



MLIS Portfolio

**Department of Information Studies
Graduate School of Education and Information
Studies
University of California, Los Angeles**

Blair Black

Table of Contents

CURRICULUM	
VITAE.....	2
PROFESSIONAL DEVELOPMENT STATEMENT.....	7
50-WORD ISSUE SUMMARY.....	13
ISSUE PAPER.....	14
MAJOR PAPER.....	23
CORE COURSEWORK.....	45
ELECTIVE	
COURSEWORK.....	52
Sample 1.....	52
Sample 2.....	56
SUPPORTING	
DOCUMENTATION.....	76
LIST OF COURSES TAKEN.....	78
ADVISING	
HISTORY.....	79

Curriculum Vitae

EDUCATION

University of California, Los Angeles, Los Angeles, CA

M.A. in MLIS, March 2025

100+ hours of digitizing audiovisual, paper, and photo materials.

Ph.D. in Ethnomusicology, June 2023

For Us By Us: The Queer of Color Undercommons in Electronic Dance Music

Conducted multisite fieldwork (Los Angeles, Chicago, New York City, London) for a dissertation project under the supervision of Cheryl L. Keyes. Compiled and analyzed relevant literature. Developed questions, recruited interviewees, and conducted and transcribed semi-structured interviews and oral histories. Analyzed and presented research findings to doctoral committees and professional conferences.

M.A. in Ethnomusicology, June 2018

Cultural Narratives and Commemoration: Identity Politics of Contemporary House Music

Conducted fieldwork in Chicago, IL for masters paper research under the supervision of Cheryl L. Keyes. Compiled and analyzed relevant literature. Develop questions, recruit interviewees, and conduct and transcribe semi-structured interviews. Analyze and present research findings to the Ethnomusicology department's Masters Oral Examination committee.

B.A. in Anthropology, June 2014

"There's no boundary line to art": The Musical Aesthetics of Black Musical Expressive Culture.*

Compiled and analyzed relevant literature on the heritage of diversity and experimentation in Black musical culture under the supervision of Kyeyoung Park.

PROFESSIONAL EXPERIENCE

Visual Communications, Los Angeles, CA

Mellon Foundation Intern, UCLA Community Archives Lab, September 2024-Present

Develop infrastructure for managing digitized collections, and streamlining processes for long-term preservation and accessibility. Assessed diverse archival collections (paper, photo, photo negatives, audiovisual material) to draft a five-year digitization plan to preserve holdings. Collaborate with staff to develop grant narratives for the CLIR Digitizing Hidden Collections Grant, Perencio Capital Improvements Grant Report, and National Film Preservation Foundation Preservation Grant. Contribute to the long-term preservation of audiovisual collections, using industry-standard tools such as BitCurator, NARA File Analyzer, and FTK to ensure the integrity of born-digital materials. Co-developed workflows for a variety of essential functions like digital asset management and the use of audiovisual rack

Academy of Motion Picture Arts and Sciences, Los Angeles, CA

Public Access Intern, Academy Film Archive, Summer 2024

Arranged the data migration of the Public Access department's legacy files. Provided quality control of digital taxonomy and record management infrastructure. Facilitated frame grabs of archival films for patron requests. Collaborated with internal departments to prepare archival holdings for loan requests. Digitized film formats for donor access. Contributed to collection management via the Axiell database. Assist supervisors in refining workflows for future interns.

Dance/USA, Los Angeles, CA

Archive & Preservation Fellow, JazzAntiqua, 2023-2024

Spearheaded the inventory, description, and arrangement of diverse materials, including paper, photos, prints, and audiovisuals, to establish the JazzAntiqua Dance & Music Ensemble archive. Developed comprehensive manuals and workflows, instituting efficient systems and processes for organizing and describing archival materials in accordance with professional best practices. Training and supervising staff in these procedures, ensuring a commitment to archival standards. Created a DACS compliant and XML EAD finding aids. Co-created a digital preservation strategy reporting the recommended preservation plans, that identify and address conservation concerns. Established and managed a Content Management System (CMS) and project management tracking

through AirTable. Enrolled JazzAntiqua archive with the Library of Congress for national recognition. Collaborating with leadership to strategize and contribute to long-term goals for JazzAntiqua.

UCLA Library, Los Angeles, CA

Technical Services Assistant, User Engagement Services, Music Library, June 2024-Present

Collaborate with library staff to forward preservation projects by assessing and rehousing materials, improving 10% of music scores in disrepair. Assisted with acquisition scores and books. Drafted acquisition invoices. Update library catalog records in Ex-Libris' Alma.

Library Student Research Assistant, User Engagement Services, Music Library, 2022-Present

Assist scholars, students, and other researchers in finding books and other study materials. Knowledgeable of integrated library systems such as serials control, transcoding optical discs to the Avalon A/V repository using Alma/Primo, and library guides. Presented unique music collections and library holdings to Undergraduate Mellon Scholars. Facilitated collections management of library stacks through deaccessioning projects.

