

PEG & CHILI



DON CARL STEFFEN

CONTENT & METADATA

Sept. 19, 1945  
Dear Mr. Dybborio,  
What has happened  
is big  
more serious  
as the race  
being his  
they now  
be room even  
number of girls

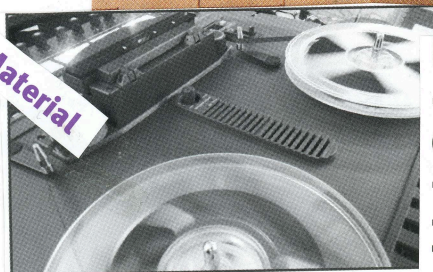


# ARCHIVES

ACCESSIONS & STORAGE

101

Physical Material



DIGITAL ARCHIVES

SENATOR COOPER

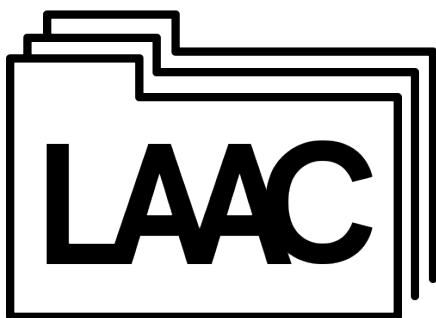
And perhaps a decision by computers.



Made in L.A.

CURATED BY YOU

2016



**The Los Angeles Archivists Collective (LAAC)** is made up of individuals in the Los Angeles area that are interested in and affiliated with the archival profession.

#### **Our Mission**

- Build a local community that encourages professional skill-sharing, with a particular emphasis on supporting students and new professionals in the field.
- Facilitate a forum for collaboration, education, participation, and professional growth.
- Provide archival outreach to local communities by offering educational workshops, facilitating connections to local resources, and promoting general archival awareness.

#### **Activities**

We fulfill our mission through social events, workshops, repository tours, lectures, networking opportunities, and other activities.

# Featured Archives Term



Film: *National Treasure*, 2004

**Replevin:** An action to recover property that has been improperly or illegally taken.

*Related terms: alienation, removed archives*

“When identified historical U.S. government documents are not returned willingly, the National Archives has the legal authority to retrieve them in court through a legal action called replevin. NARA works with the Department of Justice, including the FBI, in pursuing these cases.” National Archives and Records Administration, <http://www.archives.gov/research/recover/consequences.html>

*Some missing historical items & documents:*

- President Lyndon B. Johnson’s 1964 class ring from US Coast Guard Academy
- Two daggers and three swords given to President Harry S. Truman
- A reading copy of the President Franklin D. Roosevelt’s “Day of Infamy” speech
- Eli Whitney Cotton Gin Drawing
- RECOVERED: Wright Brothers’ Flying Machine Patent, Application #821,393, submitted by Orville and Wilbur Wright in 1903



### **Top 5 Favorite Archives We've Visited**

1. Interference Archive, Brooklyn, NY
2. Tom of Finland Foundation, Los Angeles, CA
3. Montana Historical Society, Helena, MT
4. Cleveland Police Archive,  
[www.archivingpoliceviolence.org](http://www.archivingpoliceviolence.org)
5. Center for Puppetry Arts, Atlanta, GA



Source: Tom of Finland Foundation

### **Top 5 IS-Related Projects** (and more archives we like)

1. LIS Microaggressions,  
[lismicroaggressions.tumblr.com](http://lismicroaggressions.tumblr.com)
2. DocNow, [www.docnow.io](http://www.docnow.io)
3. ProjectARCC, [www.projectarcc.org](http://www.projectarcc.org)
4. South Asian American Digital Archive,  
[www.saada.org](http://www.saada.org)
5. Transgender Archive,  
[www.digitaltransgenderarchive.net](http://www.digitaltransgenderarchive.net)

### **Top 5 (Mostly) Shamelessly Flouted Archival Practices**

1. Boxes on the floor
2. Randomly save digital files on our desktop
3. Food at our desk
4. Missing deeds of gift
5. NO GLOVES



# ARCHIVES WE WISHED WE PROCESSED



\*shout out to J. Furner!



Photo: Liza Cowan, "What the Well Dressed Dyke Will Wear," 1975.

1. Take inventory.  
Choose what you want to keep.

*You don't have to keep it all!*

2. Record some basic metadata:

- a. Dates are great
- b. Location
- c. Identify people in photo

3. Mylar sleeves are a must!  
Preserve your photos for years to come.

*NO TAPE OR ADHESIVES!*

4. Store photos in cool and dry conditions

*Just like wine...or potatoes!*

Your future archivist will thank you!

