Archiving Activism: Connecting with Student Activist Groups at UC Berkeley

In 2023, a group of UC Berkeley students came together to form the LUCHA4LSRC campaign. LUCHA is a Latinx student political advocacy organization that combats injustices occurring on the UC Berkeley campus and in the broader community. I learned of the group during our campus’s bi-annual student fair and was drawn in by their hand screen-printed posters advocating for a permanent location for the Latinx Student Resource Center (LSRC).

The Bancroft Library holds the university archives of UC Berkeley and houses collections documenting the history of the University of California, including student campus life. Inspired by the work of Project STAND and their focus on centering the voices and stories of historically marginalized student organizers I set out to design a workshop to guide students through best practices on documenting their activism work.

Resources such as the Archiving Student Activism Toolkit and a meeting with Valencia Johnson, Archivist for Student Life at Princeton University, reinforced the importance of relationship building and frameworks for ethical documentation of activist movements.\(^1\) I also wanted to be mindful of existing relationships with student groups and the larger UC Berkeley library. While The Bancroft Library houses the university archives, there are incredibly rich resources for campus history located in affiliate libraries across campus, including the Ethnic Studies Library (ESL). I reached out to Lily Castillo-Speed, Head of ESL, who connected me with a student from the group, and also gave the helpful suggestion to split the event into two dates. This would allow the first event to take place in their student center, instead of first asking (Continued on page 2)
the students to come to the perhaps unfamiliar or intimidating space of the library. I proceeded with planning the first event, a workshop to introduce students to best practices for the documentation of student organizations and activism.

I quickly realized that in order to offer wider perspectives and skill sets to the workshop, it would be beneficial to bring in collaborators to help co-teach. I invited Christina Velazquez Fidler, Digital Archivist, as well as Nathaniel Moore, Archivist for ESL.

We worked with LUCHA members to schedule the first event at the LSRC. I started the workshop off by giving a general overview of archives and what archivists do. I covered the foundational first steps and considerations for student groups interested in starting their own archive, including evaluating and assessing their records and arranging and describing materials. I reviewed basic preservation practices for safeguarding materials and touched on the process for transferring materials to university archives. Christina discussed preserving born-digital records, including file organization, file naming, and file formatting best practices. She covered preserving web archives and the challenges of archiving social media. Nathaniel provided an overview of ESL, including a brief history of the Third World Liberation Front strike of 1969. He introduced four key principles: self-determination, accountability, commitment to non-neutrality, and intentionality, and related them to the history and archival practice at ESL.

The second event took place at Bancroft, and included a show and tell of collection material LUCHA members had expressed interest in viewing, including the papers of Latinx student organizations, ethnic studies course materials, and student publications. Following the tour, I brought the students to the Library Makerspace to make buttons with archival reproductions of Bancroft material.

I was excited to present students with a hands-on opportunity to discover how archival material can be used in contemporary activism work and research. This was my first student outreach initiative in my new role at Berkeley. Some of the key lessons I learned from this event series are both logistical as well as practical in terms of relationship and trust building. My main takeaways are: organize events in student spaces if possible, so you are not asking them to come to you. Collaborate with other folks in the library, particularly if they have existing relationships with students. A meeting with a student group prior to an archives workshop or show and tell can be helpful to identify topics of interest to the students. For show and tell sessions, have a list of prepared questions to prompt student discussion. Ask students to post events on their social media pages, if possible. Lastly, recognize the inherent power imbalances in place when interacting with students, and ensure you are actively working against these in order to build meaningful experiences with them.

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PRESIDENT’S MESSAGE

Thanks to everyone who joined us for the virtual 2024 Society of California Archivists (SCA) Annual General Meeting (AGM), “Pivoting: Responding to Changes in the Archives.” In total we had 179 registered attendees, 17 sessions, two pre-conference workshops, and three in-person meetups, including SCA happy hours in Santa Cruz and Los Angeles, a panel discussion organized by our UCLA student chapter at the Young Research Library, and a tour of the Mike Kelley Foundation for the Arts.

The idea of pivoting has been at the forefront of our minds in recent years - both professionally and as an organization. Moving the AGM to an alternating virtual and in-person meeting format was one of our most significant and very necessary pivots (you can read more about the decision in the AGM Task Force’s article Winter 2024 issue). Many thanks to the Local Arrangements and Program Committees for making this AGM happen, our first in a decade without the help of a costly all-in-one conference platform. If these pandemic years have taught us anything, it’s how to harness the power of Zoom!

In case you missed the big announcement, next year we’ll be meeting in person at the Garland Hotel in Los Angeles from April 2-4, 2025. Huge thanks to our fantastic site selection coordinator (and newly minted Local Arrangements chair), Alanna Quan, for all her hard work visiting sites and negotiating contracts over the past several months! The Garland Hotel is located in the Southeast corner of the San Fernando Valley about 5 miles from the Hollywood Burbank Airport (yes, you can avoid LAX if you’re flying in!) and right down the street from Universal Studios. You may have noticed that the dates fall entirely on weekdays (Wednesday through Friday), and we did this for a couple of reasons. The main one is to bring down costs - there is a pretty sizable difference between weekday and weekend meeting and facility costs. But we have also received feedback over the years that many attendees would prefer to free up their AGM weekends. So if you prefer a full weekend break between the AGM and the start of a new work week or want to extend your trip into a weekend vacation, this schedule should be a welcome change.