Lead Interviewer, Center for Oral History Research, 2020-2021

Developed questions and conducted interviews of Black LGBTQ elders for the Black LGBTQ in Los Angeles oral history project under the supervision of Teresa Barnett. Create timelogues, organize findings, and research historical topics regarding Black LGBTQ community in Los Angeles.

Graduate Student Researcher, Ethnomusicology Archive, 2018-2023

Assist archives staff with basic archival functions such as processing, preservation, reference, etc., for the Bette Cox papers, Danongan Kalanduyan audiovisuals, and Reverend Tom Kurai audiovisuals under the supervision of Maureen Russell. Create collection descriptions and finding aids (indexes, catalogs, etc.), scanning and digitizing paper materials. Data entry using EAD library standards with scrEAD software.

University of California, Los Angeles, Los Angeles, CA

Exhibition Research Scholar, Herb Alpert School of Music Library, 2021-2023

My Life In The Sunshine: Sampling the Soundscape of Black Los Angeles

Planned, organized, and conducted cultural, archival, and historical research of Black musicians in Los Angeles to provide documentation or support for the Herb Alpert School of Music Library exhibit. Develop physical and virtual exhibits using publications, events, archival, library, and audio-visual materials.

Graduate Student Researcher, Center for the Study of Women, Spring & Summer 2019

Conducted oral history interviews (both in-person and remote) for the Chemical Entanglements Oral History Project under the supervision of Alexandra Apolloni. Assist in overseeing weekly three-person undergraduate student research group. Dictate, record, and attend weekly staff meetings. Assist with general research-related matters, including contributing to grant research and applications, faculty information requests, and CSW's projects.

Ethnomusicology, UCLA Oral Histories, September-December 2018

Developed questions and conducted oral history on ethnomusicology alumnae Margaret "Peggy" Caton for the UCLA Oral History Research project under the supervision of Maureen Russell and Aaron Bittel. Transcribed and created an oral history index according to the American Folklife Center standard. Presented findings at the end of the quarter.

University of Southern California, Los Angeles, CA

The ONE Archives at USC Libraries, Volunteer, October 2018-2020

Assist staff with basic archival functions such as processing, preservation, reference, shelving, and data entry through cataloging software. Create collection descriptions and finding aids (indexes, catalogs, etc.). Digitizing and preparing sensitive documents for user access in Adobe Lightroom.

Big Bang Music, Studio City, CA

Metadata Intern, 2015-2017

Imported and maintained metadata library of originally composed music using the digital asset management system, SourceAudio; Provided song descriptions for keyword searches and entry of basic music information; Compiled and organized composer, songwriters, artist, and publisher information for royalty calculation and distribution; Created original and amended composer contracts.

TEACHING EXPERIENCE

University of California, Los Angeles, Los Angeles, CA

Teaching Fellow, Ethnomusicology Department, October 2017-June 2022

Led student-based discussion and instruction on coursework material; Prepared lesson plans and assignments for students; Administered examinations; Assessed student performance and determined discussion grades.

African American
Musical Heritage I

Jazz in American
Culture I

Global Pop

African American
Musical Heritage II

Jazz in American
Culture II

Cultural History
of Rap

PUBLICATIONS

SCA Newsletter

Black, Blair. 2024. "Archiving Queer Communities of Color in Dance Music Scenes" *SCA Newsletter*. 190 (Summer 2024). <https://calarchivists.org/resources/Documents/Newsletter/2024summer.pdf>

Dance/USA, Fellowships Blog

Black, Blair. 2023. "History Comes Alive In The Archive." *Dance/USA*. 5 October 2023.

<https://www.danceusa.org/ejournal/2023/10/05/archiving-fellowships-blog-jazzantiqua-part-2>

Black, Blair. 2023. "A Home For Jazz Dance in Los Angeles." *Dance/USA*. 27 July.

<https://www.danceusa.org/ejournal/2023/07/27/archiving-fellowships-blog-jazzantiqua-part-1>

E-Flux

Black, Blair. 2022. "Dark Banjee Aesthetic: Hearing A Queer Of Color Archive In Club Music," *E-Flux Journal*, Issue #134

Current Musicology,

Black, Blair. 2020. "The Queer of Color Sound Economy in Electronic Dance Music." *Current Musicology*, 106. 9-24

Ethnomusicology Review, Los Angeles, CA

Sounding Board, "Interview with Dr. Katherine In-Young Lee," November 2018
Co-authored with Mei-Chen Chen.

CONFERENCE PRESENTATIONS

Nazir Jairazbhoy Colloquium Series, Los Angeles, CA

"Recovering Los Angeles' Hidden Music Histories: Electronic Dance Music, Space & Place," Panel, May 2023

Society for Ethnomusicology, Southern California and Hawaii Chapter, Santa Barbara, CA

"Representing the Rest: (Re)Centering Queer Communities of Color," Oral Presentation, March 2019

Society for Ethnomusicology, Virtual

"The Polemics of Representing Music of Queer People of Color in the Archives," Oral Presentation, Chicago, 11 October 2020

INVITED TALKS

Universal Music Group, May 2025

Otis College of Design, April 2023

FELLOWSHIPS/AWARDS

Southern California Archivists, Los Angeles, CA

Advancing Equity: Graduate Education Scholarship, 2024-2025

Dance/USA, Washington D.C.

