



ARCHIVES 101 ZINE



THE LOS ANGELES ARCHIVISTS COLLECTIVE (L.A.A.C.)

LAAC is made up of individuals in the greater Los Angeles area that are interested in and affiliated with the archival profession.

OUR MISSION

- Build a local community that encourages professional development and 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 community groups by offering educational workshops, facilitating connections to local resources, and promoting general archival awareness.

CONNECT

Email: laacollective@gmail.com

Website: <https://laacollective.wordpress.com/>

Twitter: @laacollective

Instagram: @laacollective

Facebook: <https://www.facebook.com/laacollective>

Google Group: <https://groups.google.com/d/forum/laacollective>

RESPECT



DA FONZ

image via <https://patriarchive.wordpress.com/>

Respect des Fonds: The principle of provenance dictates that records of different origins (provenance) be kept separate to preserve their context.

n. (provenancial, adj.) ~ 1. The origin or source of something. - 2. Information regarding the origins, custody, and ownership of an item or collection.

- From the Society of American Archivists Glossary, <http://www2.archivists.org/glossary/terms/p/provenance>

Preserving Our Present

Advocating with Allies

WHAT DOES AN ARCHIVIST DO?

Processing and Preservation

Making Access Happen

Publicize

Collections Assessment

Digitization

Image Scanning

FINDING AIDS and MUCH MORE

Restoration

Donor Discussions

ADVOCACY/

PUBLIC AWARENESS

Sharing Our Story

Digital Archives

Access

More Product, Less Process

ORAL HISTORY

Archives and Records Administration

Outreach

Preserve + Conserve

#WhyIAmAnArchivist

@ArchivesSarah



Because records are a have-to-have, not a nice-to-have, for accountability and memory

@jmddrake



Because I want my grandkids to be able to remember #Ferguson



@archivesninja

I believe the stories we tell about ourselves have the power to shape our future



@viadiversi

Because I love people and their stories. And because archives are about memory, accountability, identity, and culture.



Pacific Electric Trolley
Station, Santa Monica
Blvd. & Canon Dr.,
Beverly Hills, CA., 1920

organized by subject and within the subject, chronologically, where appropriate. Each item and every collection requires a different approach, depending upon its condition, its composition and how it will be utilized. Nothing pleases me more in my vocation than to view a photograph and then, if possible, learn about the lives of the individuals in the photograph and/or the subject matter. An image of a one-room schoolhouse with students posed in front of it, for example, along with a sketch of the interior, is a primary source that might reveal information about the epoch and the individuals living during that time. Persons such as authors, movie and theatre set directors, costume designers, historians and students might access the information from these images and apply the data to their needs.

Safeguarding our treasures involves every aspect of America's past. The treasures may tell a story: our dwellings, industrial sites, downtown commercial districts, educational institutions, industries, rural landscapes photographs, maps, plans and a myriad of other items, all contribute to our understanding and appreciation of where and how we live.

