

SOCIETY OF CALIFORNIA ARCHIVISTS

NEWSLETTER

Number 154

ISSN 1931-5473

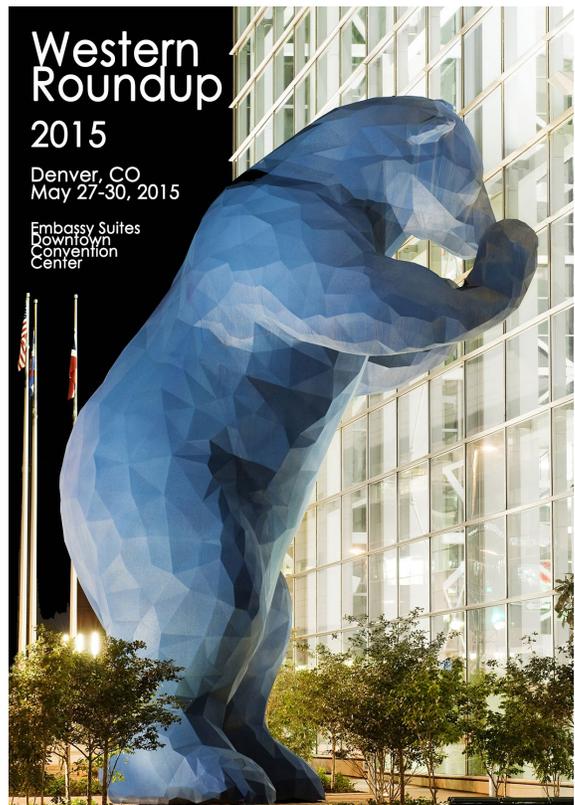
Spring 2015

ARCHIVES IN THE WEST: THE 2015 WESTERN ROUNDUP

The 2015 Western Roundup will be held at the eastern foot of the Rocky Mountains in Denver, Colorado from May 27th to May 30th. Join the Big Blue Bear for the third joint meeting of the Council of Intermountain Archivists (CIMA), Northwest Archivists (NWA), Society of California Archivists (SCA), and Society of Rocky Mountain Archivists (SRMA). Hosted by SRMA, the 2015 Western Roundup will be held in Denver's bustling downtown at the Embassy Suites Downtown Convention Center, located within walking distance of some exceptional attractions in downtown Denver's commercial and entertainment area.

Pre-conference offerings include four workshops, all good opportunities for increasing your professional knowledge. They include two from SAA: a DAS workshop, "Arrangement and Description of Electronic Records, Part I," and "Rights and Permissions: Policies for Reproduction and Reuse of Archival Holdings." Drawing on the impressive talent of the four organizations' memberships, two half-day workshops will also be on offer: "Legal and Ethical Issues in Archives" and "Primary Source Literacy in Action: Tricks to Transform your Show and Tell."

The conference program officially begins Thursday morning. Our plenary speaker is Patricia Limerick, Director of the Center of the American



West at the University of Colorado, president of the Association of American Historians, and leading historian on the American West. Her talk is titled "The Holdings of a Pack Rat: Exploring the American West through the 'Limerick Archive.'" Thursday's luncheon speaker is Thomas Andrews, professor of history at the University of Colorado-Boulder, and author of the Bancroft Prize-winning *Killing for Coal: America's Deadliest War*. His talk is titled "Tracking Animals into the Archives."

The Western Roundup features more than 30 panel and poster presentations scheduled over

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PRESIDENT'S MESSAGE

A vote to revise our bylaws will be coupled with the forthcoming spring general election for SCA officers. Section IV.4 of the SCA Bylaws needs revision because it establishes the position of immediate past-president as a non-voting member on the eight member SCA Board of Directors, but beginning in 2015, the California Nonprofit Corporations Code no longer allows non-voting members on the boards of mutual nonprofit organizations.

The SCA Board has proposed the simple change of retaining the immediate past-president by making it a voting position, thus bringing it into compliance with the California Nonprofit Corporations Code. We believe that it is best to retain this position because the immediate past-president offers needed experience and perspective in helping the board direct the SCA. In addition, the immediate past-president serves as SCA Board liaison to selected SCA committees.

This would give our board eight voting members, meaning that the possibility of a tie vote exists. If this happens, a motion does not pass, although it may be brought up again for board consideration, as prescribed by the California Nonprofit Corporations Code (See Sections 5212, 5233, 5234, 5235, and subdivision (e) of Section 5238).

To revise our bylaws requires a vote of our members; three-fifths of those voting must approve any revision (Bylaws X). A "yes" vote brings our bylaws into compliance with California code; a "no" vote means that we remain out of compliance. Thanks for your careful consideration of this matter.

In other news, registration is open and the program online for the Western Roundup, the joint conference of regional associations in the western United States. The Society of Rocky Mountain Archivists will be hosting this meeting, which takes place 27-30 May, in Denver. Ellen Jarosz, Tanya Hollis, Julie Graham, and Lisa Crane have ably represented the SCA in planning for the meeting. As a reminder, the SCA leadership meeting (27 May) and members meeting (28 May) will take place at the Western Roundup. Please attend both!