Archiving & Preservation Fellowship, 2023-2024

American Library Association, Chicago, IL

Peter Lyman Memorial/Sage Scholarship, 2023-2024

Music Library Association

Diversity Scholarship, 2023-2024

University of California, Los Angeles, Los Angeles, CA

UCOP Dissertation Year Fellowship, 2022-2023

Institute of American Cultures Research Grant, 2020

Society of Ethnomusicology (SEM) Student of the Month, April 2019

Herb Alpert School of Music Scholarship, 2018

Jorge Estrada Research Travel Fund, 2017-2018

Eugene V. Cota- Robles Fellowship, 2016-2020

Vice Provost Initiative for Pre College Scholars Research Fellowship, 2011-2014

Professional Development Statement

From an early age, I've been captivated by the stories within communities, particularly those with marginalized histories. Growing up in Los Angeles, I was always keenly aware of the rich cultural diversity that thrived around me. This awareness sparked a passion for documenting and preserving the histories of queer and creative communities of color, and it is this passion that has shaped my professional journey as an archivist. Throughout my career, I've sought to amplify these voices, ensuring their stories are preserved for future generations.

My decision to pursue an MLIS degree stems from my academic background in Ethnomusicology and my deep interest in documenting and preserving queer of color dance music scenes. As a doctoral student, I had the opportunity to take the Ethnomusicology C200 Audiovisual Archiving in the 21st Century class, which introduced me to the technical and ethical considerations involved in archiving sound and audiovisual materials. This experience was pivotal in solidifying my passion for archival work, particularly in the context of music and cultural heritage. However, my journey into archival work began at the Ethnomusicology Archive, where I had the privilege of processing collections documenting the diverse musical traditions of underrepresented communities of color worldwide as a doctoral student. In this role, I gained invaluable experience in archival processing, learning the technical skills necessary to arrange, describe, and preserve these materials. What stood out to me most during this experience was the importance of cultural sensitivity and the need for equitable representation in archival collections. As I worked with world music collections, I began to see how archival work could serve as a powerful tool for preserving the history of marginalized communities, particularly in areas where representation in mainstream institutions has often been overlooked.

Building on this foundation, my involvement in LGBTQ archives, particularly through volunteering at the ONE Archives at USC, provided me with a deeper understanding of how archival materials can serve as a critical means of preserving and amplifying underrepresented voices. This experience reinforced my commitment to documenting and safeguarding the histories of LGBTQ communities, especially those of color. At ONE Archives, I worked with materials that chronicled the struggles, triumphs, and ongoing journeys of LGBTQ individuals, deepening my understanding of how archives can play an essential role in social justice and historical visibility.

Motivated by these experiences and the culmination of my doctoral program, I later audited Shawn VanCour's Information Studies 289 Audio Archiving class in Spring 2023 before formally entering the MLIS program. This class further expanded my understanding of the archival field, offering practical insights into audio preservation and deepening my commitment to the preservation of marginalized histories, especially within performing arts communities. The combination of these formative experiences has shaped my professional trajectory, pushing me to pursue a career where I can combine my passion for ethnomusicology with my growing expertise in archival practices.

As a Technical Services Assistant at the UCLA Music Library, I further refined my archival skills by supporting preservation initiatives and managing metadata for the library's music collections. My work involved rehousing paper and book materials to improve their physical condition, and I directly contributed to preserving 10% of the library's music scores. This hands-on experience deepened my understanding of archival preservation techniques and the importance of maintaining the accessibility and longevity of archival materials. Additionally,

my work in cataloging and acquisitions at UCLA further honed my technical skills, particularly in metadata management and cataloging systems, ensuring that the library's music collections were accessible and accurately represented in the catalog.

As a Library Student Research Assistant, I had the opportunity to engage with a wide range of faculty and students, providing reference and research assistance that fostered scholarly exploration. This experience enhanced my research skills and allowed me to gain deeper insight into the academic side of library work, which has been invaluable in my role as an archivist. Additionally, I contribute to collection management projects by improving the library's physical storage systems by organizing music scores and managing inventory, which optimized space utilization by 30%. These experiences helped me develop a well-rounded skill set, combining technical knowledge with research and organizational abilities.

One of the most fulfilling aspects of my career has been my work with exhibitions, particularly as an exhibition researcher for the "My Life In The Sunshine: Sampling the Soundscape of Black Los Angeles" exhibition. This groundbreaking exhibition showcased the musical contributions of Black communities to Los Angeles' cultural landscape. As a researcher, I worked to uncover hidden stories and amplify underrepresented voices through archival materials, contributing to a more nuanced understanding of the city's rich musical history. This project reinforced my belief in the power of exhibitions as a tool for social change, highlighting how archival work can provide a platform for marginalized communities.