Finally, I’d like to acknowledge Liza Posas (Immediate Past President) and Mallory Furnier (Member-at-Large), who both completed their terms on the Board in May. Thank you both for your leadership and hard work on behalf of SCA! Welcome to our new and incoming Board members, Sue Luftschein (Vice President/President-elect), Charla DelaCuadra (Member-at-Large) and Alex Post (Treasurer - for her second term!). And of course thank you to our continuing Board members, Stefani Baldivia (Member-at-Large), Joanna Black (Secretary), Lisa Mix (Past President), and Marie Silva (Membership Director).

Have a wonderful summer and I look forward to an exciting and productive year with SCA!

Nicole Shibata
SCA President
The Society of California Archivists, Inc.

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

1. acts as a vehicle for dissemination of information about archival collections, issues, and methodology to the profession and the public;

2. provides a forum for the discussion of matters related to the creation, preservation, and use of historical documents;

3. develops, offers, and supports archival education programs;

4. cooperates with individuals and organizations on matters of common concern; and

5. advocates for the identification, collection, preservation, use, and appreciation of historical records and manuscripts.

The SCA Newsletter is published quarterly in January, April, July, and October. All submissions and advertisements for the newsletter should be sent via email to:

Newsletter Editors
newsletter@calarchivists.org


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

SCA Newsletter editors
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Advertising coordinator: Kelli Roisman

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The Tragic Life of Sarah Morrill Thatcher

A new collection, The Thatcher Family Letters, 1869-1901, is now open for research at the Sutro Library in San Francisco, California. Though its contents date back to 1869, the tragic events this collection records are even more poignant today, as they are being uncovered for the first time over a century after their occurrence. These materials provide insights into how mental illnesses were treated in a time before psychological disorders were understood as disabilities, rather than as moral transgressions, and before drug therapy had been introduced to the field. Consequently, scholars studying early psychiatric discourse, treatment methods, and medical terminology may find the collection useful. Researchers in women’s mental health as impacted by the gender hierarchy of 19th-century America also will likely find the collection useful. Other subjects represented in the collection include spirituality, language, work, travel, recreation, and economy: life in 19th-century rural, middle-class America.

Primarily composed of correspondence, the Thatcher Family Letters collection centers Sarah Morrill Thatcher and her husband Richard McCherry Thatcher, a seemingly ordinary family until Sarah’s abrupt incarceration at the Minnesota State Hospital for the Insane in 1875. Sarah was sent to the asylum by order of a judge at the Probate Court of Kandiyohi County, but the official reason for her incarceration is unknown. Her age at the time of incarceration was 34; the diagnosis of her illness was “Acute Mania” due to a “congestion of the brain,” which doctors suggested as hereditarily linked to Sarah’s paternal aunt. The designation of Sarah’s condition as “acute” rather than “chronic” seems to signify that her doctors considered her illness (Continued on page 6)
as temporary, and treatable; however, little more is known about the circumstances surrounding her arrest than that.

What ultimately follows Sarah’s incarceration is devastating. She was stripped from her young children and husband, never to truly return to them. Sarah’s behavior became more erratic and confused while living in the hospital. In Sarah’s letters to her husband, she begged to come home, repeatedly asked for sewing materials to make clothing for her children, and remained hopeful that Richard would soon come to retrieve her.

Though we have no letters from Richard to Sarah, Sarah’s letters to Richard are both enlightening and unsettling in understanding the conditions that allowed the tragedy of her life to unfold. Consider, for example, a letter from Sarah to Richard located at Series 2, Folder 2, Item 12, qv. “...the night I treated you so mean, I am sorry. I was such a bad girl I’m good now.” This seems a familiar pattern of the many women forced into submission after being attributed with “hysteria” or “mania” when resisting the feminine models prescribed by a supposedly more rational, patriarchal society (e.g., Victorian-era America).

See also Series 2, Folder 3, Item 3 for another example of the sort of sentiments imposed by the dominating gender hierarchy, in a letter from Sarah to Richard, qv. "If I am made to act like someone else, don't blame me for it. My name is Sarah M. Thatcher and I haven't any idea of anything else only to go to my husband and make him happy."

Sarah was not released from the hospital until August of 1878, only to die a month later, having contracted tuberculosis while incarcerated. Her condition was listed on her release records only as “improved” [see image], indicating perhaps further evidence of the medical misinformation and mistreatment permeating the 1800s.

Since the collection spans Sarah’s life before, during, and after her incarceration, I chose to center the finding aid’s focus on Sarah, the true subject of these letters, rather than on Richard as an earlier finding aid draft had done. Sarah’s letters are representative of the scores of women with mental illnesses who were failed by the very social institutions claiming to best support them. The letters immortalize the plight of these women, and Sarah’s handwritten words provide a real, historical, first-person account of the health care-related injustices women faced in the past, and to a certain degree, still face in the present. Sarah gives them a voice, underscoring the continued importance of this collection.

Leila Kalliel
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Collection stored at Sutro Library in San Francisco, California: “Thatcher Family Letters, 1869-1901” [M000083]
The Sierra Club’s William E. Colby Memorial Library is pleased to announce two new collections of oral history interviews, completed as part of the library’s in-house oral history program. These materials include the first volume of the Documenting the Voices of Environmental Justice (DVEJ) program compendium called Sierra Club’s Environmental Justice Leaders Vol. 1 (online transcript forthcoming) and the Sierra Club’s Valued Volunteers compendium.

Since the start of the DVEJ program in 2020 and the launch of its in-house oral history program, the Colby Library has collected and preserved the work of Sierra Club environmental justice (EJ) leaders, volunteers, activists, and allies. As the initial stages of this program developed, Colby Library staff invited a group of Sierra Club stakeholders and former EJ leaders to aid in assembling a list of potential interview candidates. The resulting interviews – compiled into Sierra Club’s Environmental Justice Leaders Vol. 1 – include early Sierra Club EJ leaders Bill McCabe, George Coling, Jim Price, and Robert Tohe, and highlight EJ topics such as coal, uranium mining, water quality concerns, and mountain-top removal. The project brings forward the stories of environmentally at-risk communities from the Great Lakes region, the landscapes of Northern Arizona, the Gulf Coast of Alabama, and the mountains of Appalachia.