Along the line of conferences, the SCA is planning to host two mini-conferences in late August, one in San Diego, and one in Sacramento. The SCA Board hopes that this will help carry out the wishes of our members to see more regional meetings, as expressed in the 2013 Strategic Plan. More details to follow as plans unfold.

See you in Denver!

Clay Stalls

Loyola Marymount University

Western Round-up (continued from p. 1)

three days. Presenters from Alaska, Arizona, California, Colorado, Idaho, Illinois, Montana, Nevada, New Mexico, Oregon, Utah, Washington, Wisconsin, and Wyoming will cover myriad topics including digital preservation and access, assessment, outreach, diversification of the documentary record, working with students and new professionals in archives, and many others.

The Local Arrangements Committee has been hard at work organizing receptions and tours for the conference, as well. The All-Attendee reception, scheduled for Thursday evening, is at the Denver Public Library's Western History Genealogy Department, where attendees will have the opportunity to view an extensive western art collection while enjoying hors d'oeuvres and drinks. We also encourage you to take advantage of pre- and post-conference tours. Join a walking tour of the state capitol area, or take part in tours of the Colorado State Archives, History Colorado Center, and other local repositories. Be further enticed by post-conference tours of Coors Field, the Denver Performing Arts Center, Sports Authority Field at Mile High, and a Beer History Walking Tour with Tom "Dr. Colorado" Noel.

SCA's leadership and membership meetings are also a part of this year's Western Roundup. The Leadership meeting will take place on Wednesday, May 27th. All SCA members interested in exploring leadership opportunities in SCA are

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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 future issues, letters to the editors, and inquiries regarding the newsletter should be directed to the Editors of the Newsletter:

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

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

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

Newsletter editors and layout designers: Michele Morgan, Emily Vigor, Joanna Black, and Jeff Sahaida

www.calarchivists.org ©2015

Western Round-up (continued from p. 2)

invited to attend. The Members and Committees meeting will be on Thursday, May 28th. It will include updates on the latest SCA news, including our annual election results, and will be followed by committee meetings. Everyone who attends the Members and Committees meeting has a chance to win one of two drawings for a year's free SCA membership.

For more information about the 2015 Western Roundup visit <http://www.srmarchivists.org/meeting/2015-western-roundup/>. We hope you'll be able to join us!

Ellen E. Jarosz
2015 Western Roundup Program
Committee co-Chair
SCA President-Elect

DIGITAL PROJECTS SPOTLIGHT

STATE OF THE DIGITAL ARCHIVES: PROCESSING BORN-DIGITAL COLLECTIONS AT THE BANCROFT LIBRARY

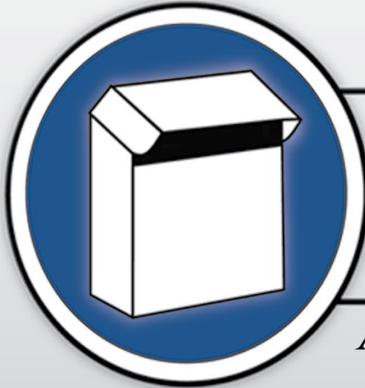
Background

In December 2014, The Bancroft Library finished processing its first born-digital archival collection. Along with a set of electronic research files that can now be made publicly available, this work resulted in the expansion of a digital processing workstation and in the continuing development of workflows and strategies for born-digital curation.

The groundwork for this effort began in 2010, with the establishment of the Bancroft Digital Curation Committee (DCC). The DCC's task was to define workflows, equipment, staffing, policies, and procedures to handle born-digital collection material. Based on recommendations made in the committee's August 2011 report, Bancroft's Digital Collections Unit (DCU) began implementing procedures for the acquisition and preservation of born-digital collections in 2012.

Bancroft acquired a digital forensics system -- a

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State of Digital Archives (continued from p. 3)

FRED (Forensic Recovery of Evidence Device) -- in July 2013 and, working with the Library Systems Office, began capturing and securely storing born-digital materials on preservation servers.

In May 2014, a Digital Archivist was hired into the Bancroft's DCU on an 18-month full-time appointment. Shortly after, a dedicated digital processing workstation was set up in newly allocated space (the DCU "Digital Suite"), with a licensed copy of AccessData's Forensic Toolkit software (FTK) installed.

Selecting a Collection

We chose the Ladies' Relief Society records (1999-2004), for our pilot processing project. This born-digital collection consisted of 2 GB of files on a recent hard drive, transferred from a related manuscript collection. The drive purportedly contained confidential information, so was a good candidate for developing privacy and screening procedures. A disk image of the drive was saved to the preservation server, and the manuscript portion of the collection had been processed with a full finding aid available.

Walking That Way

We developed a digital processing plan and manual based on the 2013 OCLC report "Walk This Way: Detailed Steps for Transferring Born-Digital Content from Media You Can Read In-house," by Juliana Barrera-Gomez and Ricky Erway.

Our first step was to create a project directory on the processing workstation and to set up a system of documentation. Then, we were ready to start exploring the content of the collection. We gathered information from the file directory listing (such as filename, filepath, file size, and date created), and outlined steps for further analysis of the files in the FTK software (file de-duplication, pattern searches, and identification of sensitive content).

