our contingently employed colleagues and advocate for widespread change."

The [Collective Responsibility](#) project's white paper [Seeking Equity for Contingent Labor in Libraries, Archives, and Museums](#) was published following its 2019 survey and forum, and its forum participants created [A Handbook for Designing and Evaluating Grant-Funded Positions](#) with members of the Digital Library Federation's (DLF) Working Group on Labor, published in 2020.

The DLF's Working Group on Labor, along with participants from the Collective Responsibility forum, also created [Guidelines for Developing and Supporting Grant-Funded Positions in Digital Libraries, Archives, and Museums](#) (2020), which

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provides “a set of guidelines for granting agencies, grant writers, and grant reviewers supporting the ethical creation of contingent positions in digital library work.”

In addition, the Collective Responsibility steering committee and the Archival Workers Emergency Fund organizing committee published [Talking About Contingency at Work](#) in 2020 as part of Collective Responsibility's [Labor Advocacy Toolkit](#).

For an overview of the above DLF/Collective Responsibility efforts, see [Responses & Retrospectives: Toward Collective Change, A Response to Precarious Labor Practices and a Roadmap to Creating Ethical Grant-Funded Positions](#) in the Society of American Archivists' (SAA) Committee on Public Awareness (COPA) ArchivesAWARE! blog (2020).

The [UCLA Temporary Librarians Open Letter](#) details contingent labor practices at UCLA Library

Special Collections and outlines their harmful effects on workers and institutions more generally (2018).

For some broader context on the issue of contingent labor, labor historian Louis Hyman's book [Temp: The Real Story of What Happened to Your Salary, Benefits, and Job Security](#) (2018) traces the history of temporary work in the United States from the early 20th century to the present gig economy.

Any questions or resources to add to this list? Please contact the Labor, Advocacy, and Public Policy Committee at:

advocacypublicpolicy@calarchivists.org

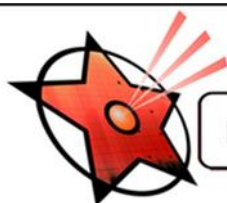
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CALENDAR

DEADLINES:

SCA Awards Nominations and Scholarship Opportunities

January 30, 2023

[See full list of awards and scholarships here](#)

WORKSHOPS AND TRAINING:

SCA Webinar - Role of Archival Partnerships in Documenting Past and Present

January 26, 11:00 am-12:00 pm Pacific

[Information and registration available on SCA website](#)

NEDCC Webinar - Community-Driven Archives: Empowering Historically Marginalized Communities

March 21, 2:00-3:30 pm Eastern

[Register for this free webinar by March 19th](#)

Training program schedule posted through June 2023: <https://www.nedcc.org/pt>

EXHIBITIONS:

[It Really is a River: Documenting an Iconic Urban Waterway](#)

Open through January 22, 2023

Los Angeles Public Library, Central Library, History and Genealogy Department

[Viva La Lucha: Art and Work of the Royal Chicano Air Force](#)

Open through March 31, 2023 (in-person)

California State Library

[Regeneration: Black Cinema 1898-1971](#)

Open through April 9, 2023

The Academy Museum of Motion Pictures

[California is in the Heart](#)

Open through April 9, 2023

California Museum

[Sam McDonald: A Stanford Pioneer](#)

Open through August 2023 (in-person)

Available online indefinitely

Medical History Center, Lane Medical Library, Stanford University

SAVE THE DATE!

SCA Annual General Meeting (AGM)

April 6-8, 2023

Sheraton Grand Hotel, Sacramento

Society of California Archivists
c/o California State Archives
1020 "O" Street
Sacramento, CA 95814