The second set of completed oral histories, compiled into the Sierra Club’s Valued Volunteers compendium, reflects the work of long-time Sierra Club members who have dedicated years of service to the environmental organization. Interviewees include Becky Evans, Harold Wood, John Holtzclaw, and Vicky Hoover, all of whom have worked on major environmental campaigns and projects, in addition to holding leadership positions in various chapters and national outings programs. While the in-house oral history program is only four years old, the Colby Library has collaborated with the Oral History Center of The Bancroft Library (formerly the

(Continued on page 8)
Regional Oral History Office) since 1970, collecting interviews from prominent Sierra Club leaders, volunteers, and contributors. This ongoing collaboration, known as the Sierra Club Oral History Project, includes long-form interviews (upwards of 8-12 hours each) that are detailed and expansive, reflecting the complex work of the Sierra Club over its 132-year history. To supplement these more formal interviews, the Colby Library developed its in-house program with the goal of collecting shorter, focused narratives of Sierra Club champions, to be compiled into subject-based collections. Available interview transcripts from both programs can be found on the Colby Library Oral Histories website.

The Colby Library in-house oral history program is an ongoing initiative of the DVEJ program, which aims to ensure lasting access to important EJ histories. More interviews are in the works, and completed transcripts will be posted on the Colby Library Oral Histories website as they become available.

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**CALENDAR**

**EVENTS:**

**“QUEERING METADATA”, SJSU iSCHOOL CELEBRATION OF PRIDE MONTH**  
July 11, 10:00 a.m. PDT  
Online Webinar

**SACRAMENTO ARCHIVES CRAWL**  
October 5, 10:00 a.m. - 4:00 p.m. PDT  
California State Library, California State Archives, Sacramento Public Library, and Center for Sacramento History

**19TH ANNUAL ARCHIVES BAZAAR**  
October 19, 10:00 a.m. - 3:00 p.m. PDT  
Doheny Memorial Library, USC University Park Campus

**INTERNATIONAL CONFERENCE OF INDIGENOUS ARCHIVES, LIBRARIES, AND MUSEUMS**  
November 12-14  
Renaissance Palm Springs Hotel, Palm Springs

**WORKSHOPS AND TRAINING:**

**CALIFORNIA STATE ARCHIVES PRESERVATION WORKSHOP**  
October 15, 9:00 a.m. – 4:30 p.m. PDT

**FREE! PRESERVATION GRANT SEASON (N.E.D.C.C)**  
July 16, 8:30 a.m. – 11:30 a.m. PDT

**FREE! WRITING YOUR PAG (N.E.D.C.C)**  
October 27, 8:30 a.m. – 11:30 a.m. PDT
The Special Collections & University Archives department at the University of San Francisco’s Gleeson Library is pleased to announce the addition of the Casa Hispana de Bellas Artes (Casa) archives to the collections. Casa was founded in 1966 in San Francisco’s Mission District by a group of pan-Latino artists to preserve and promote Latino/Hispanic culture through various forms of art including music, dance, poetry, theater, and visual arts. Casa provided programming through classes and workshops, events and exhibitions, and a bi-lingual publishing collective known as Casa Editorial. Casa also organized festivals like the first public celebration of Dia de los Muertos and the annual Raza Hispanidad Festival until 1983, and is considered to be the seed organization of Galeria de la Raza, a gallery directed by Rene Yanez and Ralph Maradiaga that showcased Raza artists’ work. Amilcar Lobos-Yong, a Guatemalan poet and one of Casa’s founding members, was a faculty member at the University of San Francisco (USF) in the early 1970s, where he significantly contributed to the development of USF’s Ethnic Studies program. Lobos also founded the Creative Art Project and Museum of Popular Art at USF in the mid 1970s.

Unfortunately, the bulk of Casa’s official archival records was lost in the 1980s, so the remaining collection which has been donated to Gleeson Library consists mostly of flyers, programs, publications, press releases, and articles from the personal collections of Casa founding members. The collection also consists of some photographs, A/V recordings, and textiles. We plan to fully process, digitize, and make available the Casa Hispana de Bellas Artes collection for research later this summer. So far it has already been used for teaching in an Honors course, “The Art of Protesting,” which explores the relationship between art and social movements.

Annie Reid
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GLBT Historical Society to Process and Digitize LGBTQ AAPI Collections

The GLBT Historical Society in San Francisco, California is pleased to announce that we have been awarded an Archival Projects grant from the National Archives’ National Historical Publications and Records Commission in the amount of $122,725. The grant, running from March 2024-August 2025, is titled “Lavender Godzilla: Processing and Digitizing LGBTQ Asian American and Pacific Islander Collections.” We will process and create online finding aids for seven collections and digitize material from these and three additional, previously processed collections. In total, we will digitize 1,000 items from ten collections and make material freely and publicly available online. This grant takes its title from Lavender Godzilla, the newsletter of the group GAPA (GLBTQ+ Asian Pacific Alliance), whose history is well represented in the collections we will process and digitize. In its combination of history, power, and joy, “Lavender Godzilla” encapsulates what these collections have to offer to researchers and community members.