My commitment to preserving cultural heritage led me to pursue a fellowship at Dance/USA, where I worked with the JazzAntiqua Dance & Music Ensemble. In this role, I helped establish an archive documenting the work of Pat Taylor and her ensemble's contributions

to jazz dance and culture. I contributed to preserving this important cultural legacy for future generations through meticulous inventorying and organization. This experience taught me the value of community engagement in archival work. I had the privilege of working closely with community members to ensure an accurate representation of their history.

While in the MLIS program at UCLA, I continued to build on these experiences, focusing on digital preservation and archival theory. In courses like IS 431 Archives, Records & Memory, I worked on instructional media to introduce archival concepts to middle and high school students. This experience helped me develop my ability to communicate complex ideas to a diverse audience, an essential skill in archival work. Additionally, my contributions to creating a digital preservation strategy for JazzAntiqua in IS 241 Digital Preservation deepened my understanding of digital preservation techniques and their application to real-world archival projects. In IS 433 Metadata, I also developed a metadata strategy tailored to the JazzAntiqua Dance & Music Ensemble Archive. This project challenged me to think critically about the intersection of archival theory and community engagement while sharpening my project management skills. These projects reinforced my belief in the importance of accessible archives and the need for strong metadata practices to ensure that collections are discoverable and usable.

Another highlight of my career was my internship at the Academy Film Archive (AFA), where I gained valuable experience working with film collections. My responsibilities included digitizing legacy film records and ensuring they were accurately cataloged and preserved. This experience allowed me to further refine my technical skills in digital asset and administrative metadata management. I applied these skills in my subsequent role at Visual Communications, a community-based Asian American and Pasifika media arts organization. At Visual

Communications, I was tasked with processing and preserving culturally significant collections, including photographs, papers, and audiovisual materials. I collaborated with staff to create a five-year digitization plan. I contributed to developing grant narratives to secure funding for preservation initiatives, further honing my project management and grant writing skills.

Through my work at Visual Communications, I also developed workflows for digital asset management and audiovisual digitization, which streamlined day-to-day operations and improved efficiency. This experience was invaluable in helping me balance multiple priorities and collaborate effectively with a team. Working with diverse collections has further deepened my commitment to preserving the voices and histories of underrepresented communities, particularly communities of color and LGBTQ individuals.

Beyond my professional experience, I have actively contributed to the preservation of queer nightlife histories in Los Angeles. As part of this work, I developed a mock proposal for establishing a post-custodial digital archive dedicated to preserving the histories of queer of color dance music scenes. This project led me to research and propose appropriate metadata standards for describing collections that represent the vibrant and diverse world of queer electronic dance music. This work is a testament to my ongoing commitment to amplifying marginalized voices, particularly within the context of Los Angeles' vibrant LGBTQ nightlife.

Looking ahead, I am excited to continue my professional development as an archivist, focusing on community engagement, digital preservation, and cultural heritage. I am eager to apply my skills in archival processing, metadata creation, and project management to enhance access to collections and preserve the histories of marginalized communities. As an archivist, I am committed to working in environments that uplift the stories of underrepresented groups,

particularly queer communities of color. My long-term goal is to preserve and amplify these communities' voices, ensuring their histories are documented, celebrated, and accessible. I aspire to contribute to projects highlighting cultural heritage preservation efforts, especially those often overlooked, whether through digital archiving, community engagement, or advocating for the ethical preservation of marginalized histories. I aim to promote a more inclusive and equitable understanding of the past in academic, public, non-profit, and corporate settings. Institutions such as the LGBTQ archives, academic archives, music labels, or the entertainment industry align with my vision, where I can meaningfully contribute to preserving and sharing diverse stories for future generations.

50-Word Issue Summary

The ethics of metadata for marginalized groups, with an emphasis on queer Black communities in underground nightlife/music subcultures, as it relates to accessibility. Additionally, I'd like to think of some recommendations for GLAM institutions moving forward.

Issues Paper

“Developing Metadata Standards for Queer Underground Nightlife Scenes”

Metadata is fundamental to archiving, acting as the connective tissue between cultural materials and their discoverability. However, traditional metadata systems have historically excluded or misrepresented marginalized communities, particularly queer Black individuals, in underground nightlife and music subcultures. These spaces, rich with cultural expression, often evade accurate representation due to the rigidity and bias embedded in metadata practices. Galleries, Libraries, Archives, and Museums (GLAM) institutions face an ethical imperative to address these shortcomings. This essay explores the critical role of metadata in archiving these communities, identifies ethical challenges, and proposes community-centered, inclusive solutions to ensure accessibility, representation, and cultural integrity.

