

SOCIETY OF CALIFORNIA ARCHIVISTS NEWSLETTER

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Over 6000 New Photographs Online from Ruth-Marion Baruch and Pirkle Jones

The UC Santa Cruz Library is happy to announce the publication of over 6000 images from the Ruth-Marion Baruch and Pirkle Jones Photography collection. Negatives in the collection were digitized by the vendor Pixel Acuity on the UCSC campus in McHenry Library near the end of June. The California Digital Library provided funding and administrative support for bringing Pixel Acuity to campus. They digitized over 6360 original negatives in less than three days. The images have now been loaded into the UC Santa Cruz Library's Digital Collections site, augmenting the collection of Haight Ashbury photographs that were added last spring. We are thrilled to be able to work with Pixel Acuity, who've also worked with the Smithsonian, the National Archives, and the Andy Warhol archives among many other institutions.

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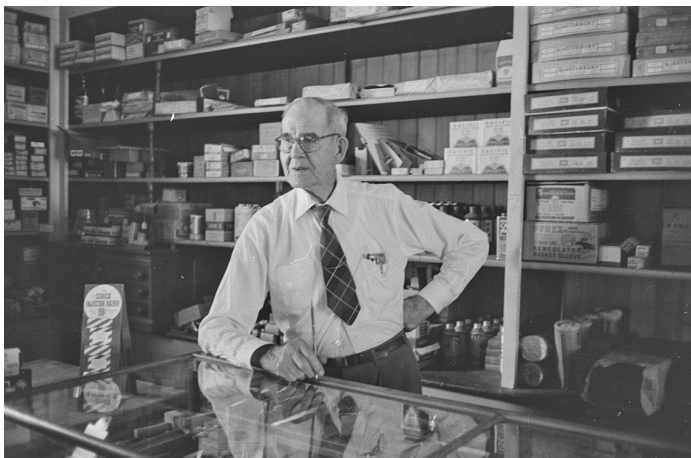
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SCA Business

The collection itself is divided into several series, documenting life in the Bay Area in the 1940s through the 1960s. One of the most notable series in the collection is a photographic essay taken of the Black Panther Party from July through October 1968. Ruth-Marion Baruch met Kathleen Cleaver, Eldridge Cleaver's wife and the Panthers' communications secretary through their work with the Peace and Freedom Party, which led to Cleaver's invitation to Baruch and Jones to document the Panthers and several of their events. Prints were exhibited at San Francisco's de Young Museum amid controversy for the photographers' sympathetic view of the Panthers. The photographs were published in book form as *The Vanguard: A Photographic Essay on the Black Panthers*.

"Death of a Valley 1956" was a collaborative project between Pirkle Jones and photographer Dorothea Lange that chronicled the destruction of the town of Monticello and Berryessa Valley in Napa County the year before the Monticello Dam flooded the valley. Jones and Lange photographed the community's final year. Jones described the project as "one of the most meaningful photographic experiences of my professional life."

Pirkle Jones and Ruth-Marion Baruch were interested in the cityscapes, landscapes, the people of the Bay Area and environmental politics. Some of the smaller series include "Walnut Grove: Portrait of a Town", which documents of a small, diverse community displaced by the freeway on the Sacramento River Delta. It was exhibited at the San Francisco Museum of Modern Art in 1964.



Top: McKenzie senior inside his store, Monticello, Berryessa Valley

"Illusion for Sale" is comprised of images of shoppers in Union Square, San Francisco, who are unaware of being photographed as they peruse, sample, and search for personal identity through consumerism. This work was exhibited in 1996 at the San Francisco Museum of Modern Art.

A large team of library staff worked to bring the collection online. Archivist Mary deVries arranged and processed the collection. She also analyzed and enhanced the descriptive legacy inventories for the collection of negatives and prints. Metadata librarian Rachel Jaffe remediated the metadata, adding linked data terms that reconcile to authorities such as Geonames, the Getty Art and Architecture Thesaurus, and Library of Congress Subject Headings. The collection will also be accessible in Calisphere and the Digital Public Library of America. Library Digital Initiatives staff consulted with the digitization vendor to assure the image files met national standards while others worked on the back end of the Samvera-based digital asset management system to get the new Digital Collections site up and ready to ingest and display such a large collection. Archivists and librarians from Special Collections and Archives, the Digital Initiatives department, and Metadata Services checked over each image and item to make sure the records ingested properly into the system.



Right: Saleswoman Bending to Put Pin in Hat and Woman Says Stop!

The Calisphere and the Library Digital Collections site display the photographers' title of each image. Many of the images are "untitled" because they were never printed or exhibited. In those cases, the library has listed descriptive information from the donor's inventory in the Subseries Title field to give some context about the subject of the photographs. Certain descriptions of the documentary images include racialized language such as identification by race, ethnicity, or physical appearance. They reflect the social attitudes of the 1950's and 1960's, when the photographs were taken.

The team is still working on fixing minor issues in the metadata and loading a few problematic images.

We're also working to make the collection and thumbnails available in the library's new Primo discovery system. In addition to the Ruth-Marion Baruch and Pirkle Jones images, Pixel Acuity also digitized a collection of Dorothea Lange negatives, which should be published later this fall. Stay tuned for an announcement about that!

See the photographs online at the UC Santa Cruz Library's Digital Collections site
(<http://library.ucsc.edu/baruch-jones>)

See the finding aids at the Online Archive of California Pirkle Jones Photographs
(<https://oac.cdlib.org/findaid/ark:/13030/c8b85cfn/>)

Ruth-Marion Baruch Photographs
(<https://oac.cdlib.org/findaid/ark:/13030/c8g1643g/>)

Susan Chesley Perry,
Head of Digital Initiatives
UC Santa Cruz Library
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PRESIDENT'S MESSAGE


It's been a busy summer for SCA. We held our first Board meeting in July, discussing a number of issues of import to the Society. Among the topics we discussed is how SCA could best serve its membership with augmented programming in light of the fact that many California archivists will not be able to attend SAA 2019 in Texas. After much thoughtful discussion, the Board decided to look into the possibility of extending the 2019 AGM by a day in order to allow for an even fuller program than usual. After polling the membership, the Board determined that there is indeed interest in extending the program and I am thrilled to announce that SCA 2019 will be held over the course of four days, from April 24 to April 27. Thank you to our wonderful Local Arrangements and Program Committees for being willing to take on the additional duties necessary to bring an extended AGM to fruition. Both are already hard at work identifying ways to enhance attendees' experiences and the Program Committee is eager to receive session proposals, knowing that they will be able to accept even more of our members' amazing submissions!

In addition to the expanded AGM, I'm happy to report that our Northern California members have been taking advantage of SCA's Member-Initiated Events (MIE) program. In the past months, SCA has helped to sponsor a tour of the Stanford Media Preservation Lab as well as a Bay Area Archivists meetup. Let's see if we can get some submissions from Southern California now! Curious about what makes a good MIE? Read Nathan Coy's article about the Stanford Media Preservation Lab event later in the issue.