The seven collections to be processed include: The Daniel Bao collection of LGBT Asian/Pacific Islander materials; the George Choy papers; the Ken Hamai papers; the Eileen Lee papers; the Bang Nguyen papers; the M.J. Talbot papers; and the Timothy Wong photographs. The three additional collections from which material will be digitized include: the Asian/Pacific AIDS Coalition records; the Filipino Task Force on AIDS records; and the Galen Leung papers. Together, these collections document a wide range of LGBTQ AAPI communities, activism, and individual experiences in 1970s-2000s San Francisco.

Devin McGeehan Muchmore, an archivist at the Society, will lead the project under the direction of Kelsi Evans, Director of the Dr. John P. De Cecco Archives and Special Collections of the GLBT Historical Society.

We are grateful for the support of NHPRC and we look forward to making this material more discoverable and accessible to researchers.

Kelsi Evans, Director
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The cover of the fall 1991 issue of Lavender Godzilla, the newsletter of the gay AAPI organization GAPA, features a photo of activist George Choy wearing a “Queer ‘N Asian” t-shirt.
California Revealed Celebrates 15 Years!

With reaching great milestones, comes great responsibility. We commemorate our 15th anniversary by acknowledging the mutual growth and collaboration with our esteemed partner organizations. Together, we have formed over 400 partnerships and published more than 140,000 items through our Digitization and Preservation Assistance program. Since 2010 we have received millions of dollars to support our services from the State Library, National Endowment for the Humanities and the Institute of Museum and Library Services. However, our commitment to preserving California history doesn’t end there. In addition to our digitization and preservation program partners, we are supported by the dozens of participants who engage in our Description Assistance and Community Archiving Workshop models each year. It is a distinct honor to serve hundreds of diverse California communities, each actively involved in the preservation of their historical contributions.

Our team deserves recognition for their efforts, as no significant task is accomplished alone. The challenges we face in our work are shared across our field, and they demand the care and expertise of those who are committed to shaping its trajectory. Therefore, the dedication of our team serves as a guiding compass, ensuring we remain true to our mission.

What lies on our horizon? An opportunity to further our partnerships, empowering individuals from all walks of life to contribute to the California historical narrative. California Revealed is dedicated to establishing a pathway toward sustained funding and fostering growth within our team. Reflecting on our past operations, it is a privilege to envision with eagerness how we will continue to shape this project in the years to come.

Would you like to share your memories of your California Revealed partnership with us? Share yours via California Revealed Celebrates 15 Years - Submission Form

Upcoming Opportunities with California Revealed

Does your organization need support cataloging your collections? Apply to our 2024/2025 Description Assistance Program!

This program helps cultural heritage organizations describe California-related collection materials following California Revealed metadata guidelines and inventory spreadsheet.

California Revealed offers up to $3,000 in reimbursements. California libraries, archives, historical societies, and other cultural heritage organizations will be provided with the funding and guidance necessary to create item-level metadata records to describe physical and/or digital collections, with the end goal of nominating the materials for next year’s Digitization & Preservation Assistance program.

How to apply: Applications will open early September 2024 pending budget approval. Visit the Description Assistance page for more information. For any questions or inquiries, contact us at team@californiarevealed.org

Guadalupe Martinez, Outreach Coordinator
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Shades of Sutter County - Quinceañera (1993), California State Library.
**NEW ARCHIVIST CECILIA CONTRERAS AT DENISON LIBRARY**

The Ella Strong Denison Library at Scripps College in Claremont, California, is pleased to announce the creation of its first professional permanent archivist position in the library’s 93-year history. As one of thirty-one historically women’s colleges in the United States, Scripps College is nearing its centennial year in 2026-2027. While a portion of the library’s extensive archival collections related to the college and women’s history and education are processed, it is exciting to have a professional on staff who can elevate the levels of arrangement and description to broaden access to the institution’s unique history and archival collections.

Cecilia Contreras completed her master’s degree in library science from UCLA in 2022 and her bachelor’s degree in history from Cal Poly Pomona, and she was hired as the library’s archivist in October 2023. She brings to the position practical experience from previous archival positions at the Girl Scouts of Greater Los Angeles Heritage Committee and at The Claremont Colleges Library along with prior internships at Cal State Dominguez Hills and the Law Library of Congress. Contreras is excited about her position and, in her own words, “looks forward to serving Scripps College, The Claremont Colleges, and the greater local communities alongside Denison Library staff and students.”

Jennifer Martinez Wormser
Scripps College | Library Director and Sally Preston Swan Librarian
Ella Strong Denison Library
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In the first four weeks of Winter Quarter at University of California, Santa Cruz (UCSC) we welcomed over 150 newly admitted students into the Special Collections Reading Room to complete an assignment for College 1 - more commonly known as a college’s “core course,” the foundational course required for all new students at UCSC.

UCSC operates on a residential college system, meaning that all students are affiliated with one of ten individual colleges, where they generally live during their first year. Each college has a theme (such as a focus on activism, the environment, or the arts) and a “core course,” College 1, that students take as a requirement in their first quarter on campus as a way to connect with the theme of their college. Usually, students would take this class during the fall quarter with other students from their college. However, with so many students admitted for winter quarter this year, students from across the ten colleges were mixed in one core course together with a broader theme of “Individual, University, and Society.” Special Collections has a history of hosting students from College 1, with hundreds of students from the Porter College core course visiting each fall quarter to browse a preselected group of artist’s books and complete a worksheet. The Provost of Porter College, Sean Keilen, was one of the coordinators of College 1 for Winter quarter and approached Special Collections about once again collaborating to have students visit us to get an early introduction to Special Collections as a research tool, and to have students interact with materials from their college to better understand its theme and history.