The Significance of Metadata in Cultural Heritage

Metadata is more than a cataloging tool; it shapes how users access and interpret archived materials. Daines and Nimer (2011) argue that user-centered metadata design can dismantle systemic biases that limit discoverability. However, metadata often mirrors the dominant power structures of society, perpetuating "archival silences" (Harris 2002) that erase marginalized narratives. For queer Black communities, this erasure compounds the historical and cultural marginalization they already face. Thus, metadata is crucial in determining which narratives are prioritized, how materials are interpreted, and whether users can locate items relevant to their needs. Inadequate metadata can obscure the significance of cultural artifacts, misrepresent identities, or perpetuate harmful stereotypes. For example, Billey, Drabinski, and Roberto (2014)

critique rigid metadata schemas like RDA 9.7, which enforce binary gender classifications, excluding identities outside normative frameworks. For example, a cataloguer misgendered New Orleans Bounce rap artist Big Freedia, who personally identifies with their brand of genderfluidity (Ibid, 418). This fluidity also extends to underground nightlife scenes. Queer nightlife, in general, is characterized by its fluidity, decentralization, and ephemerality. These qualities challenge traditional archival systems, which rely on fixed descriptors and static categorizations. Metadata that fails to capture these communities' nuanced, transient nature risks reducing their histories to reductive stereotypes or erasing them entirely.

Ethical Challenges in Metadata Creation

Cultural erasure often results from metadata practices prioritizing institutional convenience over community context. Archives for Black Lives in Philadelphia (2020) emphasize the importance of anti-oppressive descriptive practices to avoid framing materials through a Eurocentric or white-dominant lens. Misrepresenting or neglecting the voices of queer Black communities not only distorts their histories but also alienates them from engaging with GLAM institutions. Cultural sensitivity and contextual accuracy, as emphasized by Archives for Black Lives in Philadelphia (A4BLiP), are essential in creating equitable archival descriptions, particularly for marginalized communities like those in Black queer underground nightlife. A4BLiP's focus on understanding the unique cultural contexts of underrepresented groups provides a framework for developing anti-oppressive metadata practices that challenge biases often embedded in traditional archival descriptions (Archives for Black Lives 2020, p. 1).

For Black queer nightlife collections, incorporating community input in metadata creation is critical. A4BLiP's collaborative model—seeking feedback from Black archivists—

ensures that descriptions are accurate and resonate with the lived experiences of the communities represented (Archives for Black Lives 2020, p. i). This iterative approach, which acknowledges the need for continual reassessment, aligns with the fluid and evolving nature of Black queer underground scenes (Archives for Black Lives 2020, p. i). By adopting these practices, archives can create descriptions that respect the vibrant, nuanced histories of Black queer nightlife. This approach fosters more inclusive representation and strengthens community trust in archival institutions, ensuring that these cultural legacies are preserved authentically and ethically (Archives for Black Lives 2020, p. 1).

In the digital age, metadata can inadvertently expose individuals in nightlife and music subcultures to surveillance and discrimination. This works in direct opposition to queer Black underground nightlife that predicates the safety of attendees on its anonymity and presence away from the gaze of systemic surveillance and over-policing. For marginalized groups already existing under heightened scrutiny, metadata creation in GLAM institutions must be approached with extreme care. While metadata enhances discoverability and access, it can inadvertently expose individuals and communities to harm. For instance, granular metadata that identifies specific individuals, locations, or events within underground nightlife and music scenes may create pathways for exploitation or discrimination. This is particularly alarming in an era where surveillance technologies—used by governments, corporations, malicious actors, and even AI—can exploit publicly available metadata to track, target, or profile vulnerable populations. To address these risks, metadata practices must prioritize privacy and security while maintaining the integrity and accessibility of archival materials. This requires developing mechanisms to anonymize sensitive information, such as pseudonymous cataloging, location obfuscation, and controlled visibility settings. For example, confidential tagging systems could allow researchers

and community members to access contextualized information without disclosing personal details or compromising safety. Additionally, metadata standards should embed community-informed guidelines that reflect the ethical considerations of preserving underground cultural expressions without subjecting them to harm further.

These protective measures also extend to digital materials, which form a significant part of the cultural production of queer Black nightlife. Social media platforms like Instagram and SoundCloud often serve as spaces for artistic and social expression but are vulnerable to rapid deletion, platform censorship, and unauthorized use. Metadata for these materials must address the ephemerality of digital content while safeguarding the privacy and autonomy of content creators. Institutions can adopt metadata frameworks that allow for community-defined permissions, ensuring that the decision to share, restrict, or anonymize data remains in the hands of those represented. Thus, ethical metadata practices for queer Black underground nightlife must balance the dual responsibilities of representation and protection. By recognizing the risks posed by surveillance and over-policing, GLAM institutions can adopt strategies that preserve these histories while upholding the dignity and safety of the communities they document. In doing so, metadata becomes a tool for access and an act of care, justice, and resistance against systems that have historically sought to erase or exploit marginalized identities.

Accessibility Barriers Created by Traditional Metadata Practices

Metadata systems often fail to reflect marginalized communities' evolving language and cultural contexts. Limited or outdated terms restrict access to materials, particularly for queer Black users seeking representation. Marsh (2018) highlights how this issue affects Indigenous researchers, as the language used in catalogs may not align with their cultural contexts, further

complicating access. To address this, Marsh suggests an inclusive vocabulary is essential for bridging the gap between archival descriptions and user understanding. Future work, including a national web-based survey and remote critical inquiry study, will investigate access issues and user experiences to improve the discoverability and usability of archival collections (Ibid, 135).