The Task Force on Professional Ethics and Inclusion continues its important work and is currently incorporating comments from the membership into the proposed Code of Conduct. The revised proposal will be introduced to the Board at its October meeting, at which point we hope to begin moving forward with its adoption and implementation.

In closing, just a reminder that we are now in the midst of Archives Month 2018. The annual #AskAnArchivist Day on Twitter will kick things off on October 3 and the California Archives Month poster should be arriving in your mailboxes shortly. This year's poster theme is "Building on History's Foundations" and the committee had some tough choices in selecting images for inclusion. As always, please be sure to share any Archives month events that your institution is planning with our Communications & Outreach Committee (admin@calarchivists.org), so that they can help you promote it through the SCA website calendar and social media accounts.

Teresa Mora
SCA President



Journal of Western Archives

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

Journal Contents

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

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

Contributing to the Journal

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

JWA

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

The Society of California Archivists, Inc.

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

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

The SCA Newsletter is published quarterly in January, April, July, and October. All submissions, advertisements for e newsletter should be directed to the Editors of the Newsletter:

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

Copy Deadlines: September 1, December 1, March 1, & June 1

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

Newsletter editors and layout designers: Steve Kutay, Nicole Shibata and Patricia Delara.

COLLECTIONS SPOTLIGHT

Cal Poly Pomona Wine Collections Now Accessible through NHPRC Grant

In 1998, Cal Poly Pomona Special Collections and Archives began an effort to collect materials documenting wineries and the wine industry in Southern California. The wine collection is one of our four collecting areas, along with University Archives, the W.K. Kellogg Arabian Horse Library, and the Pomona Valley Historical Collection.

The Southern California region has been home to many historic wineries. They include the Italian Vineyard Company, which was located in the small community of Guasti (named after the Italian Vineyard Company's founder Secondo Guasti) and once boasted "the world's largest vineyard".

As part of a National Historical Publications and Records Commission (NHPRC) grant, Cal Poly Pomona Special Collections and Archives has been working to arrange and describe its wine-related collections and make them available to researchers. One of the collections that was recently uploaded to the Online Archive of California is the Thomas Pinney Papers. Pinney taught English at Pomona College for more than three decades and is a wine historian. He wrote a two-volume set: *A History of Wine in America*. Pinney has also written books focusing on wine in Los Angeles and on Santa Cruz Island.

The Thomas Pinney Papers

(<https://oac.cdlib.org/findaid/ark:/13030/c82r3z2b/>) contain many articles, pamphlets and brochures, wine labels, newsletters, postcards and other materials relating to wine in California, the United States, and other countries. Pinney arranged many of his materials geographically, with documents separated by country, state and, in California, by county. He also kept specific files on wineries and on various wine-related topics, including viticulture, wine making, and Prohibition.



Documents from the Thomas Pinney Papers include a label from the former Brookside winery in Guasti and a postcard from Thomas Vineyards in "Cucamonga, California."

The newsletters in the collection are from many wineries around the state, with some of the newsletters dating to the late 1940s.

Another wine collection that is being processed as part of this grant is the Robert Lawrence Balzer Papers. Balzer was a longtime wine writer for the Los Angeles Times and other publications. His papers contain materials related to his writing; correspondence with various figures in the wine industry; and documents, correspondence, and memorabilia related to his work on "A Taste of America", a wine and food event that was part of the presidential inauguration activities in 1981 and 1985.

A collection of oral history interviews on local wine production is also part of the grant project, along with materials focusing on the Galleano and the Joseph Filippi wineries: two family-owned wineries that have a long history in Southern California. It is hoped that as these materials are better arranged and described they will help contribute to the scholarship of the history of the wine industry in this region.

Rob Strauss

Project Archivist

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Oral Histories Now Available from the Cynthia Stokes Brown Collection

The Dominican University of California Archives & Special Collections is pleased to announce that the Cynthia Stokes Brown Oral Histories are now available for online streaming and download through the institution's digital repository, Dominican Scholar. The seven audio-recorded oral history interviews with emerita history professor, Cynthia Stokes Brown (1938 - 2017) are part of the Cynthia Stokes Brown Collection which also includes her personal papers and private book collection (in process). Each interview, conducted by a separate Dominican Faculty member, focuses on different aspects of Cynthia's life, work, beliefs, and family. Upon her death in October 2017, donations in her honor were able to fund the processing of the oral histories and her personal papers, which include her research and manuscripts, family correspondence, course syllabi, and photographs. Once the processing is completed selected records and photographs will also be made available online through Dominican Scholar.

Cynthia directed the secondary teaching credential program in the Education department at Dominican University from 1982 to 1992. She also taught full time in both the History and Education departments until 2001. After 2001, Cynthia taught part time establishing the first course in Big History and in 2009 helped to develop the University's First Year Experience Big History program. She was the University's resident "Big Historian" and a founding board member of the International Big History Association. Her 2007 bestselling book, *Big History: From the Big Bang to the Present* was translated into nine languages and she co-authored the textbook, *Big History: Between Nothing and Everything* (2014).

While at Dominican University, Cynthia's research focused on oral history, civil rights, and activist, Septima Clark. She published several books including, *Ready from Within: Septima Clark and the Civil Rights Movement* (1986), which won an American Book Award in 1987, *Like it Was: A Complete Guide to Writing Oral History* (1988), and *Refusing Racism: White Allies and the Struggle for Civil Rights* (2002).

Months before her death in the summer of 2017, Cynthia self-published her travel journals and photographic slides entitled, *A Romance in High Places: Five Wilderness Treks* detailing her mountain climbing adventures with her husband, Jack Robbins from 1987 through 1997. The pair hiked to the K2 base camp, the North Slope of Alaska to Demarcation Bay on the Arctic Ocean, Mt. Kilimanjaro, Khan Tengri, and the Annapurna Massif. The published volume as well as the original journals are included in the Cynthia Stokes Brown personal papers.

Since the oral histories were made available in July 2018, they have been highlighted by Dominican Faculty at the International Big History Conference at Villanova University where attendees showed great interest in the collection and Cynthia Stokes Brown as a research subject. The Dominican University Archives & Special Collections plans to make the Cynthia Stokes Brown personal papers available for research by the end of the academic year.



To listen to and download the Cynthia Stokes Brown oral histories go to Dominican Scholar:
<https://scholar.dominican.edu/cynthia-stokes-brown-oral-histories/>

Annie Reid

University Archivist & Head, Special Collections
 Dominican University of California Archives &
 Special Collections



Gangenstein. By Eric Joyner

Mark C. Glassy and Frankenstein: Men of Many Parts

Biochemist Mark C. Glassy is a Mad Doctor. He's mad for science fiction, comic books, and horror movies. He's absolutely mad about the range and power of the human imagination. And he's really, really mad at cancer – especially brain cancer. The first and second have led him to assemble an astonishing collection of science fiction, horror, comic books, and a great deal of etc. He estimates that his collection numbers more than 100,000 books, periodicals, films, original art pieces, posters, toys, figures large and small...and remarkable, intricately detailed models that he makes himself. The third inspired him to seek in new directions for a cancer cure. Looking at the action of the lymph nodes led him to insights which he used to develop an anti-cancer drug, soon to go into clinical trials, that shows considerable promise of addressing brain tumors somewhat in the manner of one of Glassy's favorite comic book heroes cleaning out a secret lab full of supervillains.