Students were required to visit Special Collections to view materials from their residential college and fill out a worksheet created with input from the core course coordinators. To assure that the reading room was not overwhelmed by students at any one time, each class was assigned two possible time slots for the visit. This allowed Special Collections staff to staff the reading room with student workers to act as the first point of contact for students from the core course. We found that students were less intimidated to come into the reading room when they were being oriented to the space by their peers. Student workers greeted each student, explained our policies, showed students where to sign in and out, and explained the assignment.

We curated an assortment of 3-4 items such as handbooks, materials from the dedication of the college, newspaper articles, or newsletters from each residential college focused on the college’s theme at the time of its founding. Students completed a worksheet with questions such as, “What was the academic mission or themes of the college when it was founded?” and “How does seeing these materials shape or change your view of your college?” The majority of the students took between 20-30 minutes to complete the worksheet.

For a first attempt at an activity of this size, it ran fairly smoothly. We attributed this in large part to having modeled it on the existing activity for Porter Core. The biggest issue that we ran into was miscommunication.

(Continued on page 15)
from an instructor who only told their students about one of two time slot options, causing twice as many students trying to complete the assignment as we were prepared for. Because of the limited amount of materials available, there were several times when students had to wait outside of Special Collections for a spot to open up. If we run this activity again in the future we would add an additional overflow day to the schedule to allow more flexibility for students. Also, due to the fact that I was not in direct contact with the instructors, but instead with the core course coordinators, I had no real way of gathering feedback about how instructors felt that the activity went. I would have been interested to hear how the students reacted to the assignment, or to read through a selection of the worksheets.

Overall, I really enjoyed putting the activity together and hope that the students found it to be a worthwhile experience. I’m grateful for the opportunity to have introduced over 150 new students to Special Collections and University Archives in their first month of college, and hope that they will come visit us again when conducting research in the future.

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Highlighting Exhibits through Paper-Crafting

Each semester I curate one relatively large exhibit in the library’s quiet study space, and likewise a smaller exhibit for our reading room. In looking for ways to highlight the smaller, less visible reading room exhibit, I’ve found that holding an outreach event featuring information about the exhibited collection, along with a corresponding paper craft, can be a fun and effective way to reach our campus community and highlight our collections and services. Working with our local public library, I’ve been able to advertise these events to the broader community as well.

Tiny Pop-up Book Craft

The first paper crafting outreach event was held in late October shortly before Halloween. This event highlighted a collection of tiny books that were on display during the fall semester in the reading room. I decided it would be fun to create a “tiny pop-up book” craft for participants 10 years and above. Choosing themes from the public domain, I eventually settled on four books from children’s literature upon which to base the tiny pop-up books: Peter Pan, The Little Mermaid, The Wonderful Wizard of Oz, and Alice in Wonderland. To prepare the templates, I drew inspiration from my life-long love of paper crafting as well as a recent and fantastic online class I had taken on paper crafting from professional paper artist, Noe Arata. Once I completed my tiny book templates, I had them printed by our print shop. Our two student workers and I then cut out the templates and placed them in attractive clear bags. I

(Continued on page 16)
also prepared paper instructions and a “tiny” brochure that discussed our tiny book collection along with the history of tiny books (which surprisingly goes back to the birth of the printing press!).

This event, which was held on a Saturday during one of our bi-annual new-student welcome days, had close to 80 attendees. I was so inspired by the turnout that I decided to create a Nutcracker-Suite themed card for the winter holiday. This craft was handed out to students during finals, wrapped in a clear plastic bag and topped off with a candy cane.

**Stereographs and Stereoscope Craft**

The second paper crafting outreach event was held in early April of this year as part of the reading room spring-semester exhibit. This current exhibit features our stereographs collection. Stereoscopy, the process by which stereographs are viewed through a device called a stereoscope, was a popular pastime starting in the mid-19th century, offering a kind of virtual reality by viewing dual yet slightly different photographic images that match the way in which your eyes see and process depth.

![Assembled stereoscope and stereographs.](image)

This current exhibit features several original 19th- and early 20th-century stereographs along with a vintage stereoscope. With the goal of encouraging attendees to learn more about the art and science of stereoscopy, I decided that creating a paper stereoscope with six different stereographs seemed like a fun and educational activity that would enhance the exhibit. For this craft I drew inspiration from several online tutorials, and especially a tutorial by Nichola Battilana of Pixie Hill Studio. Her video and template were especially helpful in developing a pattern that I then had printed on cardstock, cut out, and prepared for handing out.

Similar to the tiny pop-up book craft, I created instructions on how to put the stereoscope together as well as what stereoscopy is and its history. This craft had a bit of a Steampunk quality, which was a lot of fun to create and put together. Also like the tiny pop-up book craft, the stereoscope-stereographs craft is packaged in an attractive bag and accompanied by instructions and a brochure describing the collection on exhibit. With visitors that drop in to our suite, I can use the leftover crafts as a bit of swag that is also educational and ideal for stimulating creativity and promoting the exhibits.

In summary, I think that DIY paper crafts like these, though requiring a bit of preparation work, can have an immense benefit in introducing people from all ages, both across our campus and in the broader community, to special collections and archives.

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**FROM POLICY TO PRACTICE:**
**ENHANCING CAL POLY POMONA’S UNIVERSITY ARCHIVES**

I began my position as the inaugural University Archivist at Cal Poly Pomona in late November 2023. This full-time tenure-track faculty position is within the Special Collections & Archives (SC&A) unit of the University Library.

The unit comprises another faculty member, the Head of SC&A, and three staff members: the SC&A Coordinator, Processing Specialist, and Reading Room Coordinator. This is the first time SC&A has had two faculty
positions since the unit’s inception. My primary responsibility is to develop and oversee the University Archives program, the largest of the unit’s four collecting areas, including the Pomona Valley Historical Collection, the Southern California Wine & Wine Industry Collection, and the W.K. Kellogg Arabian Horse Library.