The language used in metadata can alienate or misrepresent marginalized groups. Traditional archival language often reinforces linguistic and cultural gaps, failing to accommodate fluid identities or subculture-specific terms. Queering metadata, as suggested by Morris (2012), involves challenging normative categorizations and embracing the diversity of queer experiences. As such, the Homosaurus serves as an alternative to traditional cataloging and classification structures by providing a specialized vocabulary that focuses on queer terminology, enhancing the representation of LGBTQ+ experiences in informational institutions (Watson 2024, 6). Unlike conventional systems like LCSH, which may impose hierarchical and often outdated categorizations, the Homosaurus is developed by queer and trans scholars, librarians, and activists, ensuring that the vocabulary reflects the needs and identities of marginalized communities. Additionally, it allows for more nuanced and relevant descriptions of queer resources, promoting better discoverability and access for users seeking information related to their identities and experiences.

Recommendations for Ethical Metadata Practices

Adopting a Community-Centered Metadata Approach

Adopting a community-centered metadata approach for Black queer underground nightlife collections is critical to preserving the authenticity and integrity of these cultural expressions. Drawing inspiration from community-generated metadata practices in projects like

the Mukurtu Wumpurrarni-Kari Archive, where community-defined access protocols ensure cultural norms are respected, this approach aligns archival practices with the lived experiences of marginalized groups (Christen 2011, 187). Collaborating with Black queer community members, activists, and scholars to define descriptive terms, categorization systems, and access protocols ensures that collections reflect insider perspectives rather than external interpretations, thereby preventing misrepresentation or stereotyping. This methodology fosters ownership and self-representation, empowering communities to control their narratives. For instance, the Plateau Peoples' Web Portal illustrates the importance of community involvement in creating metadata that reflects cultural significance, as tribal representatives contributed to ethics and access decisions (Christen 2011, 190). Similarly, feedback loops, like those established in Guadalupe Rosales' Map Pointz archive, demonstrate the value of ongoing dialogue to keep metadata relevant and respectful. By adopting these practices, archives create richer interpretive contexts while bridging traditional and contemporary narratives (Christen 2011, 191). This ensures collections are inclusive, equitable, and sensitive to the fluid and dynamic nature of Black queer underground nightlife.

Creating Flexible, Evolving Metadata Taxonomies

The Mukurtu Wumpurrarni-kari Archive demonstrates how a flexible, evolving metadata framework can honor the cultural protocols of marginalized communities. This model could be replicated for Black queer underground nightlife collections to ensure representation that reflects the community's dynamic nature and cultural sensitivities. By allowing community members to define metadata and access protocols, archives can tailor their systems to accommodate the nuances of this fluid and often ephemeral subcultures (Christen 2011, 194). For example, metadata might specify access restrictions based on identities or roles within the community,

such as DJs, performers, or activists, mirroring the individualized sharing practices seen in Mukurtu's "mini-archive" design (Christen 2011, 197). Incorporating local perspectives ensures that community knowledge and self-representation are prioritized over external categorizations, fostering trust and cultural integrity (Christen 2011, 196). This adaptive approach creates a decentralized and inclusive metadata structure, preserving Black queer underground scenes while maintaining cultural relevance over time (Christen 2011, 199).

Balancing Accessibility and Privacy

GLAM institutions must implement privacy controls that respect individuals' identities while ensuring contextual integrity. Confidential tagging and pseudonymous cataloging can protect vulnerable individuals without compromising the accessibility of materials. These measures are significant for digital archives that house content from platforms like Instagram and SoundCloud, where data ownership and ephemerality present additional challenges (Condon, 2018; Wagner et al., 2023).

Increasing Staff Training and Cultural Competency

Archivists must have the knowledge and skills to navigate the ethical complexities of metadata creation for marginalized communities. Ramirez (2015) advocates incorporating Critical Race Theory into archival education to address biases and power dynamics. Partnering with scholars specializing in Black queer studies and community archiving can further enhance cultural competency among GLAM professionals.

Preserving Digital Culture

Digital platforms play a central role in the cultural production of queer Black nightlife, yet their ephemerality poses significant challenges for archiving. GLAM institutions must

develop strategies to capture digital expressions while addressing concerns around ownership and consent. Collaboration with platform creators and community members can ensure that these efforts respect the rights and agency of content creators. Melody Condron's (2018) "Archiving Social Media" article outlines how community members can navigate archiving their social media accounts.

Queering Metadata to Reflect Fluid Identities

Queering metadata challenges normative frameworks and creates space for diverse, fluid identities. GLAM institutions can ensure more inclusive representation by adopting flexible schemas and community-driven language. The mnemonic power of queer archives, as discussed by Morris (2012), underscores the importance of preserving dynamic histories that reflect the lived realities of marginalized groups.

Conclusion

Metadata is not neutral; it reflects the values and biases of its creators. For queer Black communities in underground nightlife and music subcultures, ethical metadata practices are essential to preserving their cultural heritage and ensuring accessibility. By embracing community collaboration, decolonizing methodologies, and inclusive design, GLAM institutions can develop metadata standards that honor and sustain the legacies of these communities. These recommendations provide a roadmap for reimagining metadata as a tool for justice and representation, ensuring that marginalized groups' histories are preserved and celebrated.