Glassy also writes a column about the science of monsters for Scary Monsters Magazine, and is the author of three books, "The Biology of Science Fiction Cinema", "Movie Monsters in Scale", and "Biology Run Amok!" In September, UC Riverside's J. Lloyd Eaton Collection of Science Fiction and Fantasy will mount an exhibit to show off some of Glassy's prize pieces. The exhibit, Mark Glassy & Frankenstein: Men of Many Parts, illustrates the reflections and consequences of Shelley's novel in popular culture including Glassy's beloved movies, comic books, toys, and models. Most of the pieces were donated to UCR by Glassy for this exhibit. However, a few that he can't bear to part with, such as Gangenstein (see illustration), part of the artist Eric Joyner's "Robots and Donuts" series, will also be on display, giving the public a rare opportunity to see the original work.

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New UC Santa Cruz Exhibit featuring Grateful Dead Business Records



At the University Library at UC Santa Cruz, a new exhibit opened in June entitled “Put Your Gold Money Where Your Love Is, Baby”: Counterculture, Capitalism, and the Grateful Dead. This exhibit featuring the Grateful Dead business records will be on view through December 2019, and highlights the forward-thinking business practices of the Grateful Dead enterprise, especially in making music, performing around the world, and fostering strong connections with their fan community.

Over 100 linear feet of [Grateful Dead business records](#) were made available this past year with the assistance of graduate fellows in the [Elisabeth Remak-Honnef Center for Archival Research and Training \(CART\)](#), a paid fellowship program in which UCSC graduate students are trained in archival processing techniques and collaboratively curate an exhibit. Under the direction of the CART Archivist, fellows surveyed semi-processed and unprocessed materials and worked with legacy description to create a processing plan, then created a cohesive series of business records from two records accruals. Alessia Cecchet and Gabriel Salomon Mindel, PhD candidates in Film & Digital Media Studies and History of Consciousness, respectively, each brought their areas of expertise and found new access points to the collection that sparked research interests in their fields.

The business records span the 1960s to the 2000s and include production materials for the band's albums and other projects; promotional materials; financial documentation; information on the Dead Heads newsletter and other communications with fans; legal documents; publication and merchandise licensing; and other materials related to the business of the Grateful Dead organization. This series complements other components of the [Grateful Dead Archive](#), which includes show files, tickets and backstage passes, fan-decorated envelopes, correspondence, press clippings, tapes, equipment, posters, fan contributions, artwork, and merchandise.

The exhibit was curated by Outreach & Exhibits Librarian Jessica Pigza, Archivist Alix Norton, and CART fellow Gabriel Salomon Mindel. Centrally located in the exhibit space is the band's conference table, which was brought back from Europe on their 1972 tour. On the table is a display of original business records from the mid-1970s, showing a snapshot of the band's business dealings at the time: album production materials from the Grateful Dead Records and Round Records labels; Dead Heads newsletters and subscription information; and fan letters. One corner of the exhibit is filled with all kinds of merchandise -- from t-shirts and baby clothes to cookie jars and board games -- showing how the Dead augmented their business by licensing their name and logos, and strengthened connections with their fans worldwide.



Mindel curated the portion of the exhibit entitled “Shakedown Street,” which focuses on the communities and economies surrounding Grateful Dead shows. Cassettes and recording equipment fill a case that focuses on the taping culture of the fans, and other cases show fan-made merchandise that were sold outside of concerts, as well as technical photos of venues. Ambient music can be heard from the chapel room next door, where visitors can listen to a selection of live albums. Mindel’s digital companion exhibit can be viewed here: [A Touch of Greymarket: Capitalism at the Grateful Dead Show](#).

We relied heavily on others’ expertise to complete this project: I found existing Arduino libraries and code for similar projects in various tutorials, message boards, and GitHub; the phone’s hardware was completely disassembled and rebuilt by my partner, Andy Smith; and we [hired a programmer](#) to finalize the code and iron out software issues. Now, using a regular telephone, a visitor can listen to 9 different hotline recordings by pressing a keypad button and listening through the receiver.



A large component of this exhibit centers around the band’s communications with the Dead Heads, and the continuous work of the office staff to support the band. Eileen Law was the main contact for many Dead Heads -- she was the voice on the Grateful Dead Ticket Hotline, where fans could get information on upcoming shows. We wanted to feature hotline recordings from the 1980s and 1990s in the exhibit somehow, and explored repurposing a standard telephone so that each keypad button would play a different recording. After consulting with tech-savvy colleagues, we decided it would be worth pursuing with the use of an [Arduino](#) and an [mp3 shield](#).

The UC Santa Cruz University Library thanks the Scott Brittingham Family Foundation for its generous support of this exhibit. For more information on this and other UCSC exhibits, please visit [our website](#).

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NEWS AND ANNOUNCEMENTS

The California State University System Archives go digital

The Gerth Archives & Special Collections at California State University, Dominguez Hills is happy to announce the launch of The California State University System digitization project. The project has been graciously funded by The California State University, Office of the Chancellor to increase access to the historical records of the system, and is expected to produce over 3,000 digitized items over the next three years. The CSUDH Gerth Archives was named the repository for the historical materials in 1979 and now houses over 80 collections documenting the history and evolution of the CSU System and the history of education in California.

The California State University system, the largest university system in the nation, was formally established in 1960 by the Donahoe Higher Education Act. The Act established the Master Plan for Higher Education in California, including the creation of a State College system. Up until July 1961, the State Colleges were governed by the California State Board of Education, Division of State Colleges and Teacher Education, at which time governance was transferred to the Board of Trustees and a system chancellor.

Highlights of the project include over 1,000 audio files of the Board of Trustees from 1962 to 1978. During the 1967-1969 meeting schedule, then governor, and president of the Board of Trustees (ex officio), Ronald Reagan was present, and sometimes vocal. Also during this time, students at the Los Angeles, San Francisco, and Fresno campuses protested the Viet Nam War as well as perceived failures in academic and student services. The Board of Trustees meeting agendas and minutes are also being cataloged and scanned for inclusion in the project.



Top: Faculty and staff demonstration
Bottom: Curriculum Committee, 1959



In addition, the CSU Reports Collection consists of over 3,000 texts including statistical data from as early as 1936, as well as reports, surveys, manuals, and handbooks. These documents were created by various governing bodies and committees such as the Board of Trustees, Academic Senate, Academic Affairs, Finance and Budget, Operations and Facilities, and Public Affairs.