## A (very, very) partial list of unsung and/or just plain cool archival collections held in Los Angeles

**Octavia E. Butler Papers**, The Huntington Library, Art Collections, and Botanical Gardens. Manuscripts Department, The Huntington Library.

"The collection includes the extensive manuscripts, correspondence, and working materials of author Octavia E. Butler."



Octavia Butler by Donald Ely via FindingEstella.com

**Hanashi Oral History Archives**, Go For Broke National Education Center

"Full-length interviews of Japanese American veterans and their contemporaries of World War II, the Korean War, and the Vietnam War."

**Collection of Heavy Metal Music Material**, UCLA Library Special Collections

"Published biographies and autobiographies of musicians, histories of the heavy metal genre, magazines, approximately 600 flyers announcing shows in the Los Angeles and San Francisco areas, backstage passes, t-shirts, phonograph albums, audio cassettes, photographs, and fanzines."

**Vern and Bonnie Bullough Collection on Sex and Gender**, Special Collections and Archives, Oviatt Library, California State University, Northridge

"The collection is maintained for research and educational purposes, and is comprised of books, periodicals, manuscripts, and archival materials covering such topics as cross-dressing, gender roles in various time periods, the homosexual community in Los Angeles, prostitution, the transgendered community, children and gender, nudism, gender and medicine, fetishism, and pornography."

**Matthew Weiner Papers, Writers Guild Foundation Archive**

"The Matthew Weiner Papers, 1997-2015 covers Weiner's involvement as a writer and producer with the television show *The Sopranos*, seasons 4, 5 and 6, and scripts from *Andy Richter Controls the Universe*, *The Naked Truth*, and *Mad Men*. The collection primarily consists of scripts and handwritten episode notes from *The Sopranos* as well as every single episode of *Mad Men* in As Broadcast drafts."

**USC Shoah Foundation Visual History Archive, University of Southern California**

"Established in 1994 to preserve the audio-visual histories of survivors and other witnesses of the Holocaust, the USC Shoah Foundation maintains one of the largest video digital libraries in the world: the Visual History Archive (VHA)."

**Asociacion de Vendedores Ambulantes (Street Vendors Association) Records, Southern California Library for Social Studies and Research**

"This collection contains materials created or collected by the Asociacion de Vendedores Ambulantes [A.V.A.] also known as the Street Vendors Association, an organization, which mobilized the street vendors fight to legalize street vending in Los Angeles."

**Guerrilla Girls Records, The Getty Research Institute, Special Collections**

"Guerrilla Girls records document the activities of the feminist art group, comprising a complete set of posters, mass mailings, form letters, and other graphic materials, along with internal group memoranda, letters from fans, business correspondence, and audiovisual materials."



Guerrilla Girls, via *New York Times* August 5, 2015



**T.R. Schellenberg**

1903-1970

U.S.A

## Occupation

Archivist,  
theorist,  
dude

## Place of Work



National Archives  
and Records  
Administration,  
Director of Archival  
Management  
(1950-1956)

**Known For**  
Modern Archives:  
Principals and  
Techniques (1956)

## Favorite archival principle

Appraisal/Reappraisal

## Papers are held

Kansas state  
Historical  
Society,  
Manuscripts  
Collection 17

## Interesting Fact

T.R. = Theodore Roosevelt



## Person explores archival culture through interviews with professionals active in the field.

Founded on Earth Day in 2015, ProjectARCC—Archivists Responding to Climate Change—is a task force of archivists striving to motivate the archival community to affect climate change. LAAC spoke with its founder and chair of the Preserve Committee, Casey Davis, along with Eira Tansey, chair of the Protect Committee.

Read the entire article in LAAC's magazine  
**Acid Free – Issue 2: Disasters**  
[laacollective.org/magazine](http://laacollective.org/magazine)

**Casey Davis (CD):** The mission of ProjectARCC is to motivate the archival profession to take action on climate change, and we see this being possible in four ways:

1. Protecting archival collections from the risks and impacts of climate change;
2. Collectively working to reduce and eliminate our greenhouse gas footprint;
3. Elevating our archival collections that are relevant to the issue of climate change with the goal of improving public understanding and awareness of climate change; and
4. Actively preserving archival records and other materials that will help current and future generations understand this epochal moment in history.