We maintained the original arrangement of the files, as the significant size of born-digital collections makes it impractical to perform additional arrangement at the file or even folder level. Furthermore, the original file naming conventions, folder hierarchy, and organization provide important contextual clues to the creator's work process.

We also plan to employ emerging data analysis tools for discovery and access. For example, we will be beta-testing Stanford University's ePADD tool for analysis and description of email correspondence, and we are exploring development of a text analysis tool based on topic modeling called ArchExtract.

Unsurprisingly, the majority of processing time was spent screening and restricting sensitive material. We are especially cognizant that most accessioned born-digital digital collections are very recent, and relate to creators or third parties who are often still living. Tools for redaction of digital files are still in the rough early stages of development, so we will need to identify and completely restrict any file containing sensitive personal information from public use.

Our present capabilities allow us to store and backup the original data (Submission Information Package) and the processed collection (Archival Information Package) on the Library's preservation servers. Access copies will be saved to and retrieved from a separate server. Our goal is to prepare the AIPs for eventual deposit in a digital asset management system.

Providing Access?

We're in the early stages of enabling researcher access to born-digital collections. There are a number of critical points, both technical and ethical, to consider. Should born-digital collections be presented online, through an authentication wall, or only in the Reading Room? What kind of computing environment will we need? Can researchers download an entire collection? Portions of a collection? How will we address donor concerns about privacy and intellectual property?

We will continue to seek solutions to these challenges over the coming months, as our digital preservation, processing, and access strategies evolve. We look forward to sharing our progress and participating in further work with our colleagues across the born-digital archives community.

A longer version of this article appears on the Bancroft's Digital Collections Unit blog at <https://bancroftdigitalcollectionsunit.wordpress.com/>

Kate Tasker
The Bancroft Library

**JEAN SEQUENCING:
DOCUMENTING 140+ YEARS OF ARCHIVED
CLOTHING FOR LEVI STRAUSS & Co.**



DIGITAL REVOLUTION OF
SAN FRANCISCO BROUGHT QUALITY AND QUANTITY
TOGETHER FOR AN EPIC PHOTO CHALLENGE.

Around San Francisco there are lots of companies cataloging genes. But only one that's been working with jeans for over a century: Levi Strauss & Co. In their Archives at Levi's Plaza the company has thousands of garments produced over the last 140+ years — almost back to the Gold Rush. It's an amazing physical record of the evolution of clothing styles from this iconic brand.

When Historian Tracey Panek joined the company she realized that this collection represented a valuable asset, especially if it could be accessed easily — not just for historical reference but as a rich source of inspiration for the company's clothing designers.

Building a Digital Archive

Panek envisioned a digital asset management (DAM) system that would catalog everything in the Levi Strauss & Co Archives - from images of clothing to catalogs, advertising, and marketing materials. With this online resource, designers and others at the company could search for and view specific items anywhere in the world. To accomplish this the entire archival collection would need to be captured digitally.

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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/>

Jean Sequencing (continued from p. 6)

A special challenge would be photographing thousands of items of clothing in a way that would be both detailed enough for designers to study yet economical enough for a realistic budget. For that Panek turned to Digital Revolution - a local media preservation company she'd worked with before.

Shooting 12,000 Photos Efficiently

The photography team at Digital Revolution, Jeff Hurn and Jack Schaeffer, have extensive experience with catalog photography which helped them design a workflow that streamlined the process and avoided the pitfalls associated with clothing photography. They knew that the size and value of the collection meant they'd have to bring the studio to the archive, not the other way around.

Clothing can be fussy to lay out neatly - especially if you're working on valuable older items that are extremely delicate. With so many pieces to

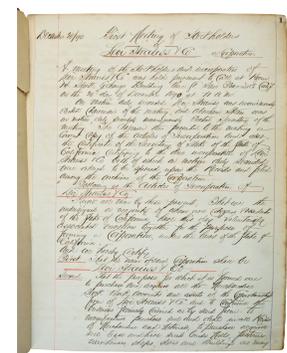
as the main overhead camera. Its high pixel density coupled with a flat-field macro lens yielded richly detailed images. The camera was tethered to a computer running image capture software



ARCHIVIST AND CURATOR STACIA FINK
CONSULTING ON CLOSE UP IMAGES OF GARMENT
CONSTRUCTION

which could trigger the shutter remotely and then display the resulting image almost instantly. The team would enter metadata descriptors for each image as they were captured.

Color fidelity was important so the garments were lit by Speedotron studio strobes which produce precisely repeatable color on every pop. For complete accuracy the team customized the camera's pre-set white balance to match the strobe light. As a check a MacBeth Color-checker Card was photographed periodically throughout the day. For an extra margin of security all photos were captured in "RAW" format which allows great latitude in color correction without image loss. It proved to be unnecessary as the color rendition was spot-on right out of the camera.



MINUTES OF THE FIRST
MEETING OF SHAREHOLDERS
OF LEVIS STRAUSS & Co.,
DECEMBER 1890

The shooting surface was covered with thick foam core which not only provided a pure white background but also



PHOTOGRAPHER JEFF HURN TESTING THE CAMERA
AND LIGHTING SET-UP

photograph, a comfortable work surface at table height was critical. But that meant the camera would need to be positioned over the table, eight feet in the air. With the camera just a few inches below the ceiling, it would not be possible to look through the viewfinder to aim. To deal with that issue the team brought in a heavy-duty Foba Camera Stand. Its precision bearings allowed the camera to be returned to the exact shooting position whenever it was lowered for adjustments or battery changes.