To date, over 600 photographs of The CSU Public Affairs Office have been cataloged which include executives, students, and early campus photographs such as aerials, dedications, and graduations. Current project activities include digitizing and cataloging these three major collections, followed by the CSU Oral History Project with recordings of pre- and early system executives such as Glenn S. Dumke (chancellor, 1962-1982), Luis H. Heilbron (trustee, 1960-1969, Chair 1960-1963), Donald R. Gerth (president of Dominguez Hills and Sacramento campuses, 1976-1984 and 1984-2003), and W. Ann Reynolds (chancellor, 1982-1990). Greg Williams, director of Archives and Special Collections says, The CSU System Archives allows scholars to access the in-depth history of the CSU and more widely, the history of education in California and the United States. We are very pleased that these materials are now available online.

For more information about the project contact usatarchives@csudh.edu or (310) 243-3895.

Summer Espinoza

Digital Archivist / CSU Project Archivist

CSU Dominguez Hills Archives and Special Collections

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IMLS Awards Laura Bush 21st Century Librarian Grant to Support L.A. as Subject Digital Residency and Training Program

The Institute of Museum and Library Services recently announced a \$680,395 grant to support a residency and training program developed collaboratively by the USC Libraries; Gerth Archives and Special Collections at California State University, Dominguez Hills; Oviatt Library at California State University, Northridge; and the L.A. as Subject research alliance of 230 archives hosted by the USC Libraries.

The program will train recent MLIS graduates as well as 150 staff and volunteers at 30 Los Angeles community and neighborhood archives in skills related to digital collections management and help to remove barriers preventing smaller, less-resourced archives from making their primary historical collections accessible via digital platforms such as the USC Digital Library, digital libraries maintained by CSUDH and CSUN, Calisphere, and the Digital Public Library of America.

The 30 participating L.A. as Subject archives include the Tom & Ethel Bradley Center, California African American Museum, California State University Los Angeles' East L.A. collections, Campo de Cahuenga, Compton 125 Historical Society, Glendale Public Library Arts & Culture Department, the Historical Society of Long Beach, the Japanese American National Museum, the Los Angeles Police Museum, Pasadena Museum of History, Rancho Dominguez Adobe, the San Fernando Valley Historical Society, the San Gabriel Mission Playhouse, San Pedro Bay Historical Society, the Tradeswomen Archives, and J. Michael Walker, creator of the All the Saints of the City of the Angels project.

Gerth Archives and Special Collections at CSUDH, the Oviatt Library at CSUN, and the USC Libraries will each host one resident for a 2-year term starting in May of 2019. The residents, who will be recent MLIS graduates with an interest in community archives and histories—as well as digital projects—will receive mentoring and training from experienced digital library and archival professionals at each partner institution. The residents will also work closely with 10 L.A. as Subject members in their home institution's neighborhood or areas of collecting interest.

The project team includes Principal Investigator Marje Schuetze-Coburn of the USC Libraries; Co-Principal Investigators Ellen Jarosz of the Oviatt Library at CSUN, Rachel Mandell of the USC Libraries, and Greg Williams of Gerth Archives and Special Collections at CSUDH;

Thomas Philo of CSUDH; Steve Kutay of CSUN; Deborah Holmes-Wong, Giao Luong Baker, Liza Posas, Tim Stanton, and Claude Zachary of the USC Libraries; consultants Marianne Afifi and Cindy Mediavilla; and Marva Felchlin, formerly of the Autry Museum of the American West. Many team members worked together to develop a previous, IMLS-supported residency program focused on archival skills and community-based collections. The 2018 grant for the L.A. as Subject Digital Residency and Training Program was among 45 grants totaling \$8.1 million to libraries across the United States as part of the IMLS's Laura Bush 21st Century Librarian and National Leadership Grants programs.

Bill Dotson
Director of Grants
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In 2015 CHM received a grant from the Bill and Melinda Gates Foundation to establish the Center for Software History (CSH).

Computer History Museum Receives NHPRC Grant

The Computer History Museum is pleased to announce that it is the recipient of a 2018 Access to Historical Records: Archival Projects award from the National Archives' National Historical Publications and Records Commission (NHPRC).

The Museum was awarded \$99,528 to process and make publicly available twelve of its collections documenting the history of software in the United States and its ongoing impact on the human experience. Grant funds will be used to hire one full-time archivist for 18 months who will utilize the help of Museum volunteers to make the material publicly available. The Museum's project was one of only 13 projects selected from a pool of 39 applicants.

The collections in CHM's Software History Processing Project (SHiPP) document the advances in the development and transformational use transforming uses of, technological advances in, and creation of, software. Not only through the executable code and digital files we all envision when someone says "software," but also through the personal papers of pioneering software makers, and the records of companies that designed and marketed software products and user's groups. Over an eighteen month period, SHiPP will process 400 linear feet of software and documentation dated between 1943 and 2016, with the bulk of material from 1975 through 2000.

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There are approximately 294 linear feet of organizational records and personal papers, and 101 linear feet of software, representing approximately 10,500 individual software items. Featured among the collections are the development of online search in the forty years before Google, attempts at standardizing the programming language FORTRAN, the discovery of the "Y2K" bug in the 1950s, the explosion of commercial software for the home computer from the 1970s on, and more. Access to these collections will allow historians to explore the impact of software on people's lives, the relationship between software makers and users, and the technical history of software's development.

Sara Lott
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Computer History Museum
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The Bancroft Library Welcomes Digital Project Archivist Lucy Hernandez



The Bancroft Library recently welcomed Lucy Hernandez as our new Digital Project Archivist on the Japanese American Confinement Sites (JACS) grant project funded by the National Park Service. Lucy manages the two-year JACS project to digitize 130,000 items from Bancroft collections related to the Japanese American Internment. She began her new appointment on Monday, May 15.

Lucy comes to us from her position as the Archivist at The John and Mable Ringling Museum of Art in Sarasota, Florida where she worked on processing, digitizing, and providing reference services for archival collections. Prior to that, she worked as the Archivist at the Tom & Ethel Bradley Center, California State University, Northridge for 10 years. Lucy earned her Bachelor of Arts in Economics and Art History from University of California Santa Cruz and a Masters of Arts in Art History from California State University, Northridge, and she is certified by the Academy of Certified Archivists. We are very pleased to have Lucy join us.