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- Gail Stein, Archivist

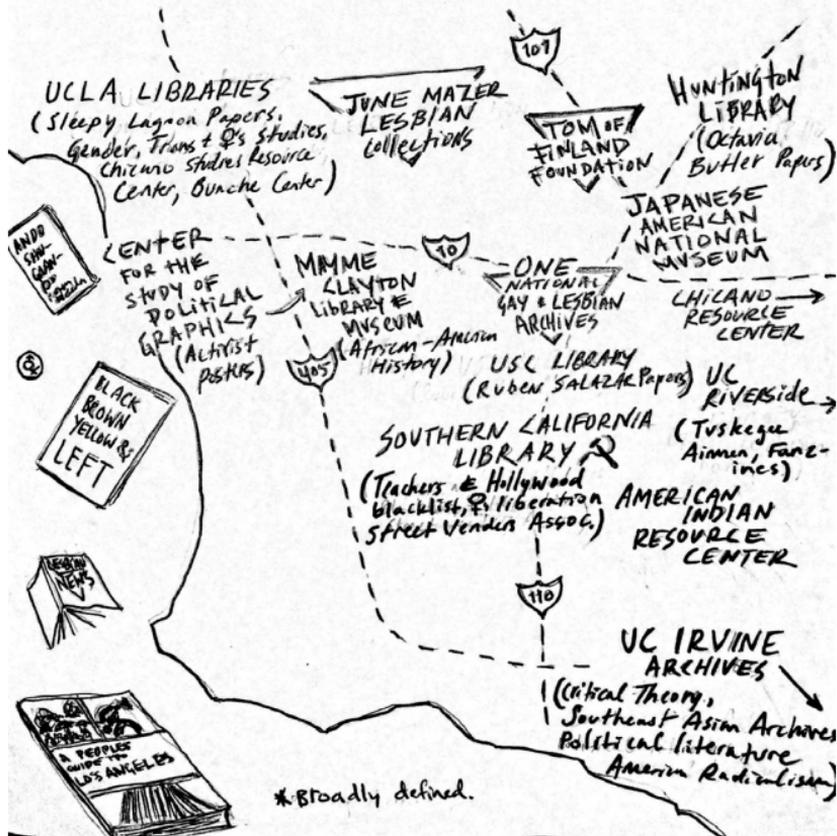


Beverly Hills Public
Library Historical
Collection #1

(SOME)

LOS ANGELES COMMUNITY ARCHIVES*

MANY OF THE ARCHIVES BELOW HAVE FINDING AIDS AND OVERVIEWS OF THEIR HOLDINGS ONLINE, EITHER ON THEIR WEBSITES OR ON THE ONLINE ARCHIVE OF CALIFORNIA (OAC).
(WWW.OAC.COLIB.ORG)





Community archives were created as a response to a history of exclusion. Traditional heritage organizations (libraries, archives, and museums) reinforced mainstream cultural biases ignored or misrepresented the experiences of underrepresented and marginalized communities. These outsiders sought to document their own histories and voices independent of the confines of traditional archives. Community archives are often associated with political movements or identity-based communities, some examples are: LGBT, Chicano or African-American communities. The creation and maintenance of community archives largely relies on the support of community members.

Actually, we, the authors, met for the first time in 2011 as volunteers at the One National Gay & Lesbian archives! For us, volunteering at the one was an opportunity to cultivate a deeper understanding of queer history in Los Angeles.

The immense cultural diversity of Los Angeles fostered the formation of a vast array of community archives. Living in the Los Angeles area is an opportunity to access incredible collections of community heritage materials, such as photographs, manuscripts, personal papers, film, sound recordings, artwork, and ephemera such as flyers and banners.

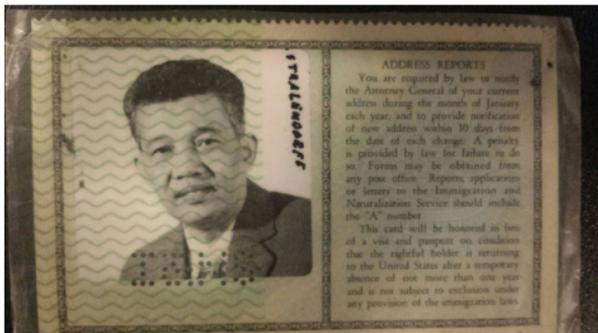
Archival research can seem like a dizzying challenge, even for us and we have a degree in it. In order to promote archives and collections we feel passionately about, we created a map of Los Angeles's community archives landscape with brief descriptions of interesting collections held by the institutions.

Some of the institutions included in our guide are not truly community archives. Financial instability has led many community archives to partner with larger heritage organizations. Also, collections related to underrepresented communities are increasingly held by traditional archival institutions like universities. Basically, we made a map of the stuff we're into and wanted to share with you!

PERSONAL ARCHIVES

There's something truly special about identity and its relation to memorabilia. Like many others, before considering archival storage or digital preservation, I've been one to pile endless amounts of birthday cards, photographs and letters in a dusty box placed in my closet. But why? It could be because we find profound meaning in record keeping or because photographs and letters have rich personal identity or maybe we are all just information hoarders. Either way, we know everyone comes to a point in their life where they collect objects that have sentimental value, that personal records could be for the purpose of collection, memory, or even historical significance. This is because all records hold information that could have otherwise been lost if not preserved.

Before I knew much about archiving or preserving personal memorabilia, I had my Family's identification cards from Holland and Indonesia. It wasn't until I found a profound interest in personal archives that I



Charles Frederik Van Stralendorff
(b.1917 - d.1985)



Shirley Jean Van Stralendorff,
(b.1953) Huizen, Netherlands

knew how valuable these records were. This identification card is the only physical remnant of my Opa (grandfather) and record of family's immigration story. I didn't have the chance to know my Opa, but I will carry the lessons of his sacrifices throughout my life as a reminder for how strong

people can be when faced with hardships of alienation, war and immigration.