While SC&A has established policies and procedures for broader unit operations, my focus is on further developing the University Archives program. There was an existing collection development policy for the Special Collections and Archives unit, but the collecting scope for the University Archives needs to be reviewed and revised.

To better understand and refine the University Archives program and collection development scope, I reviewed best practices and initiated a survey to gauge the state of university archives across the CSU system’s 23 campuses. I collaborated with members of the SC&A unit and the University Library Dean to develop the survey instrument to gather data. This survey aims to shed light on current practices and identify areas for improvement amongst our peer institutions.

I noted a recent trend of hiring university archivists across the CSU, including at Cal State San Bernardino, Cal State Dominguez Hills, Sacramento State University, and Cal State Northridge. This indicates a growing recognition of the importance of preserving and providing access to university archives within the CSU system. Another purpose of the survey is to foster the creation of a CSU University Archives information exchange network. Although a CSU Special Collections and Archives Community of Practice roundtable exists, a similar roundtable for university archivists does not. An information exchange network would facilitate sharing information and potentially help establish standards for best practices.

The survey administered via Qualtrics consisted of thirty-one questions sent to 22 individuals responsible for university archives at twenty CSU campuses, 14 of whom responded. The questions examined collection management practices, mechanisms for ingesting born-digital material, outreach methods, funding, and the biggest challenges of maintaining a university archives program. All the participants were interested in forming an information exchange network. The survey participants identified space, lack of staff, backlog, lack of resources, and budgetary issues as the most significant challenges of maintaining a University Archives program.

Instruction is the most common method for promoting university archives, along with exhibits and attending events to engage with the university community. Other strategies used by archivists include engaging K-12 instructors, promoting internships, uploading finding aids to the Online Archive of California, conducting tours, creating LibGuides, digitizing yearbooks and campus newspapers, and conducting outreach to departmental and administrative units as well as to student groups.

While disseminating the survey to the CSU archivists, the SC&A unit conducted an internal survey to update our inventory of the backlog of unprocessed archival collections. The unprocessed University Archives comprise a significant percentage of the backlog. After completing this survey, the SC&A team decided to prioritize processing the university archives collections, focusing on accruals and high-demand records first. Addressing the backlog is necessary for assessing gaps in the collections and will help inform the creation of a revised collection development scope for the University Archives.

The next steps involve further analyzing the survey findings and addressing the University Archives backlog to shape a revised collection development scope for the University Archives program. Establishing an information exchange network will develop a community of practice for CSU university archivists. The survey can help establish benchmarks for collection management, public service, and outreach, laying a foundation for the University Archives program at Cal Poly Pomona.

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Archiving Queer Communities and Communities of Color in Dance Music Scenes

In the early stages of my dissertation, I received funding that allowed me to immerse myself in London’s queer of color dance music scene during Pride week. Leveraging social media, particularly Instagram and Facebook, I conducted fieldwork, uncovered hidden events, and forged connections with members of these communities, including one of the co-founders of an identity-based electronic dance music collective, who expressed to me that they were “just glad that someone is recording what we are doing.” This inspired me to integrate archiving into my project. As one of the 2024 Advancing Equity: Graduate Education Scholarship winners, I would like to share my research and why I am interested in going into archives.

Indeed, my shift to archiving is driven by my desire to address the scarcity of dance music archives and the underrepresentation of queer people of color within them. This issue is particularly pertinent given the post-COVID-19 economic challenges intertwined with digital ecosystems. I propose a rhizomatic approach to music archiving, aiming to reshape practices to serve contemporary dance music scenes better, with a focus on queer and communities of color. Identity-based archives initially aimed to rectify marginalization, but given the difficulties in staffing and financial precarity, they often merge into larger institutions, sometimes at the cost of leaving the hands of the communities they sought to represent. Community-led and digital post-custodial archives have offered a more inclusive approach in the last fifteen years, democratizing access to cultural heritage and prioritizing collaboration. Examples such as The Transgender Digital Archive and the South Asian American Digital Archive exemplify this approach, utilizing linked data and digital materials to enhance discoverability and context.

For dance music scenes in queer and communities of color, archiving social media is crucial for researching the socio-historical context. Platforms like Instagram and Twitter document grassroots cultural production, preserving moments often missed by traditional archives. New considerations about collecting these ephemeral exchanges and the legality and ethics of such practices are emerging, however, such as the ones mentioned by Melody Condon in *The Complete Guide to Personal Digital Archiving*. Issues like internet privacy and data ownership are significant, especially for Black, brown, and queer communities who face disproportionate surveillance and censorship on social media platforms. Critical race scholar Safiya Noble’s *Algorithms of Oppression* highlights the racial and gendered biases inherent in internet platforms.

Preserving DJ mixes on platforms like SoundCloud and BandCamp is essential for capturing the narratives of marginalized communities. These mixes, often contiguous suites of songs about an hour long, encapsulate the rich cultural, social, and political narratives of marginalized communities, particularly Black and queer individuals. They serve as “Afro-philosophic fictions,” offering sonic representations of Black and queer histories and experiences often excluded from mainstream narratives.