A Nikon DSLR with a 24 megapixel sensor served

Jean Sequencing (continued from p. 7)

allowed the archivists to pin down unruly clothing parts when necessary.



CAPTURING THE "SADDLEMAN" A VINTAGE POINT OF SALE DISPLAY FROM THE 1930'S AND 1940'S

In addition, the table was rigged with a small construction laser that indicated the exact center of the photo frame. This ensured that garments would be positioned consistently throughout the shoot.

Along with top-down front and back shots of each garment, the designers wanted close-ups of any unique details such as closures, tags, wear patterns, and the like. For that a second Nikon camera was used handheld. Since this camera was not tethered to the computer, the captured images were recorded to its on-board SD card and later combined with the computer file. To make sure these close-ups appeared with the matching overview shots in the final database, the cameras' internal time clocks were synchronized and the shots were sorted by time-of-day.

The Levi Strauss & Co Archives also house hundreds of physical artifacts, from point-of-purchase displays and an Olympic torch, to historic books and manuscripts. To make the switch from flat to three-dimensional photography as efficient as possible the team designed a versatile light set-up that would work for both situations without a lot of adjustment.

Using this set-up close to 12,000 shots were done in 18 days.

Metadata is the challenge

With this photographic infrastructure in place, capturing images was fast and accurate. What really determined the pace of the project was the effort of entering metadata for each image. Fortunately the photo team was assisted by several experienced archivists whose encyclopedic knowledge of the Levi Strauss product line was invaluable.

The image capture software simplified some repetitive work by allowing the team to program custom buttons for common keywords but still the effort of typing specific detailed metadata was the most time consuming aspect of the project. A little pre-production time spent conferring with designers, archivists and DAM designers to establish a glossary of keywords, descriptors and physical locations is well worth the effort!

Repairing the Ravages of Time

BROKEN GLASS PLATE NEGATIVE CIRCA 1915 FOR AN ADVERTISEMENT FOR "KOVERALLS" YOUTHWEAR, AND THE RESTORED IMAGE

Levi Strauss & Co has imagery going back to the very birth of photography and some of the most interesting items in the Archives were old glass plate negatives. These were produced with primitive chemistry that yielded negatives much denser than modern film. Standard film scanners do not work well with these images. To make matters worse some plates were cracked or broken.

The photo team developed a photography protocol using their digital cameras that could tease out

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Jean Sequencing (continued from p. 8)

a better contrast range from the dense negatives, yielding beautiful black and white prints. By employing the “stitching” routines in high-end image-editing software that are normally used for creating panoramas, they reconstructed complete images from broken plates.

As the digital archive takes shape, Panek sums it up this way: “Levi Strauss is a company whose



PHOTOGRAPH OF THE LEVI STRAUSS EMPLOYEE BASEBALL TEAM 1916 FROM A GLASS PLATE NEGATIVE

brand identity is closely tied to its heritage. Beyond the inspiration this will provide for our designers, these digital assets offer countless storytelling opportunities around the company’s legacy and its place in fashion history.”

*Jeff Hurn
Digital Revolution*

NEWS & ANNOUNCEMENTS

COMPUTER HISTORY MUSEUM RECEIVES MAJOR GRANT FROM THE COUNCIL ON LIBRARY AND INFORMATION RESOURCES

The Computer History Museum (CHM) is a recipient of a 2014 Cataloging Hidden Special Collections and Archives award from the Council on Library and Information Resources (CLIR). The Museum was awarded \$274,560 to minimally process 26 of its most significant yet hidden collections, totaling 1,944 linear feet of material.

(continued on p. 10)

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Computer Museum (continued from p. 9)

Grant funds will be used to hire two full-time archivists for two years who will utilize the help of Museum volunteers to make this material publicly available as quickly and efficiently as possible. The Museum's project was one of only 19 selected from a pool of 92 applications.

The Museum archive contains many important collections that scholars currently have no access to due to the lack of publicly available descriptive information. This processing project will process 45 percent of the current archive backlog, including four of the five largest unprocessed donations received to date. The project will be a giant leap forward in providing access to these collections by making them available via the Museum's online catalog as well as consortial databases.

"The collections included in the funded project represent a deep and broad addition to the available documentation of the Information Age and its ongoing impact on society," says Senior Archives Manager Sara Lott.

About the Computer History Museum

The Computer History Museum in Mountain View, California, is a nonprofit organization with a four-decade history as the world's leading institution exploring the history of computing and its ongoing impact on society. The Museum is dedicated to the preservation and celebration of computer history and is home to the largest international collection of computing artifacts in the world, encompassing computer hardware, software, documentation, ephemera, photographs, and moving images.

The Museum brings computer history to life through large-scale exhibits, an acclaimed speaker series, a dynamic website, docent-led tours, and an award-winning education program. The Museum's signature exhibition is "Revolution: The First 2000 Years of Computing," described by USA Today as "the Valley's answer to the Smithsonian." Other current exhibits include "Charles Babbage's Difference Engine No. 2," "IBM 1401 Demo Lab," "PDP-1 Demo Lab," and "Where To? A History of Autonomous Vehicles."