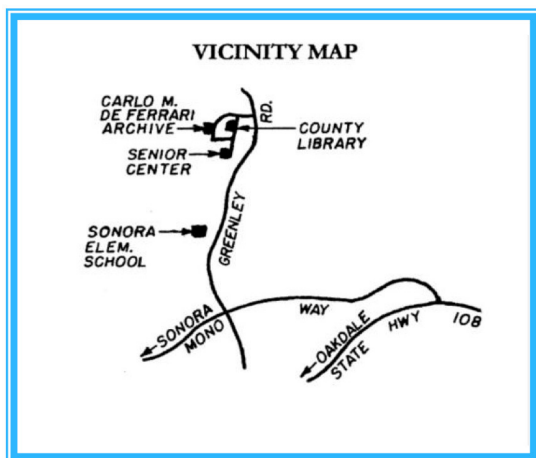
Mary W. Elings
Assistant Director and Head of Technical Services
The Bancroft Library
University of California, Berkeley

“GRANTWRITING FOR PRESERVATION PROJECTS TO ENHANCE COLLECTION CARE”

Workshop to be held at the Tuolumne County Library Meeting Room

480 Greenley Rd, Sonora, CA 95370

October 4, 2018, 9am-4pm



Workshop goals: “Grantwriting for Preservation Projects to Enhance Collection Care” is a one-day workshop, 9am-4pm, that identifies and sets priorities among collection needs, reviews sources of grant funding, and addresses key preservation questions asked on grant applications. By the end of the workshop day, participants will have 1) outlined a preservation project proposal specific to their institution; 2) identified possible funding sources; and 3) tested their ideas with other workshop participants.

Who should attend: Administrators and staff responsible for care of the collection in all types of libraries, archives, and museums with an emphasis on small-to-medium sized institutions without preservation grant writing experience.

By registering for the workshop, the institution commits to supporting the attendee(s) to achieve the workshop’s goals to develop and submit proposals for preservation projects to enhance collection care. When possible, TWO attendees from an institution should attend so they can work together on project development.

Registration required: <http://Registration> (click on the correct month at the top of the calendar) Registration closes one week before the workshop date.

Once registered, attendees will be sent an assignment questionnaire used to gather data needed for the workshop. **Please note that advance completion of this questionnaire is required to attend the workshop!**

For workshop content information:

Please contact Barclay Ogden
bogden@calpreservation.org,

Barclay Ogden is the workshop instructor and a grant writer of more than 50 preservation grants for UC Berkeley Libraries and the California Preservation Program.

For general questions on the venue or travel:

Please contact Tuolumne County Archive and Records Manager Andrew Mattos,
amattos@co.tuolumne.ca.us (209) 536-1163

Cost: No charge to the institution.

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Mileage reimbursement funds are available to staff (paid or volunteer) from California organizations with annual operating budgets of less than \$250,000 for travel in excess of 100 miles, round trip, to attend the workshop.

EXCLUSIVES

Falling Backwards into the Archives Profession

The archival profession, I have found, has no clear avenue through which one begins their career; nor do two archives look the same in many cases. One can study archives through a library sciences program, or one can be an historian. You can practice this profession in a corporate archives, with retention schedules and electronic management, or a small manuscript repository with dusty personal papers and letters. The pathways and trajectories are endless for a seemingly tiny field. Some people work to become archivists, with a clear idea of what they want to get out of it. Many, like myself, discover that it's the archives that find them.

Having gone back to school a little later in life, I was unsure what career path would suit me best. All I knew is that I had a love of history and, as I studied the subject, I found that it did not entail only dates and names, but a complex theoretical framework that fascinated me. An individual's experience, a nation's policies, a conflict's destruction. The amount of primary sources that are left behind for us to decipher are astounding, but the truth lies within them. The truth not told to us in the news or in the high school history text, and certainly not in regurgitating facts out of context. What a truly novel concept for a budding historian that just learned what a primary source was.

My historical studies remained focused on conflict and I sought to use that knowledge toward some larger end.

People asked incessantly, "What are you going to do with a history degree?" That is a valid question, to which the response, or expected response, was invariably "teacher." But teaching was never my aim. Rather, I wanted to change the world. Take the lessons of the past and force those into a career path that allowed me to fix what I saw as broken through conflict and war. Big dreams for a latecomer to academia, but I had to start by getting a job.

The university library had an opening for a student worker in the Special Collections and Archives department. This was new to me, it involved history, and therefore I was interested.

I stayed on, learning practical applications to creating finding aids, understanding the basics of the profession, and exploring the nuances of arrangement and description. But the history reached out to me. The complexity of a period of time, or a singular event, can be passed to future generations through an archive. I was hooked.

After my two years spent working with the archives, including a year of graduate school studying War and Society, I left at the end of my term. As I struck out into the job market, however, the big dreams faded away and reality set in. I have no skills other than those I learned in the archives.

Lucky for me, a temp job opened up for a project archivist and I got a call from my old supervisor. Little did I know at the time, the job I really wanted was also vacant; Archivist for the Center for American War Letters Archives; though I was on the low end of the appropriate qualification. But I had the foot in the door and this was actually something I enjoyed, so I was going to do what I could to earn those skills. Suddenly, I was determined to be an archivist! Finally, the job opened up and I felt ready. I had spent the last few months passing courses for the Society of American Archivists certification, I was reading everything I could find, and honing my skills through practical work. I even attended the Western Archives Institute to get a crash course on all of the aspects of being an archivist that go beyond arranging and describing a collection.

I am happy to say that I have earned my place as a full time archivist, something I never would have thought two years ago. I have also fulfilled, I believe, my earlier ambitions to make a change in the world through my historical studies. I steward the narrative of our country's past service men and women to help usher in a new wave of historical accounts that can guide future discussions on war. History does not exist in a vacuum and the archival narrative kept by those entrusted with their preservation, even if they fell backwards into it, can change the future.

Andrew Harman, M.A.

Archivist

Center for American War Letters Archives

California's Gold Exhibit and Huell Howser Archives

Leatherby Libraries, Chapman University



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Undated photo of the nursing faculty in the 1950s, from left: June Konrad, Marjorie Cogan, Anne Wiebe, Mildred Grafford, Dr. Jessie Rhulman, and Sister Rebecca Doan, CSJ, department chair. Sister Rebecca founded the baccalaureate nursing program in 1948.

Embedded history : An archivist in the weeds

Week One of the first ever stacks weeding project: The first few dozen nursing books were cleared from the shelves and ready for the dumpster. One of the accrediting agencies had wondered why we still held so many old and even dangerously obsolete books, so to weed or not to weed was no longer the question.

But wait! A passing librarian picked up a small, dark-blue book from the cart and thumbed it open. Here was a penciled signature, “Sr. Rebecca,” on the inside endpaper. Thus ended the straightforward weeding project and began a major book rescue, resulting in a couple new special collections and a fresh appreciation for how archives can be pivotal in decision making.

Mount Saint Mary’s University in Los Angeles, founded in 1925 by the Sisters of St. Joseph of Carondelet (CSJs), is the only Catholic women’s college west of the Mississippi. Historically, “the Mount” claims California’s first four-year baccalaureate nursing school. But beyond those markers, it is like many other small liberal arts colleges – striving to hang on to its heritage while fully engaging with modern education.

The CSJ sisters maintained tough academic standards and built two libraries to go with them, in Brentwood and Downtown L.A. Perennially under-resourced, the libraries had never in 93 years been systematically weeded, nor were many of the older books electronically cataloged. Because nursing students and faculty today favor e-journals over print books, the sorry state of the collection wasn’t impacting day-to-day education. But weed we must.

It proceeded according to a standard date-and-circulation formula with nearly a thousand books marked for withdrawal.