Holding on to family history is an interesting way to preserve identity [research ways to preserve your personal archives].

- Chloe Van Stralendorff

Personal Archives:

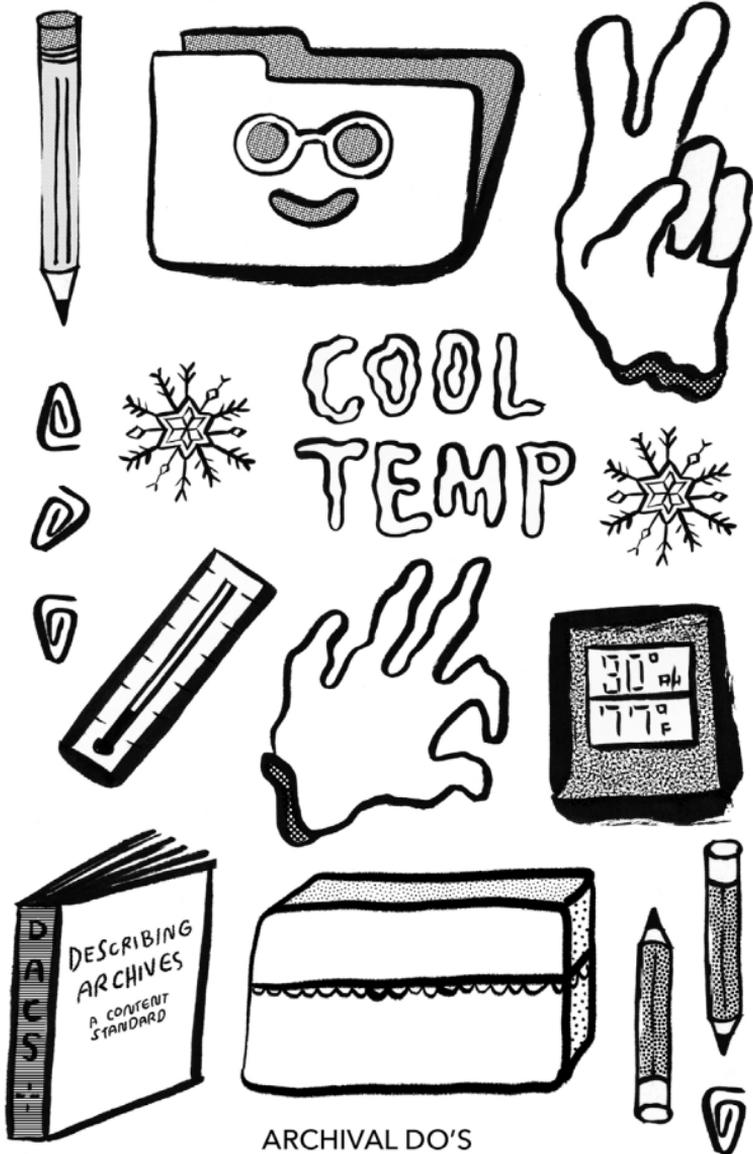
<http://digitalpreservation.gov/personalarchiving/>

Archival Methods:

<http://www.archivalmethods.com/category/kitsaccessories>

Using Archives:

<http://www2.archivists.org/book/export/html/14460>



ARCHIVAL DO'S



ARCHIVAL DON'TS

**COLLECTION HIGHLIGHT:
THE SOUTHERN CALIFORNIA EDISON
PHOTOGRAPHS & NEGATIVES COLLECTION**

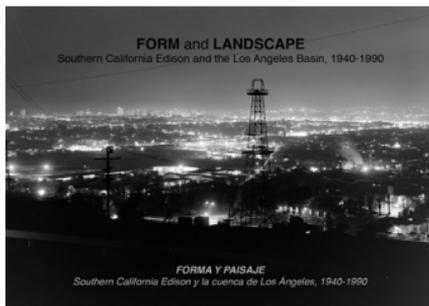


Image from "Form and Landscapes," <http://pstp-edison.com/>

When the sun sets Los Angeles becomes illuminated by the orange tungsten glow of electric lights flooding through layers of smoggy atmosphere. Many artists have captured the depth of these familiar colors and in turn paid tribute to Los Angeles' intricate and beloved neon history. The Southern California Edison Photographs and Negatives Collection offers a different context. The collection boasts over 70k images depicting the "electrification of Los Angeles," with photos ranging from sweeping, daytime landscapes intended to highlight the enormity of newly fashioned power lines, to perfectly lit and choreographed snapshots of household appliances.