While library and information science scholarship and information professionals in the last ten years have begun to engage with archiving social media through projects like DocNow, we can still see how community archivists navigate personal archival projects. Map Pointz is an Instagram archive that chronicles Southern California’s Chicano rave and underground party scenes in the 1990s. Founder and curator Guadalupe Rosales explains that her archival practice is “[g]uided by self-representation to create counter narratives... of communities often under or misrepresented in official archives and public memory. With a participatory approach to her practice, she aims to celebrate the voices of others through their archives and memories” (United Artists 2020). Further, Rosales has

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explained that her decision to use Instagram as her archival space is based on its accessibility and social aspects. Specifically, she believes the comments “are a huge part of the project because that’s where people learn and argue” (Pitcher 2018). Sandra Oviedo, otherwise known by their archive Colectivo Multipolar, is a Chicago-based photographer and queer nightlife documentarian. Colectivo Multipolar operates as the sole documentarian for events thrown by the queer of color DJ collective, TRQPITECA. As a photographer by trade, their archival practice is similarly entrenched with communities as their photo archive serves as both a portfolio and talent showcase for their subjects. Specifically, Colectivo Multipolar works to spotlight the artists pictured by embedding hyperlinks to their professional portfolios, thus continuing the chain of resource sharing. With this in mind, it is and will remain pertinent that archivists engage with community archivists, members, and activists to ensure archival practices align with community needs. In doing so, I believe our profession can continue to address historical biases of underdocumented communities by making archives more accessible and reflective of the diverse experiences and narratives within marginalized communities.

Sandra Oviedo
Colectivo Multipolar

2024 VIRTUAL AWARDS CEREMONY RECAP

At the 2024 SCA Virtual AGM Awards Ceremony held on Tuesday, April 16, the Awards Committee presented scholarships to outstanding graduate students and honored the work and contributions of committed colleagues.

This year the Awards Committee received two outstanding applications for SCA’s Advancing Equity Graduate Education Scholarship and fortunately, the SCA Board supported our request to award two scholarships this year to recipients Blair Black and Sandy Yang. This was only possible due to the generosity of the members of SCA who provided ample funding for this scholarship.

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Blair is a graduate student at UCLA who will graduate with an MLIS degree in Archival (Media) Studies in 2025. Blair, who holds a Ph.D. in Ethnomusicology, is focused on the preservation and representation of electronic dance music (EDM) worldwide, and is dedicated to exploring the contributions of underrepresented communities, particularly Black and queer musicians of color, in the development of EDM genres. Through their research, Blair became acutely aware of the under-documentation of people of color and queer communities within archival records and is hoping to address this inequity through their MLIS degree.

Sandy is a graduate student at the University of Alabama who will graduate with an MLIS in Archival Studies Social Justice at the end of this year. Sandy has worked at the RAND Corporation in Santa Monica since May 2019 as a Library/Archives Specialist. As someone who witnessed the August 2023 wildfire tragedy in Maui, Sandy realized vulnerable regions lack the digital safeguards needed to protect their cultural heritage and prepare for disaster. This has sparked her vision for a comprehensive community disaster archive database (CDAD) and deepened her resolve to create community-driven archives.

Because 2024 was a Virtual AGM and the Mink Scholarship is, in essence, a scholarship to support current or recently matriculated graduate students to travel to and attend the AGM, there were no Mink Scholarships awarded this year.

The Orange County & Southeast Asian Archive Center (OC&SEAA) at UCI received the Archives Appreciation Award in recognition of its significant contribution to the development of a community-centered archives practice of “collaborative partnerships between mainstream archival institutions and communities that are underrepresented in the historical record.” Established in 2015 the OC&SEAA provides training and guidance related to the practice of oral history and historical documentation, rooted in the principles of community-centered archives partnerships:

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recognizing the inequities reflected in traditional archives practices and guided by a community’s expressed priorities through shared authority and collaboration.

Their commitment to engaging in and promoting a community-centered practice extends beyond the immediate UCI community as evidenced by the Mellon funded C-CAP TEACH Project. C-CAP TEACH, or Community-Centered Archives Practice: Transforming Education, Archives and Community History is working to cultivate commitment among higher education institutions to community-centered archives approaches, simultaneously solidifying the ability and responsibility of academic libraries to engage critically and contribute to social justice-focused scholarship, training, pedagogy, and partnerships in their communities.1 Dr. Krystal Tribbett accepted the award on behalf of OC&SEAA.

Tanya M. Hollis, this year’s recipient of SCA’s Sustained Service Award, is being recognized for having actively served on, and chaired, a number of SCA’s committees for the past 20 years. Since 2003 she has been a member of nine different committees, spent eight years chairing four of them, and has served on the SCA Board of Directors twice for a total of five years.

Archiving Community Resilience

The devastating 2023 Maui wildfires, which tragically consumed Na’Aikane o Maui, a cultural cornerstone, exposed a stark reality: vulnerable communities often lack the digital safeguards needed to prepare for disasters and preserve their heritage.

As a first-generation Taiwanese American, I have personally witnessed archival blind spots that erase and homogenize marginalized groups, particularly Asian American Pacific Islanders (AAPI). This has fueled my deep commitment to amplifying underrepresented voices and enriching historical narratives with their unique perspectives.

During her years on the Board she helped make sure the Western Archives Institute had what it needed to operate at least two of its programs, developed the AGM program and then helped make sure SCA successfully navigated the cancellation of the AGM during the first year of the COVID pandemic, worked to restructure the Western Archives Institute during the years of the pandemic, began transitioning SCA’s organizational record-keeping from a paper-based to a digital-based program, and ensured that the future SCA Board of Directors had the members it needed to move forward successfully.

Throughout her years of service in SCA she has been an example of efficiency, compassion, and thoughtfulness to those of us who have served with her on committees and the SCA Board. Her knowledge of SCA’s history and purpose has helped ensure that our organization continues to meet its mission and remains relevant and useful to California archivists and archives professionals.2

This year there were no nominations for SCA’s Career Achievement Award.