Since archives aren’t routinely brought into stacks weeding projects, we were out of the loop when the “Sr. Rebecca” book showed up with an alarming sticky note: “Weed?”

The name Sister Mary Rebecca Doan, CSJ, wouldn’t ring a bell, alarm or otherwise, with most Mount librarians. Her presence in the archives, though, is tremendous. Founder of the nursing program in 1948, president of the college in 1961, a visionary leader – this suggested that we might be weeding books that had some importance beyond their contents.

We asked the team overseeing the project to look for books owned by Sister Rebecca and any other CSJs. These started landing in the archives for what amounted to a historic review. Who was this sister? Why did she have this book? Was she on the faculty, an alumna, and did she have additional importance to the CSJ order?

As we searched both the stacks and the archives, it became clear that we were developing an important collection of books on nursing education and schools of nursing from an era (1920-1960) that coincided with a national discussion about enhancing the profession. It became all the more serious as we discovered that many of the titles we held were the last extant copies in California and sometimes the U.S.

We also realized a second Mount sister with “embedded history” was lurking in the stacks. Sister Callista Roy, CSJ, was returning to teach after nearly 30 years at Boston College.

An internationally recognized theorist, Sister Callista had developed, starting in the 1960s, what became known as the Roy Adaptation Model, a radically new approach to patient interaction still taught in nursing schools around the world. She was well known in the archives for the wonderful photos of her working with uniformed officers of the LAPD in the mid-1960s, studying how to talk with stressed-out witnesses of crimes.

Working from archival copies of the sisters' PhD dissertations, we shared bibliographies with the weeding team. Sister Callista had ventured outside nursing to develop her theory so the collection ended up comprising vintage titles from the 1960s and 1970s in areas of ethics, philosophy, spirituality and even Alvin Toffler's *Future Shock*. Archival collections also pointed us to her more recent work so we were able to apply this method to later books otherwise slated for withdrawal.

While it's true that we lost a few dozen books to the landfill before we caught on, we ended up with about 150 titles in two unique collections: The Sister Rebecca Doan, CSJ, Collection in Nursing Education History, and the Sister Callista Roy, CSJ, Adaptation Model Research Collection. Besides bolstering Sisters Rebecca's and Callista's special achievements, in an archival sense they maintain something of the "original order" of their research. In many cases we have preserved the very volumes they held in their hands – conveniently signed in pencil.

So much for nursing. This new and improved archival awareness will next be applied to the music stacks. We are pretty sure there are some prominent liturgists and church composers hiding there.

Victoria McCargar
University Archivist and Special Collections Librarian
Mount Saint Mary's University

CSU Japanese American Digitization Project



Seiko Ishida's 3rd grade class group photograph at Manzanar. CSU Fullerton.

The California State University Japanese American Digitization Project, a collaborative partnership among several California archival institutions, has completed work on four grants in 2018 and received additional funding from NHPRC for another two years. Headquartered at CSU Dominguez Hills, the CSUJAD project has generated close to 30,000 digital objects accessible at www.csujad.com.

CSUJAD is a growing collaboration of 20+ institutions poised to expand the accessibility of archival materials through digitization and contextualization. The project is open to all CSU campuses and other archives/institutions with Japanese American-related collections. It provides students and researchers with an opportunity to study primary sources and explore civil liberties issues focused on the Japanese American incarceration during World War II and how those issues reverberate today.



Nursing faculty members Sister Callista Roy, CSJ, and Carolyn Stamler observe a training session with new LAPD recruits at the Los Angeles Police Academy in undated photo from the 1960s.

In the recent months CSUJAD partners have completed projects funded by the National Parks Service (NPS--\$321,554), the National Endowment for the Humanities (NEH--\$260,000), the California Civil Liberties Public Education Program (CCLPEP--\$100,000) and the John Randolph and Dora Haynes Foundation (2017--\$39,200).



Atsushi Ishida, Sadao Yatabe and Takashi Ishida taken at the goodbye for Atsushi prior to his departure from Jerome, Arkansas camp for the Tule Lake Segregation camp. CSUDH.

While most of the materials focus on early 20th century Japanese American life, the Ninomiya Photo Studio Collection at CSUDH contains over 100,000 images dating from the 1950s to 1970s. Approximately 10,000 Ninomiya images have been digitized and cataloged. This collection was found in an apartment complex around 2010, cleared out and offered on Craigslist. The online advertising resulted in two separate parties gathering the photos and keeping them for five years. In 2016 and 2017, each separate set of photographs were donated to CSUDH.

The CSUJAD National Historical Publications and Records Commission (NHPRC) grant project will be funded through 2020. In addition to generating 10,000 more records on the CSUJAD website, the NHPRC grant will also share digital surrogates and descriptive metadata with Calisphere, the Digital Public Library of America and Densho. Grant activities will also include educational activities and community outreach, such as: developing a resource guide for CSUJAD; incorporating CSUJAD materials into art workshops for university and high school students; holding two scanning days to engage the public in building and describing the collections; and, experimenting with the use of Densho's name registry to obtain information about the families depicted in the Ninomiya photographs and adding these images to the existing Densho registry to illustrate it (<https://ddr.densho.org/names>).

Community outreach has resulted in close to 20 new collections coming into the archives over the last few years. The children of the citizens who were incarcerated during World War II continue to donate materials, while others loan their materials to the archives for scanning. Those folks recognize the importance of their parents' historic papers and other items, and have found the various archival partners in CSUJAD to be the ideal place to preserve them.

Collaborating institutions include, CSU Bakersfield CSU San Bernardino, CSU Channel Islands, CSU Dominguez Hills, CSU East Bay, CSU Fresno, CSU Fullerton Archives, CSU Long Beach, CSU Northridge, CSU Sacramento, San Diego State, San Francisco State, San Jose State, Cal Poly San Luis Obispo, Sonoma State. Partnering with CSUDH on the NHPRC project and other CSUJAD projects are CSU Fullerton's Center for Oral History; CSU Stanislaus; the Historical Society of Long Beach; Claremont Colleges; Palos Verdes Public Library; Eastern California Museum; the Go For Broke National Education Center and UC Santa Barbara.

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elnternship with Virtual Student Federal Service

As a recent student of San José State University's Master of Archives and Records Administration program, I obtained a virtual elnternship with the U.S. Department of State's Bureau of Information Resource Management eDiplomacy office. The official name of the program is Virtual Student Federal Service for which I remotely interned for the U.S. National Archives and Records Administration (NARA) for the 2017/18 academic year. During my eight-month appointment with NARA, I worked for the Web & Social Media Branch, Digital Engagement Division within the Office of Innovation. My contact supervisor, Holly Russo, assigned me to complete transcriptions for the [Citizen Archivist Missions](#).

I was also able to receive concurrent course credit by documenting my learning process to become a written verbatim transcriptionist in my blog, Spring 2018 [Citizen Archivist Missions eInternship Experience](#).