Both the physical and digital versions of all 70k+ items are owned by the esteemed Huntington Library and are fully web accessible. Then there is the pstp-edison.com site, a project created in the wake of Pacific Standard Time - the Getty Museum's highly collaborative, expressive, archives-heavy, cross-city program dedicated to Southern California. The site itself is entitled "Form and Landscapes," and presents 18 exhibits, formed

by 18 curators, each containing approximately 20 - 30 images from the Edison collection. The mini-collections are subjective and personal, offering a guided glimpse into the vastness that is those 70k+ photographs and negatives. My favorite collection is called "Noir" and is curated by D.J. Waldie (an LA-loving writer and former Deputy City Manager of Lakewood, CA). Waldie creates a narrative centered around dramatic light and both his words and effect are stunning. Some of the other curators highlight "Foodscapes," or "Labor," as expressed through the photographs, and instead of offering a fictional narrative like Waldie, describe their personal relationships to the materials.

The interaction between physical and digital is often wrought with complication, especially when trying to represent the intellectual value of archival collections via online exhibits. In order to truly command a space on the Web and also maintain validity as a collection, the implementation needs to be thoughtful. In this case, Form and Landscapes brings attention to this extensive collection of LA-centric materials, and also allows for flexibility in the representation and description. Both art and history are allowed to evolve in this medium in a way that may not have been accessible, or even tangible across time in space, otherwise. There is great value in sitting down with primary sources, or even just physical objects with their share of history to impart, but there is also value in linkedness and creativity offered through digital projects like this one.

- Alyssa Loera

<http://hdl.huntington.org/cdm/landingpage/collection/p16003coll12>

<http://pstp-edison.com/>

COLLECTION HIGHLIGHT:
CORITA ART CENTER

File Under: ARCHIVES ...

I. PRESERVATION

Corita Art Center



Los Angeles, California
corita.org

Corita Art Center



Los Angeles, California
corita.org

II. REFERENCE

Corita Art Center



Los Angeles, California
corita.org

Corita Art Center



Los Angeles, California
corita.org

III. INTERPRETATION

Corita Art Center



Los Angeles, California
corita.org

Corita Art Center



Los Angeles, California
corita.org

corita
art
center

Keri Marken
Collections Manager
5515 Franklin Avenue
Los Angeles, CA 90028

**COLLECTION HIGHLIGHT:
FROM THE GAZIN ARCHIVE**



[Vintage Image Circa 1945-55/Photograph courtesy of Shelley Gazin/GAZIN ARCHIVE. All Rights Reserved.]

Abraham Morantz, founded State Packing Company in the industrial community of Vernon at the start of U.S. involvement in WWII. As an immigrant from Eastern Europe, he pioneered the regional food industry after receiving U.S. support to build a meat-packing plant to provide rations for the U.S. armed forces and troops serving abroad. Soon after, he was a forerunner in making Kosher meat products available to the local Jewish community with the proviso of rabbinic supervision.

SHELLEY GAZIN is an award-winning artist and photojournalist, educator and historian of contemporary culture. Her commissioned portraiture and documentary-style imagery illuminates the 20th and 21st Century social, political, entrepreneurial and spiritual landscape. The GAZIN ARCHIVE pays tribute to forward-thinking artists, scientists, civic leaders, business professionals, friends, neighbors and strangers from every walk of life...



**Listmania
!**

Top 5 archives-related (fake) band names

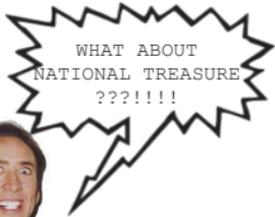
1. Respect des Fonds
2. Deaccession
3. Red Rot
4. Replevin
5. Post-custodial

Top 3 archives-related TV shows or movies

1. [Stanley] Kubrick's Boxes
2. Whitechapel
3. That episode of Law and Order: Criminal Intent when they go to the maritime archive

Top 5 fun archival supplies

1. Bone folders
2. Mylar
3. Plastic clips
4. Micro Spatulas
5. Mini doc boxes



WHAT ABOUT
NATIONAL TREASURE
???!!!!!

Top 3 strangest/best things found while processing

1. Tube of wax
2. Used pantyhose
3. Kinkos complaint letter



DIGITAL PRESERVATION IN 4 SIMPLE STEPS



Identify + Inventory: Where are your materials located? Make a list! It's okay to start simple.