**Eira Tansey (ET):** I think there are some

great things in development that archivists should keep their eyes on—for example, the Society of American Archivists just approved an information brief on Archives and the Environment which has a number of ideas for how archivists can engage with this topic. I'm also really excited about the Libraries and Archives in the Anthropocene colloquium taking place next year. Archivists should absolutely consider this an area that requires urgent work and not just repository-based solutions, but as an area in desperate need of additional research, writing, and cross-institutional collaboration. There are many opportunities for collaboration with our colleagues in other cultural heritage sectors, like libraries, museums, and historical societies. I also hope that we begin to build bridges with archivists who have already done critical work in the area of human rights, since climate change has the capacity to exacerbate shocks to vulnerable communities, particularly those that already face other forms of marginalization (e.g., warfare, famine and drought, disputes over natural resources, etc.). I'm dedicating much of my future research agenda to the intersection of archives and the environment. Right now I'm working with Ben Goldman and Nathan Piekielek of Penn State University on some preliminary mapping of continental US archives vulnerability to climate change. Ben and I presented at SAA's Research Forum (you can download our slides at the bottom of this page), and our early findings were very well-received and sparked some good discussion.

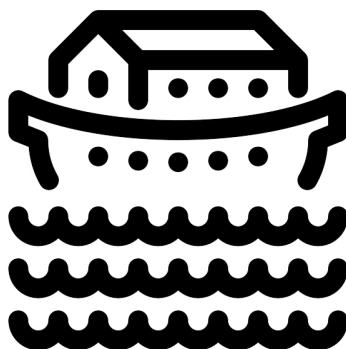
To be honest, this can be a really grim area to work in, and I hope we get to a point where far more archivists are working on these issues so the few of us who are doing this work begin to feel less alone. So if you have an idea for research, outreach, collecting, or advocacy around these issues, I think you should go for it.

**CD:** Like Eira, I am also excited about our recent work with the Society of American Archivists on an issue brief on Archives and the Environment, which was just approved by SAA Council. Also, the Libraries and Archives in the Anthropocene colloquium in the works for May 2017 will be the first major event focused on the topic of climate change and our relationship to it. Roy Scranton, author of *Learning to Die in the Anthropocene*, will keynote. The event has received tremendous response—we are currently reviewing 61 proposals and will announce the program in September. Another event taking place in the nearer future is a 5 panel stream on Archives and the Environment taking place at the annual Association of Moving Image Archivists (AMIA) conference in Pittsburgh, November 9 - 12. I encourage all archivists to attend, regardless of your work with moving images or lack thereof. The stream will be valuable to archivists of all flavors.

As Eira said, ProjectARCC is currently in a transition phase. Much of our work to date has been more advocacy focused. In addition, some of our members have been taking action on a more individual level. For example, at the American Archive of Public Broadcasting, we have curated exhibits on public media coverage of climate change, and we are actively growing the collection with materials that document endangered species and biodiversity. And I have been working with a project called DearTomorrow to collect and preserve letters about climate change from parents to their loved ones. During this transition phase, we will be considering how best to target our continued collective efforts. If your readers have thoughts on how ProjectARCC can continue to motivate the profession to take action, please contact us or better yet, get involved. Other ways to support ProjectARCC are to think about how you and your institution can address the four goals of ProjectARCC. In what

ways are your collections at risk? How can your institution prepare, mitigate and adapt to a changing climate? What can you do to reduce your footprint? What steps are you willing to take to advocate to your elected officials? What collections do you have that help to tell this story, and how can you make them more accessible to your communities? And what records are being created in your community that aren't being preserved?

Perhaps others have felt this way, but some days I read an article or simply sit and think about climate change and I become very afraid for our future. Other days, I do my best not to think about it without even trying not to think about it. A first step for archivists is to think about it. Read some of the literature available on our Climate Change Syllabus. The second step is not to be afraid. A third step is not to deny it. The fourth step is to take action. We've suggested a lot of ways that you can take action as an archivist, but there are also lots of activist groups that are doing great work in local communities. Get involved in one way or another. Soon after we started ProjectARCC, SAA past president (then president) Kathleen Roe wrote to us and reminded us of a quote by Margaret Mead: "Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it's the only thing that ever has."