For more information and updates, visit www.computerhistory.org, check us out on Facebook, follow @computerhistory on Twitter, and read the Museum blog @chm.

GOLD COUNTRY AND SOCIETY OF CALIFORNIA ARCHIVISTS MINI-CONFERENCE

The Gold Country Archivists, an informal organization for archivists in the Sacramento region, are excited to announce that they will be co-sponsoring a two day "mini-conference" with the Society of California Archivists this summer. The mini-conference will take place in Sacramento from August 27-28, 2015, and will consist of a pre-conference workshop on Thursday and a day-long conference on Friday. The program will feature a plenary session and three concurrent sessions at the California State Archives. The day will conclude with site tours of the California State Archives, the California State Library, and the Leland Stanford Mansion State Historic Park. Speakers and presenters will be announced in the coming months. Mark your calendars – we hope to see you there!

For more information about the Gold Country Archivists or the mini-conference, please send an email to goldcountryarchivists@gmail.com.

Gold Country Archivists Steering Committee:
Kathy Correia – Manager, California State Library, California History Room
Sara Gunasekara – Collections Manager, UC Davis Special Collections
Jessica Knox – Archivist, California State Archives
Nancy Lenoil – State Archivist, California State Archives

EXCLUSIVES

LGBTQ PROCESSING PROJECTS NOW COMPLETED AT ONE ARCHIVES AND THE GLBT HISTORICAL SOCIETY

ONE Archives at the USC Libraries and the Gay, Lesbian, Bisexual, Transgender Historical Society have completed the most transformative processing project of LGBTQ materials in the United States. Grants by the National Historical Publications and Records Commission (NHPRC) to ONE Archives and by the Council on Library and Information Resources (CLIR) to both ONE

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LGBTQ Projects (continued from p. 10)

Archives and the GLBT Historical Society have resulted in making available over 2,200 linear feet and 342 collections of previously hidden LGBTQ legacy material. The scale and detail of the processing, the diversity of the collections, and the power of the digitized photographs have shed new light on LGBTQ studies and history.

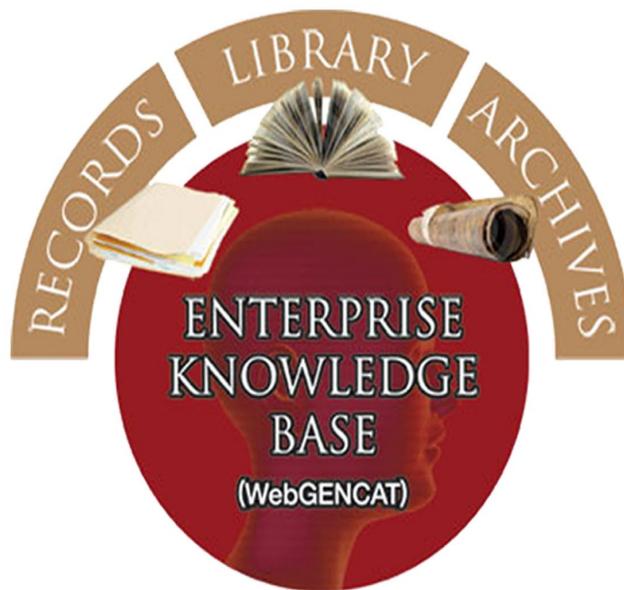
The collections document the personal relationships, professional lives, non-profit organizations, and cultural phenomena that have paved the way for the continued growth and liberation of the LGBTQ community. The records provide a new understanding of the World War II and postwar gay and lesbian community, the homophile movement of the 1950s and 1960s, the gay liberation movement of the 1970s, and



CORA LATZ AND ETTA PERKINS AT THEIR WEDDING CEREMONY IN 1973.

the AIDS crisis of the 1980s and 1990s. They cover the battles for gay, lesbian, bisexual, transgender, and intersex rights, marriage equality, anti-discrimination measures, fair media representation, family benefits, and open military service, as well as topics as diverse as athletics, drag, religion, politics, art, erotica, theater, and literature.

Deeply personal letters, diaries, and other writings document the experience and community identity of rich and poor; of old and young; of African Americans, Asian Americans, and Latinos. Original drawings, photography, and music express the artistry of seminal LGBTQ artists, past and present. Photographs and videos show the rough-and-tumble world of motorcycle clubs and competitive athletics, as well as the refined gatherings of the rich, powerful and politically connected. The records document the evolution of studio-produced erotica in America over six decades, as well as more private personal expressions of individual sexuality and queer identity. The collections also detail the great



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LGBTQ Projects (continued from p. 11)

compassion and courage of those who sounded the clarion call to support people with AIDS when the government did nothing.

The newly accessible collections include the papers of Tom Waddell, visionary founder of the Gay Games; Patricia Nell Warren, celebrated author of the first gay-themed book on the New York Times bestseller list; Thomas Coleman and



JOSÉ SARRIA AND THE IMPERIAL COURT AT FINOCCHIO'S IN SAN FRANCISCO IN 1965.