Works Cited

Antracoli, Alexis A., et al. 2020. Archives for Black Lives in Philadelphia: Anti-Racist Description Resources. Archive for Black Lives in Philadelphia's Anti-Racist Working Group. https://archivesforblacklives.wordpress.com/wp-content/uploads/2020/11/ardr_202010.pdf.

Billey, E. Drabinski, & K.R. Roberto. 2014. "What's Gender Got to Do with It? A Critique of RDA 9.7." *Cataloging & Classification Quarterly*. 52(4). 412-421. <https://doi.org/10.1080/01639374.2014.882465>

Christen, Kimberly. 2011. "Opening Archives: Respectful Repatriation." *The American Archivist*. 74(1). 185-210.

Condrón, Melody. 2018. "Archiving Social Media." *The Complete Guide to Personal Digital Archiving*. ed. Brianna H. Marshall. 19-32.

Daines III, J. Gordon, & Cory L. Nimer. 2011. "Re-Imagining Archival Display: Creating User-Friendly Finding Aids." *Journal of Archival Organization*. 9(1). 4-31.

First Archivist Circle. 2007. "Protocols for Native American Archival Materials." <https://www2.nau.edu/libnap-p/protocols.html>.

Harris, Verne. 2002. "The Archival Silence: Power, Memory, and Archives in South Africa." *Archival Science*. 2. 63-86.

Marsh, Diana E. 2018. "Toward Inclusive Museum Archives: User Research at the Smithsonian's National Anthropological Archives." *Defining the Museum of the 21st Century*, 129.

Morris, Charles E. "ACT UP 25: HIV/AIDS, Archival Queers, and Mnemonic World Making." *Quarterly Journal of Speech*. (98) 1.

Ramirez, M. H. 2015. "Being Assumed Not to Be: A Critique of Whiteness as an Archival Imperative." *The American Archivist*. 78(2). 339-356.

Wagner, Travis L., Diana Marsh, and Lydia Curliss. 2023. "Theories and Implications for Centering Indigenous and Queer Embodiment within Sociotechnical Systems." *Journal of the Association for Information Science and Technology*.

Major Paper

“Funding Proposal: Dancing Queen Archive”

Ethnomusicology C200 – Audiovisual Archiving in the 21st Century (Winter 2018)

Note: In December 2024, the Professional Programs Committee approved my petition request to allow this paper from a course outside of the IS Department to satisfy my major paper requirement. The assignment was to craft a funding proposal for an audiovisual archive using information gleaned from class readings, discussions, activities, and outside research to inspire a desire to support the project in the funder. The paper had to address all of the topics covered in the course, citing archivists, scholars, and professional bodies to bolster arguments for funding.

Abstract: This funding proposal aims to establish a post-custodial digital archive dedicated to preserving and documenting queer dance music communities, with a particular focus on those of color. Drawing on both my academic background in ethnomusicology and my growing expertise in archival practices, this project seeks to address the gaps in the documentation of queer of color dance music scenes. The proposal outlines a comprehensive plan for the development of a digital archive that incorporates community engagement, rights management, and ethical access policies. By leveraging a post-custodial approach, the archive will prioritize the voices of community members in both the creation and stewardship of the collection. The proposal requests funding to cover start-up costs, including the acquisition of audiovisual materials, development of metadata standards, and the establishment of partnerships with community organizations to ensure the sustainability and accessibility of the archive. Through this project, the goal is to preserve the rich cultural heritage of queer dance music communities and ensure these stories are accessible to future generations.

Mission Statement

As electronic dance music (EDM) has become a multibillion dollar global industry, this recognition has eluded the Black, brown and queer communities from which it arose. Therefore, the Dancing Queen Archive (DQA) is dedicated to the documentation and preservation of the queer and EDM community of color. The primary mission of DQA is the collection, preservation, and accessibility of historical materials, while promoting new scholarship on public awareness of the people of color and LGBTQ histories within EDM. Since this mega-genre spans over four generations, and crosses many nations, the Dancing Queen Archives focuses on the queer EDM communities within the United States, starting from the late 1970s to the present. The long-term goal of DQA is to kick start the preservation of queer and EDM communities of color around the globe. The target audience of the archive will be the LGBTQ and communities of color, scholars, musicians, and EDM enthusiasts. By promoting new scholarship and public awareness, the aim of DQA is to (re)center the perspectives and participation of people of color and queer communities in EDM.

Another goal, equal to the public awareness and scholarship of LGBTQ history and presence of the DQA, is the migration of audiovisual, photos, ephemera and textual materials to digitized formats. As maintenance of older formats becomes more expensive, and expertise in the management of subsequent equipment narrows, it is important to move these materials to the best quality and most readily available format¹. Through digitizing the collections, the archive aims to provide a more sustainable model of collection maintenance. Further, with the digitization of materials acquired, the content will be made more accessible by way of the Internet. However, the DQA will also exist in a physical building for access to sensitive and

¹ Peoples & Maguire, 4

copy-righted material. The building will be hosted by a large institution (e.g. private, academic, corporate) to ensure its stability in perpetuity. Moreover an affiliation with an institution will open the doors to collaboration, money, and access to support networks, that would otherwise be unavailable.