Decide: What do you want to keep? Get rid of those duplicates. Clean up your download folder or desktop!



Organize: Make a preservation plan! Set up an organizational structure. Use file and folder naming standards.

Make Copies: Back up your materials on a regular basis. Create preservation and access copies. Use sustainable file formats!



More info:

<http://digitalpreservation.gov/personalarchiving/>

Thinking Outside a Box (of Documents) and Merging into a Messy Grey Matter

It could be that an archive is row upon row of manila files containing documents that reveal specific facts. But sometimes an archive isn't an exacting repository of precision. An archive is equally intriguing for what it cannot reveal, Gaps, spaces, and voids might glitter with possibilities. Sometimes a soft lump of half-information will be as close to a complete story as a researcher can get, Sometimes it makes sense to consider an archive in very organic terms, Little fragments of confetti-type-subjective-scrap of information (sometimes with definitive truths stamped across their faces).

Sitting in the coffee shop one morning, reading (Valentines Day) I noticed a tree across the street was blooming. The flowers were so dense the tree looked like it was a cartoon drawing of how a child might think of a flowering tree. A young couple strolled past and paused. He photographed the girl in-front of the backdrop of flowering branches. She was lovely and young and in her glory. When he turned away and she covertly picked up a fallen flower (perhaps she would press it in a book?). My mind, latched into the vortex of whirling coffee... began to day-dream. The flower might soon be treasured in an old tin box (one day to be found by her granddaughter?). The box will be full of mysterious fragments that don't add up to an exact story yet still definitely indicate something meaningful. Information might accumulate into the box in the form of pressed flowers, photographs, or a faded drawing of a white dog. Things might seem unconnected if they were not grouped together in one box. A single pressed flower may not

yield a clue to solve a puzzle... what if it is pressed in a book that was lent out or left on a park bench. How will her granddaughter be able to imaging this moment?

Physical evidence is not always available to answer every leering problem. Part of the pleasure in working with an archive is dealing with the absence of information. Evidence store-rooms in Louisiana have been destroyed by flood waters*, buildings in St. Louis have been eaten by flames.

** The loss (or the abbreviation) of information defines an archive as much as the treasure trove of information it retains. The absence of certain details opens unfathomable mysteries that span gaps between the occasionally recorded facts. Yes, chunky grey matter slips intangible just as a physical archive is full of spaces. Collections often parallel life... the preciousness of it is increased because of its finite nature.

- Laura Cherry

*<http://www.nytimes.com/2006/11/21/us/21evidence.html?gt=pa>
Drew, Christopher "In New Orleans, Rust in the Wheels of Justice." The New York Times, New York City, November 21, 2006
"...floodwaters rushed through the labyrinth of evidence rooms in the courthouse basement here, scattering tens of thousands of items and leaving a fetid mess."

**<http://www.archives.gov/st-louis/military-personnel/fire-1973.html>
"The 1973 Fire, National Personnel Records Center." National Archives Accessed. 8-2015
"On July 12, 1973, a disastrous fire at the National Personnel Records Center (NPRC) destroyed approximately 16-16 million Official Military Personnel Files (OMPF).
No duplicate copies of these records were ever maintained, nor were microfilm copies produced. Neither were any indexes created prior to the fire. In addition, millions of documents had been lent to the Department of Veterans Affairs before the fire occurred. Therefore, a complete listing of the records that were lost is not available."

LOCAL ARCHIVES RESOURCES: PROFESSIONAL ORGANIZATIONS



Los Angeles Preservation Network (LAPN)

LAPN is an organization established to meet some of the preservation needs of librarians, archivists, conservators and records managers working in Los Angeles city and county.

www.lapreservation.wordpress.com



ARLIS/NA-SC

Members of the Southern California chapter of the Arts Libraries Society of North America include librarians, archivists, curators, and friends from San Diego to San Luis Obispo.

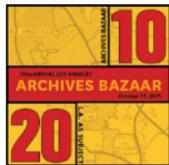
www.southerncalifornia.arlisna.org



Society of California Archivists (SCA)

SCA is a professional association devoted to the support and development of individuals and institutions that collect, care for, and provide access to the documentary heritage of California and adjoining areas.

www.calarchivists.org



L.A. as Subject

A research alliance dedicated to preserving and improving access to the archival material of Los Angeles history.

www.laasubject.org

Huge thanks to all of our contributors:

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Compiled by:





this zine was compiled for the
la as subject archives bazaar
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