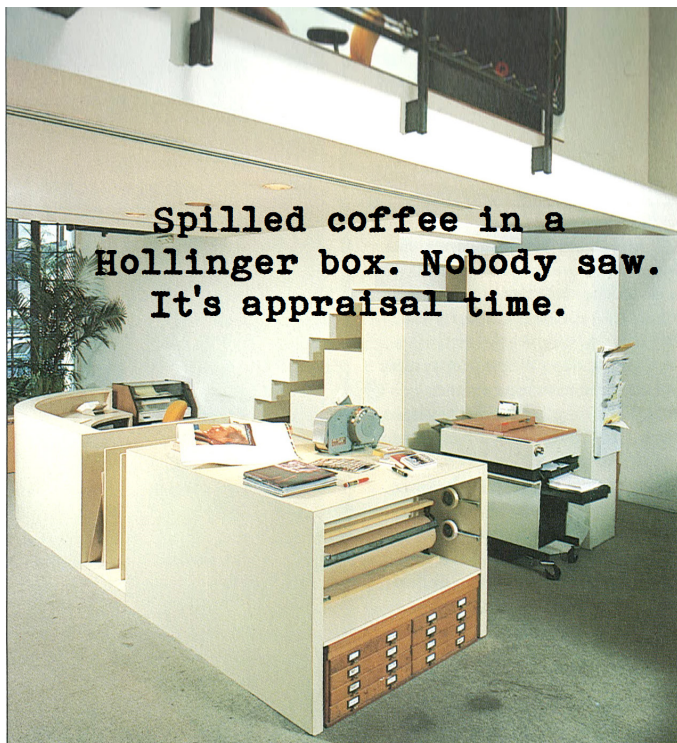


## SERIES 1:





## HAIKU



# SURVEY

**What's  
the most  
intriguing item  
you've encountered in  
your work?**

Tub marked "photos found on the street" which contained decades worth of family photos belonging to one woman, everything from elementary school photos to prom pics to "adult-themed" content.

- Courtney Dean, UCLA Library Special Collections

**Umbilical Cord.**  
- Anonymous

**A gorilla suit.**  
- Anonymous



**How do you  
demystify archival work  
for non-archivists?**

I don't really try.  
Mysticism is job security.

- Mark Clements, Seafarers  
International Union, Content  
Curator

**What should  
archivists be doing now  
to ensure our  
relevance in the  
future?**

Reframe the misconception that just because someone saves stuff that makes him/her an archivist. Advocate for professionals to do professional work. Share knowledge and resources with colleagues, especially those new to the profession. Insist upon diversity and inclusion. End unpaid internships. Promote our collections and creative ways to use them. Reduce or eliminate certain fees for use or reproduction. Liberally interpret "fair use" rules.

- Megan Fraser, UCLA Library Special  
Collections, Co-Head of Collection  
Management

**What's your favorite archival principle?**

Many  
people said

# PROVENANCE

What is your  
favorite  
library or  
archive to  
visit?

The Huntington and  
the Los Angeles  
County Museum of Art

- Michael Olivarez, Loma  
Linda University

LAPL Central

- April Feldman, California  
State University Northridge

The American Museum of  
Natural History, New York

- Grace Danico, Private Collection

What's  
your  
favorite  
archival  
tool?



If I couldn't be an  
archivist, I'd work as  
a backup singer for  
Bruce Springsteen.

- Megan Fraser, UCLA Library  
Special Collections,

I'd work as a drug  
dealer.

- Mark Clements

Botanist.

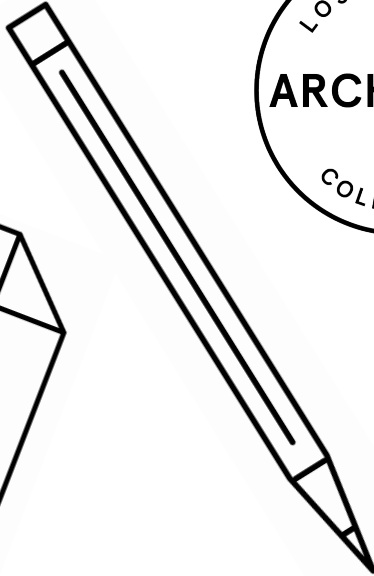
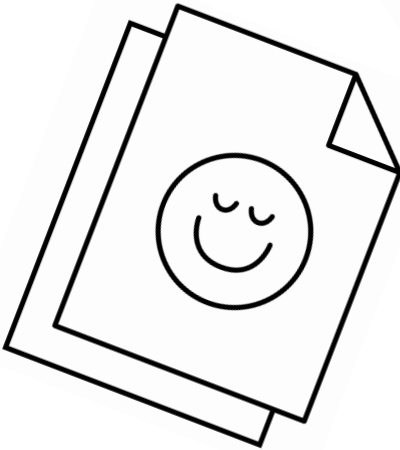
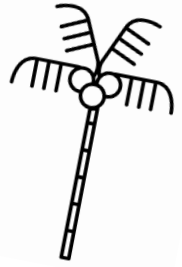
- Anonymous

Reflecting on your time  
as an MLIS student, how  
have your expectations of  
archival work panned out  
now that you're working  
in the field?

Contract work is a real lifestyle choice, and  
one that is not very sustainable. I wish that had  
been highlighted more, but then I suppose  
no one would have chosen to be an archivist.

- Anonymous

Connect with us.



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[facebook.com/laacollective](https://facebook.com/laacollective)  
[hello@laacollective.org](mailto:hello@laacollective.org)  
[laacollective.org](https://laacollective.org)  
[@laacollective](https://twitter.com/laacollective)