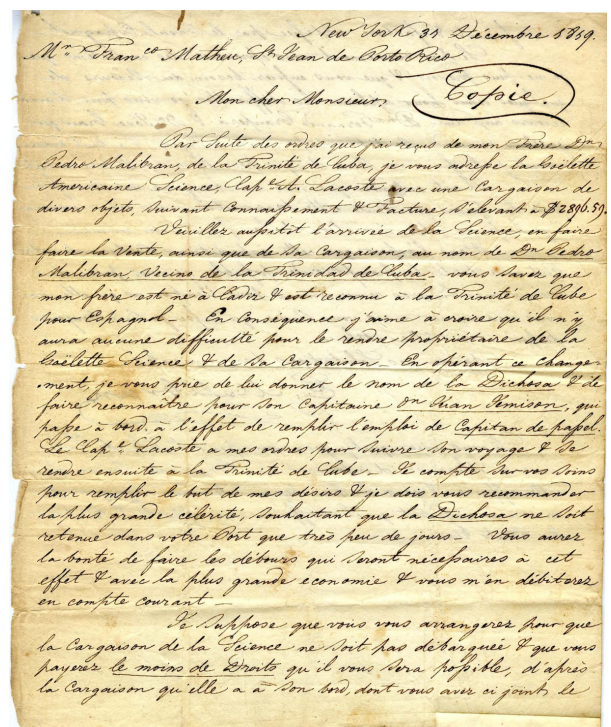
The process of learning about written verbatim transcription required research into Old English paleography. I found many journal articles about audio transcription but scant literature about verbatim transcription for manuscripts. My research into paleography also overlapped into calligraphy, the history of Thorn ligatures, genealogy, and medieval script. The driving force behind my interest in this eInternship is that handwritten manuscripts are in dire need of transcription. For example, based upon my research, I was able to transcribe a handwritten United States Supreme Court case entitled [The United States vs. Eugene Malibran](#) (National Archives Identifier: 18559063.) This international and multilingual legal document regarding the procurement of human cargo was handwritten by multiple authors. When I first saw the case, I analyzed the handwritten letters individually. Once I felt that I could appropriately decipher them, I reviewed the document again from the perspective of a reader. I found that I could not only decipher many letters but I could also read entire words, sentences, and paragraphs. In time, I began to feel quite comfortable with the penmanship of the various authors.

As I gained traction transcribing page after page, I thought I was transcribing exactly what I saw in the digitized image. However, print and cursive handwriting involves capital and lowercase letters that have evolved over time along with the American English language. For instance, I had trouble understanding the role of R. Tillotson (Image 1) within this legal case. I understood that "Atty" is shorthand, even today, for the word "Attorney" but I did not understand what "M.S." meant. Once I got towards the end of the case, I finally realized that what I recognized to be a capital letter "M" written in cursive was actually a capital letter "U." From that point, I combed through each page and edited every "M" into a "U." I was therefore able to transcribe the name and title to "R. Tillotson, Atty U. S." or R. Tillotson, Attorney for the United States, which made better sense. I learned not to be afraid of making transcription errors; just keep trying and eventually the text will be transcribed accurately.

An unresolved issue I came across while transcribing the case was due of a language barrier. Page images 28 through 33 still need to be transcribed by one who is able to read and write in the Spanish language according to the dialect of Spain or the Caribbean Islands. Parts of image 34 also need to be transcribed by one who understands Spanish shorthand from around the time of 1819.



Top: Title page of United States vs. Eugene Malibran depicting the ornamental cursive style of the mid-1800s.



Right: Spanish language text in the case, United States vs. Eugene Malibran.

Over the course of my eInternship, I transcribed 775 digital surrogates for 14 distinct federal file units. Becoming a Citizen Archivist is quite easy. Anyone may sign up and create a public user name to begin contributing. In order to fully understand the process of participation, the YouTube video entitled [Anatomy of a Description](#) guides the contributor around the National Archives catalog.

Happy transcribing!

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Sonoma County Library Preserves Historic Image Collection of Horticulturalist Luther Burbank

The Sonoma County Library is pleased to announce the completion of a major digitization project that resulted in over 2,000 images belonging to Santa Rosa's famed Luther Burbank Home & Gardens. The project preserves the locally and nationally significant collection of pioneer horticulturist Luther Burbank and provides unprecedented online access.

Luther Burbank lived in Santa Rosa for 50 years and developed more than 800 strains and varieties of plants, including fruits, vegetables, nuts, grains, and flowers, such as the Russet Burbank Potato, the July Elberta peach, the Santa Rosa Plum and the Shasta Daisy.

Burbank desired to improve the world's food supply. His earliest experiments created the Burbank Russet Potato, a blight resistant potato that helped Europe recover from a devastating potato disease and famine in the mid 1800's. He produced new varieties of apples and other fruits by crossing different foreign and native plant strains. He grafted seedlings onto fully developed plants to create his desired hybrid characteristics. His work was known around the world.



Luther Burbank and his student Nobumi Hasegawa, from Japan, selecting seed corn in the greenhouse, Santa Rosa, Calif., 1925. The greenhouse survived the 1906 earthquake and still stands next to the Burbank house.

Burbank's home and unique urban gardens are now owned by the City of Santa Rosa and operated by the non-profit Luther Burbank Home and Gardens Association. The project is a partnership between the Sonoma County Library and the City of Santa Rosa, and serves as an excellent way in which to honor Santa Rosa's 150 birthday this year.

"For people to be able to easily access these historic photos and other images is such an exciting development," says Rachel Spaeth, the Curator of the collection for the Luther Burbank Home and Gardens Association. "Access to the collection was previously restricted, and with a 'white glove' only process in place, to protect the historic and fragile images. But now the collection is open to anyone with an internet connection! It's reassuring to have the nationally significant collection now safely preserved in digital form and housed online by the Sonoma County Library".

The image collection consists of photographs, daguerreotypes, slides, panoramic and stereographic images as well as postcards, greeting cards, printed materials and negatives dating from the 1860s to the 1980s.



Frida Kahlo and her husband, muralist Diego Rivera, visiting the Burbank home in 1930, several years after Burbank's death. Burbank was to be included in Rivera's iconic mural "Allegory of California" as a symbol of California's fertile agriculture, shown in his characteristic kneeling pose as if pollinating a flower.

After the high resolution "raw" files were processed (cropping, image enhancement and color correction) and converted to .tif format, they were delivered to Cataloging and Metadata Supervising Librarian Geoffrey Skinner to oversee the completion of the project, ensuring existing metadata was correct and enhanced in some instances. The digital images were then uploaded to the Sonoma County Library's 'Sonoma Heritage Collection' - providing access to the historic collection and preserving Santa Rosa history and that of the nation for future generations.

See collection overview here:

<http://heritage.sonomalibrary.org/digital/collection/p15763coll22>).



"Packing and transporting a delicate and eclectic collection of this size was not an option for us", comments Katherine Rinehart, Manager of the Sonoma County History and Genealogy Library, a special collection of the Sonoma County Library "so we were pleased to be able to have Jack Schaeffer and Jeff Hurn of ACT3 Partners digitize on site at our library, working closely with Luther Burbank Home and Gardens Association Archivist Rebecca Baker".