Jay Kohorn, preeminent attorneys for sexual civil liberties; Lynn Edward Harris, pioneering intersex rights activist; José Sarria, legendary performer and the first LGBTQ candidate for public office; Harvey Milk, iconic gay politician and businessman; Carolyn Weathers, ubiquitous lesbian feminist pioneer; Francine Logandice, leading trans* educator; and Raymond Broshears, a radical reverend and leader in the gay rights movement. Organizational records include those of Christopher Street West, the producer of the Los Angeles pride parade for over 40 years; the San Francisco Gay Men's Chorus, the first openly-gay identified choral organization; Beth Chayim Chadashim, the world's first LGBTQ synagogue; IMRU, the nation's longest running LGBTQ radio program; the Woman's Building in Los Angeles, one of the first nonprofit arts and educational centers dedicated solely to women; GLAAD, the leading media watchdog for the LGBTQ community; and Community United Against Violence, the nation's first LGBTQ anti-violence organization.

These and many other collections are accessible

thanks to the support of NHPRC, CLIR, archives staff and the hundreds of volunteers and students who devoted their time in support of this ambitious project. ONE Archives and the GLBT Historical Society are truly grateful for their dedication in preserving and sharing stories of our LGBTQ legacy.

Finding aids for these collections can be found on the Online Archive of California, the GLBT Historical Society research page, the ONE Archives at the USC Libraries collection page, and the Out West Collection website:

<http://www.oac.cdlib.org/institutions/Gay,+Lesbian,+Bisexual,+Transgender+Historical+Society>
<http://www.oac.cdlib.org/institutions/ONE+National+Gay+and+Lesbian+Archives>
<http://glbthistory.org/research/index.html>
<http://one.usc.edu/collections/>
<http://one.usc.edu/outwest/index.html>

Marjorie Bryer, Archivist, GLBT Historical Society
Kyle Morgan, Archivist, ONE Archives at the USC Libraries

Loni Shibuyama, Archivist, ONE Archives at the USC Libraries



POLICE OFFICER TALKING TO RECENTLY MARRIED MOTORCYCLE RIDERS IN 1969.

REGIONAL ARCHIVAL ASSOCIATIONS CONSORTIUM

Did you know that there are over 50 regional archives groups (Regionals) in the United States? Some, such as the Midwest Archives Conference, represent multiple states over a large geographic area, while others are more narrow in geographic scope, such as the Archivists Round Table of Metropolitan New York, Inc., which represents a single city.

Many of these Regionals overlap geographically. For example, if you work in Cleveland you could belong to up to three Regionals. By virtue of membership overlap, there might be coordination between groups that share a geographic area. Can the same be said for Regionals of similar size or type across the country?

The Regional Archival Associations Consortium (RAAC) fosters communication and collaboration among all Regionals. In 2013, RAAC was formed by inviting each Regional to join, with one representative per association. Representatives from each type of Regional--local, state and multi-state--serve together on one of six subcommittees

and have been working together on a few stated goals.

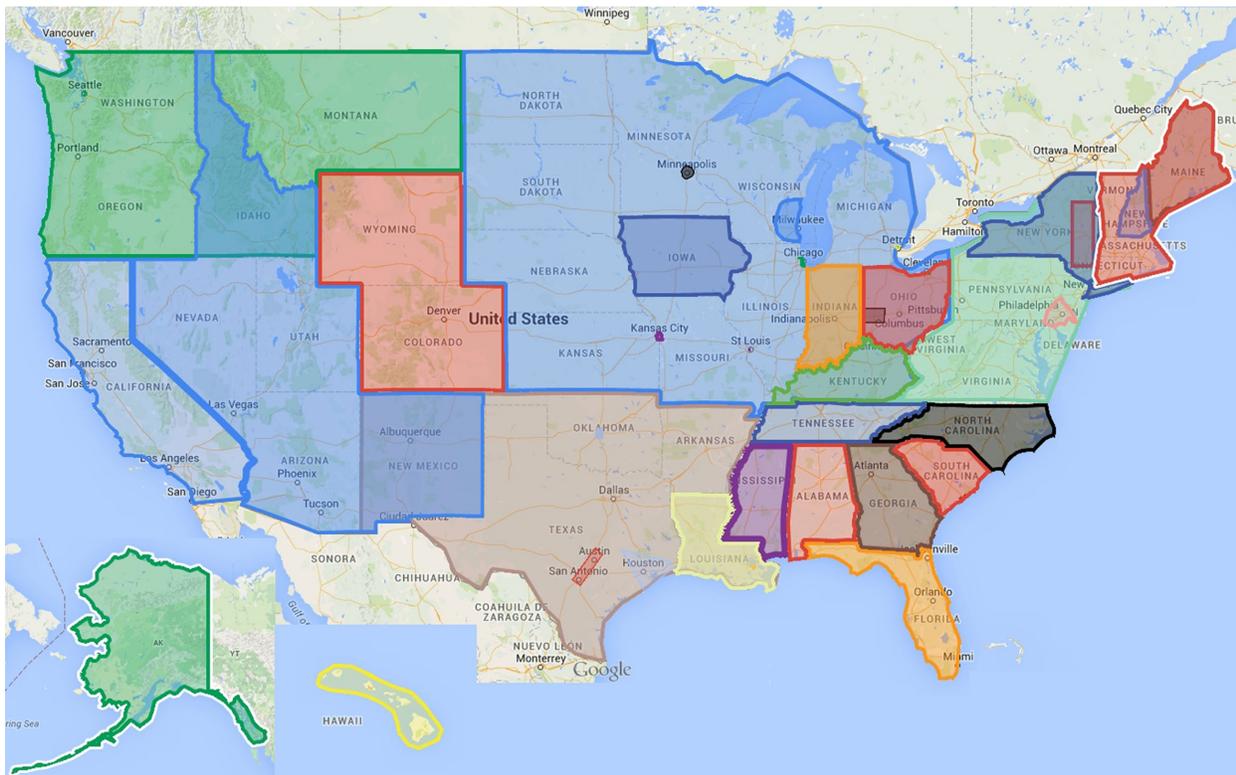
The Grant Development Subcommittee has compiled grant opportunities by region for a new online resource.