Lisa Crane, Chair
SCA Awards Committee
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Through my Master’s in Library and Information Studies program at the University of Alabama with a concentration on archives and social justice, and through my work as an archives specialist at the Hauser RAND Archives, I have pursued two critical initiatives: highlighting the overlooked achievements of 91 women leaders and initiating a collaborative project with RAND Employee Resource Group leaders to document their work uplifting the Black/African American, Latinx, AAPI, disability empowerment, and LGBTQ+ communities. These projects grant power and representation to communities often absent from traditional archives.

Witnessing the tragedy in Maui further solidified my resolve to create community-driven archives that would

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1 Edited from Archives Appreciation Award text written by Christine Kim, member, SCA Awards Committee.
2 Edited from Sustained Service Award text written by Leilani Marshall, member, SCA Awards Committee.
not only recover lost historical records and artifacts but also document the challenges of rebuilding and honor those affected.

I envision a Community Disaster Archive Database (CDAD) as a centralized repository, aggregating existing collections like the Los Angeles Public Library’s photo collection and the Cal State University Northridge Library’s Northridge Earthquake Photo Collection.

By equipping communities with the tools and resources to develop their own digital archives, the CDAD empowers them to preserve unique cultural legacies, document local disaster experiences, and illuminate systemic weaknesses in disaster response. It will enable them to learn from each other and advocate for more equitable and proactive preparedness measures. My attendance at the Society of California Archivists (SCA) Annual General Meeting in April reinforced this vision. The diverse presentations, particularly on disaster risk assessment and the building of sustainable digital archives, deepened my understanding of the field’s challenges and opportunities. I also gained a network of seasoned archival professionals who share my passion.

With the support of the SCA Advancing Equity: Graduate Education Scholarship for 2024, I am eager to advance my skills in digital archiving, leveraging platforms like Omeka and Mukurtu. By collaborating with SCA professionals and partnering with disaster relief organizations, like the "Ready — or Not" Cultural Heritage Disaster Preparedness Project, we can transform the CDAD into a powerful tool for preserving narratives, fostering resilience, and empowering communities in the face of future challenges.

I am immensely honored and grateful to SCA for their belief in my potential to support marginalized communities through my work on the Community Disaster Archive Database. This scholarship is not just an investment in my education but an investment in a future where archives serve as beacons of hope, resilience, and cultural preservation. By empowering communities to safeguard their unique histories through self-built digital archives, we preserve memories, foster resilience, and amplify voices in the face of adversity.

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SCA Election Results

The Society of California Archivists is pleased to announce the results of the 2024 election. Congratulations to the following newly elected Board members* and committee member!

Vice President / President Elect: Sue Luftschein
Treasurer: Alex Post
Director at Large: Charla DelaCuadra
Nominating Committee member: Hilary Swett

Thank you to everyone who voted!

*A complete list of the Board members can be found on the SCA website.

2024 Election Committee
Rebecca Leung, Chair
Kiera Sullivan
Suzanne Noruschat
For this issue of Labor Notes, the SCA Labor, Advocacy, and Public Policy Committee is highlighting some blogs and other online resources that tackle labor and advocacy issues in our field. We hope that these can serve as resources for future advocacy and organizing work:

- **Society of American Archivists (SAA) Students and New Professionals (SNAP) Committee**: SNAP recently introduced a new ongoing series on their blog which tackles temporary labor in the field. Called *On the Clock: Term Positions in the Archival Field*, this series already has stellar posts from a number of archivists around the country which deal with themes of imposter syndrome, term position red flags, labor advocacy and defining best practices for term positions, and Marxist perspectives on contingent archival labor.

- **Society of American Archivists (SAA) Issues & Advocacy Committee**: SAA’s Issues & Advocacy runs a wonderful blog with posts covering a number of advocacy-related topics. Their blog also has a great advocacy toolkit with a number of resources and examples to share.

- **Society of American Archivists Committee on Public Awareness (COPA)**: COPA runs a great advocacy blog on behalf of the Society of American Archivists called *ArchivesAWARE*. This blog serves as a platform for archival workers and students to share experiences of and ideas for raising public awareness of archives and their value, as well as to advocate on behalf of archival professionals.

- **Advocacy and Outreach Toolkit**: Developed by archival workers Amalia Castañeda and Azalea Camacho, this comprehensive online toolkit offers a range of resources to help guide archivists with advocacy/outreach goals through a DEI lens.

- **Society of American Archivists Lone Arrangers Section**: SAA’s Lone Arrangers Section runs a recently revamped quarterly newsletter and blog, *SOLO*, which features a number of wonderful posts related to labor and advocacy in the field that all archivists, whether you are a lone arranger or working in a larger team, can learn from. Definitely add this to your list of blogs to follow!

- **Pop Archives**: Samantha Cross runs a delightful website which examines depictions and representations of archives and archival workers across various forms of media and popular culture, including video games, television shows, films, graphic novels, role-playing games (RPGs), and more. She also has compiled a detailed bibliography of archives in non-fiction. Interested followers can subscribe for her latest updates and articles. There is great value in understanding how those outside of the archival field perceive our profession, and Samantha’s labor of love definitely helps to make those perceptions more visible.

- **Lucidea**: Lucidea spotlights a number of relevant webinars and blog posts by archival consultant Margaret Note on relevant topics ranging from internal advocacy for archivists to archival outreach. You can also follow Note’s thoughts and tips on archival advocacy through her professional blog.

Let the SCA Labor, Advocacy, and Public Policy Committee know if we’ve missed any amazing blogs and websites related to archival labor and advocacy - we’d love to hear from you! You can reach us at advocacypublicpolicy@calarchivists.org.
**SCA Board of Directors and Committee Chairs**

**Board of Directors 2023-2024**

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