Working on site at the library "not only eliminates all the packing and un-packing, but allows the collection archivists to partner with us in the process, answering questions and supervising the handling of the assets," adds Schaeffer. "Our high resolution photographic system is easily transported, and can capture a wide variety of asset sizes, shapes and types in the same location at the same time."

Jeff Hurn and Jack Schaeffer working on-site at the Sonoma County Library to digitize the Luther Burbank Home & Gardens Collection.

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Eyes Toward the Sky: A JPL Digitization Project

The NASA Jet Propulsion Laboratory (JPL) Archives embarked on an ambitious project to improve access to a rarely-seen part of JPL's visual history. In an effort to make JPL history more accessible to the Lab and greater public, we have digitized nearly 35,000 images of historical significance.

Some of the photos that were prioritized were previously used in publicity and marketing efforts for the Lab. These photos include Voyager and Galileo mission content, JPL personnel portraits, and even famous visitors to the Lab, like Sidney Poitier and Prince Charles.

Through the testing of various methods, we established a workflow to efficiently physically and digitally process our photo negatives. These negatives are often housed in groups of two or more in paper envelopes with attached glassine sleeves. In order to organize our data, we developed a schema for documenting details on each negative. This allowed us to include notations on negative size, color, naming convention, and any quirks that have cropped up over time and throughout processing. Our physical processing workflow included removing the negatives from excess glassine and documenting the aforementioned details using the developed schemas. It is important to remove the excess glassine because it makes the materials vulnerable to acid migration and other potential damages. This type of processing work is crucial to creating a safer physical environment for preserving the negatives.

This physical processing was necessary to aid our digitization vendor in their own workflows. Additionally, providing detailed documentation on each negative helped the vendor to know what they were receiving, and helped our processes when we received the newly digitized files. This workflow allowed us to evaluate and process an average of 5,000 images per week. The spreadsheets created during this process also afforded us the opportunity to upgrade our existing finding aids with more accurate and complete information.

WHITE PAPERS



This project comes at a significant juncture in JPL's trajectory, as creating a platform to display these new digital assets is a priority for the Archives. This project covers only a small fraction of the overall JPL negative collection, which totals over 350,000 images from the 1940s -1980s. The workflows created during this project will inform future digitization and imaging projects that will bring the illustrious visual history of the Lab to greater audiences.

This work was carried out at the Jet Propulsion Laboratory, California Institute of Technology, under a contract with the National Aeronautics and Space Administration.

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SCA BUSINESS

Call for Proposals for AGM 2019!

The SCA Program Committee invites submissions of session proposals for the 2019 Annual General Meeting (AGM) to be held April 24-27, 2019 in Long Beach, California at the Hilton Long Beach. The deadline for proposals is Sunday, November 4, 2018 (11:59p PT).

First-time presenters, current graduate students, early-career professionals, lone arrangers, and other individuals who work with archival materials in less traditional or unconventional roles are encouraged to apply.

Possible session types include:

- **Panel Discussion:** Open session with a panel of three to four individuals informally discussing a variety of theories or perspectives on the given topic(s).
- **Traditional:** Open session with two to three fully prepared papers of fifteen minutes each and a comment and discussion period after the papers.
- **Lightning Talk:** Fast-paced open session with many concise papers presented under a tight time limit, with details of the limit determined by the proposer.
- **Alternative Format:** Don't feel confined by the prescribed formats - suggest an alternative or create your own! Alternative format sessions may take a variety of forms (e.g., hack-a-thon, fishbowl, pop-up, mini-workshop, world cafe, debate, etc). We welcome your creative ideas about how your topic might best be addressed!
- **Workshop:** Limited enrollment session that allows interaction with participants and usually teaches or refines archival skills.

The Program Committee will review all proposals and contact proposers by early December. All presenters are required to register for the AGM and to fund their own travel expenses, and may only participate in one session.

SCA is committed to making the AGM welcoming and accessible to all presenters and attendees. If you need specific accommodations to support your participation in this event, please contact the program chair.

The 2019 SCA AGM Session Proposal Form is available at, <https://www.calarchivists.org/AGM2019>

Questions? Please contact the Program Committee Chair, Eric Milenkiewicz at ericm@ucr.edu.

Member Initiated Events

SCA offers support for members to bring California archivists together for networking, discussion forums, site visits, special speakers, and mini-conferences through the Member-Initiated Events program. Visit <https://calarchivists.org/MemberEvents>.

On June 7th many members of SCA and the larger archival community assembled for a SCA sponsored tour of the Stanford Library facilities in Redwood City. The attendees were able to choose to tour the materials conservation, archival processing, and media preservation departments with each tour led by experts from the respective field. Some of the attendee directed topics included workflows for digital preservation of media, access to conservation training, and archival processing principles. Attendee feedback was consistently positive and many participants met individuals they previously hadn't.

While the majority of attendees were from the San Francisco Bay Area, one individual traveled from as far as the Monterey Bay region to network and discuss the opportunities and challenges of contemporary archival work. While this was the first open tour of the Stanford Libraries in Redwood City facilities, hopefully in the future there will be more, allowing those unable to attend another opportunity to discuss specialized processes within the archival field, and maybe even eat a few cookies in the process*.

*Cookie eating restricted to appropriate venues such as areas set aside for feasting and archival merriment.

Nathan Coy
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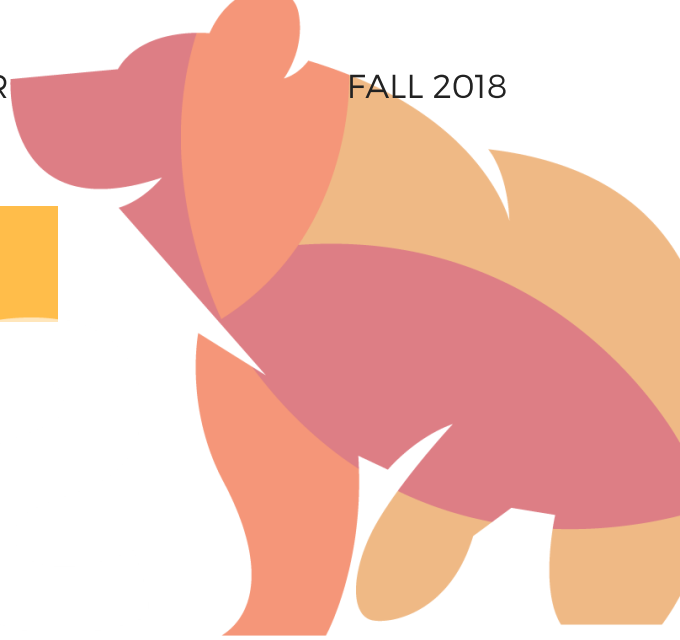
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CALENDAR



SCA Annual General Meeting
April 24- 27, 2019
Long Beach, CA

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