The Education Subcommittee has created a Governance Document Repository compiled from the working documents of Regionals. The Repository provides examples of governing documents such as mission statements, constitutions & bylaws, and guidelines for advocacy & outreach, event planning, and newsletters & journals.

The Disaster Planning & Recovery Subcommittee has created an online resource that provides information on regional, national, and international disaster planning and recovery resources.

The Directory Subcommittee created a comprehensive list of archives groups in the United States and Canada. The directory makes it easy to see the breadth and scope of the Regional community. The directory includes

(continued on p. 14)



THE MANY COLORS OF THE REGIONAL ARCHIVAL ASSOCIATIONS OF THE UNITED STATES.

Regionals (continued from p. 13)

contact information and a brief snapshot of each Regional's activities.

The Public Awareness Subcommittee maintains a Facebook page to profile a Regional's event each month. Beyond simply promoting these events, we hope that archivists will use the page as a catalog of events and programs to borrow from. Public Awareness also facilitates information sharing among Regionals and publicizes the work of the Committee.

With the help of SAA's Issues and Advocacy Roundtable, the RAAC Advocacy Subcommittee is currently investigating how to best establish formal communication lines through which regionals can report local advocacy issues to SAA and ask for advocacy assistance.

In addition to the work of the subcommittees, co-chair Amanda Focke represents RAAC in the Coalition to Advance Learning in Archives, Libraries and Museums. RAAC joins other archival organizations such as SAA and CoSA to represent the archival field on the Coalition, whose purpose is to work in deliberate coordination

across organizational boundaries to devise and strengthen sustainable Continuing Education and Professional Development (CE/PD) programs that will transform the library, archives, and museum workforce in ways that lead to measurable impact on our nation's communities.

This is my first and only career; I hope never to leave it. I come from a family of public servants. I've heard my whole life the cliché "I didn't get into this for the money." While it is laudable to have all-volunteer organizations, constant turnover in leadership can, without solid recruiting, jeopardize the vitality of a Regional.

RAAC seeks to ease the burden of new leadership by providing practical guidance. For the coming year we will focus on education, outreach, grants, disaster planning, and advocacy.

For more information please visit us at, <http://www2.archivists.org/groups/regional-archival-associations-consortium-raac>

*Daniel Alonzo
Public Awareness Committee
Regional Archival Associations Committee*



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MAKE IT DIGITAL • MAKE IT LAST

OVERVIEW OF THE DIGITAL PRINT PRESERVATION PROJECT (A QUICK TOUR)

It is hoped that this quick tour will serve as a Fast Trak means for further exploring the tremendous amount of research, guides, and tools available on the DP3 Project Portal.

<http://www.dp3project.org/>

In 2007 the preservation research branch of the Image Permanence Institute (IPI) launched the Digital Print Preservation Project (DP3). The initial project focus was the study of the major digital print technologies with the intended outcome to be characterization of the qualities relevant to preservation, and communication of these findings to cultural heritage practitioners and institutions involved in image preservation. The relevance of this project to scholarly and professional preservation communities was emphasized by a 2009 survey conducted by the IPI which found that “80% of cultural heritage institutions... have inkjet printers and... 71% of [these] institutions have already experienced deterioration in their digital print collection” (DP3/About). The DP3 project portal is a valuable resource for the archival community.

The About page describes IPI and their creation of the DP3 project, the Dp3 project team, the DP3 intended audience, damage mitigation, and digital print preservation education and training.

The Technologies page defines “digital print” as well as digital printing formats and technologies. The page also offers an excellent digital printing process timeline.

The Identification page provides a visual guide for identifying digital print types.

The Deterioration page identifies the types of deterioration in digital print collection materials.

The Preservation page provides information regarding digital print image stability and preservation, storage recommendations, tips for handling, display precautions, sustainable preservation, experimental results and a PDF link to the IPI Guide to Preservation of Digitally Printed Photographs.

The Resources page has a great FAQs including questions such as “How can I tell what processes were used for my digital prints?” (DP3/resources/faq). The page also includes newsletters, recommended reading, videos, event calendar and glossary.

The Contact page lists phone numbers, fax number, email addresses, physical mailing address. Finally, the first tab, the Home page describes the intention and purpose of the DP3 portal website as well as a link to the PDF of the IPI Guide to Preservation of Digitally-Printed Photographs which is an excellent handout instructing on preservation storage conditions, housing and framing, and digital print processes and print types.

Marcia Anderson
Image Preservationist
Archivist

SCA NEWS & ANNOUNCEMENTS

THE JAMES V. MINK SCHOLARSHIP: CELEBRATING THIRTY YEARS OF GIVING

This year marks the thirtieth anniversary of the James V. Mink Scholarship. Though the first scholarship would be awarded in 1987 with Suzanne Forsythe as the recipient, the Society of California Archivists officially established the program in 1985 in honor of its first president, James “Jim” V. Mink, with the goal of promoting professional engagement among archival students. Since then, SCA has awarded the scholarship to thirty-two students, including two (Jennifer Martinez Wormser and James Eason) who would go on to serve as SCA presidents. On this anniversary year, it is worth reflecting on this unbroken tradition of giving, as well as the man behind the scholarship.

Jim Mink, who passed away in 2012, is remembered as the first president of SCA, and also for his instrumental role in the founding of the Oral History Association and the Southwest Oral History Association. Mink saw the need for professional development and continuing

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Mink Scholarship (continued from p. 15)

education opportunities for archival practitioners in the West, especially among young and aspiring archivists, and advocated for SCA's workshop programs and the development of the Western Archives Institute. The James V. Mink scholarship ensures that new generations of archivists will have the opportunity to attend an Annual General Meeting and a pre-conference workshop.

The Mink scholarship is funded entirely through the generous donations of SCA members, and is the focus of this year's funding drive. Member support is vital to sustaining this legacy of giving. The

Development Committee encourages members to consider making a donation in honor of Jim Mink and his commitment to professional development. To make a donation, please see the "Giving to SCA" webpage at: http://www.calarchivists.org/Giving_to_SCA.

Danielle Scott Taylor

Jeanette Berard

Development Committee Co-Chairs



Get together with local colleagues at Member-Initiated Events!

Let SCA support your next speaker presentation,
webinar viewing, open house, or networking social hour

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for all types of professional development events

<http://www.calarchivists.org/MemberEvents>

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Special Collections and Archives
Oviatt Library
California State University, Northridge
ellen.jarosz@csun.edu
(818) 677-2597

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Levi Strauss & Co.
tpanek@levi.com
(415) 501-4959

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(408) 808-2064

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University of California, Riverside
ericm@ucr.edu
(951) 827-4942

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Labor Archives and Research Center
San Francisco State University
thollis@sfsu.edu
(415) 405-5570

Polina Ilieva
Archives and Special Collections
University of California, San Francisco
Polina.Ilieva@ucsf.edu
(415) 476-1024

Immediate Past President:

James Eason
The Bancroft Library
University of California, Berkeley
jeason@library.berkeley.edu
(510) 643-2704

COMMITTEE CHAIRS 2014-2015

Awards:

Chuck Wilson
University of California, Riverside
cwal989@sbcglobal.net
(951) 686-7870

Development:

Jeanette Berard
Thousand Oaks Library
jberard@tolibrary.org
(805) 449-2660 x228

Jill Golden

Hoover Institution Library and Archives
jegolden@stanford.edu
(650) 723-1512

Education:

Dee Dee Kramer
San Francisco Public Library
wendy.kramer@sfpl.org
(415) 557-4527

Katie Richardson

Pepperdine University
katie.richardson@pepperdine.edu
(310) 506-4323

Election:

Peter Runge
Cline Library, Northern Arizona
University
peter.runge@nau.edu
(928) 523-6502

Electronic Communications

Supriya Wronkiewicz
Museum of Performance+Design
admin@calarchivists.org

Finance & Investment:

Leilani Marshall
Sourisseau Academy for State & Local
History, San Jose State University
treasurer@calarchivists.org
(408) 808-2064

Government Affairs:

David Keller
Metropolitan Water District of Southern
California
dkeller@mwdh2o.com
(213) 217-5911

Membership:

Eric Milenkiewicz
University of California, Riverside
ericm@ucr.edu
(951) 827-4942

Nominating:

James Eason
The Bancroft Library
University of California, Berkeley
jeason@berkeley.edu
(510) 643-2704

Outreach & Publicity:

Brooke M. Black
Huntington Library
bblack@huntington.org
(626) 405-2202

Jack Doran

Hoover Institute
jdoran@stanford.edu
(650) 497-7431

Publications:

Josh Schneider
Special Collections & University Archives
Stanford University
josh.schneider@stanford.edu
(650) 497-6489

Site Selection:

Gabriele Carey
History Associates, Inc.
ggccarey@emacorp.com
(714) 529-3953

David Uhlich

The Bancroft Library,
University of California, Berkeley
duhlich@gmail.com
(916) 616-8003

Western Archives Institute:

Jessica Knox
California State Archives
jessica.knox@sos.ca.gov
(916) 653-5075

Western Roundup Program

Committee Liaison:

Ellen Jarosz
Special Collections and Archives
Oviatt Library
California State University, Northridge
ellen.jarosz@csun.edu
(818) 677-2597

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<http://www2.archivists.org/am2015>

AUGUST 27-28, 2015

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MINI-CONFERENCE

SACRAMENTO, CA

goldcountryarchivists@gmail.com

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