The Dancing Queen Archives Collection Development²

To assure materials donated and held by the Dancing Queen Archives are appropriately documented and accounted for, as well as protected, security and preservation of this policy was developed. The archivist librarians reserve the right to make decisions to acquire, deaccession and lend works in the DQA. Any object proposed for acquisition should be of excellent quality, involving a variable combination of strong content, and importance to the Black, brown, and queer EDM experience. Specifically, DQA will acquire the following objects associated with the artists, DJs, producers, tastemakers, promoters and club establishments within the Black, brown, and queer EDM scene in the United States from the late 1970s to the present. Most importantly acquisitions must exist in a good state of preservation (unless, in special circumstances, its importance outweighs condition concerns; its restoration is deemed to be feasible by the archive librarian). Lastly, the DQA must be able to store, care for, and make acquisitions accessible in accordance with the mission statement.

Acquisition Policy³

For all acquisitions, whether by purchase, gift, bequest or exchange, the archive librarian recommending the acquisition must write a report to be approved. In order to aid the acquisition process, the IT team with direction from the archive librarians will implement the appraising systems, MediaSCORE and MediaRIVERS, to aid in the evaluation of cultural

² Getty Trust 2016, 3

³ Ibid

value and risk of loss, which uses an easy ten point scale⁴. This report must include a description of the work, its condition, date and attribution, publication and history, and importance. More importantly, the archive librarian must indicate the relevance to DQA's collection, justification for acceptance, provenance, and intentions for display and research. The Dancing Queen's Archive reserves the right to display, preserve, reappraise, and deaccession materials. Additionally, the archive librarian is in charge of acquisition recommendations and transfers to the archive. Below, are the outlined acquisition policies⁵:

- The Archive shall acquire objects for the permanent collection by way of transfer from the donating party and will not accept conditional transfers.
- All recommendations will be documented and retained by the Archives

Donation Process

- The individual, department, division, or agent, will bring the object or objects to the Library. Note: If the materials are in an envelope, box, file, etc., an itemized list must accompany the materials to the Archives.
- Digital objects and files will be sent by way of SFTP and will include a description of the data.
- The Archives & Special Collections Donation and Use Form must be completed in duplicate. One copy will be issued to the owner or agent recording the object's name, the contact telephone number, and the date. The duplicate copy must stay with the object or objects and be filed.
- Applications and supplemental materials must be submitted online and are subjected to a \$10 application fee. The application fee is non-refundable.

⁴ Bohm et al. 2015, 65

⁵ Orange Coast College Archives, Archives Development Policy. The DQA's development policy was adapted, in part, by the Orange Coast Archives.

- Archive librarians will review applications. Special accommodations can be made for local donors if indicated on the donor application.
- The archive librarian will access the donation and/or transfer for inclusion into the Archives collection. The archive librarian's decision will be documented in the form of minutes.
- Documentation: Priority will be given to materials with associated documentation and support material.
- Refused objects will be returned to the owner, agent, or institution.
- All objects received will be registered, numbered, and catalogued.

Collection Criteria & Scope

The Dancing Queen Archive collects historical materials as they relate to all aspects of the queer EDM community. Materials the archive will not accept are collections with no significance to LGBTQ artists, and performers within EDM.

However, materials that do not fit the collection development of the archive will be turned away or referred to another archive at the discretion of the archivist librarian.

Additionally, since the temporal scope of DQA ranges from the late 1970s to the present, the archive will accept the following content and formats:

Grooved	Performance	Event recordings
Phonodiscs	recordings	Music Recordings
Magnetic Tapes	Printed Ephemera	Scores
Recordable Optic	Audio Ephemera	Photos
Discs	Commercial	Letters
Converted Digital	Non-commercial	Magazines
Files	recordings	Born Digital Files
Oral Histories	Fieldwork	
Interviews	recordings	

Cataloguing and Metadata

As indicated in the above sections, one of the DQA's goals is to digitize older and physical formats of historical material that fall within the scope of the archive. Therefore, multiple cataloguing standards and metadata schemas are needed. Metadata for access and description of the physical items that have yet to be digitized, and metadata for digitized items. CollectiveAccess, the open source collections management and presentation software, is designed to organize large collections, heterogeneous formats, and is compatible with a variety of metadata standards,⁶ which is necessary for the variety of materials in the archive's collections. Further, the metadata schema most useful to the Dancing Queen Archive will be PBCore, because it allows for the hierarchically-organization, which would be helpful for users to not only find collections, but also in the discovery of related collections. Additionally, PBCore also has a guideline for identifying a set of vocabularies specific to audiovisual material. Since DQA is based out of the United States, the wordlists and headings will go by the Library of Congress Subject Headings (LCSH), because is understood and used by many libraries and archives nationally. Additionally, by using LCSH, the amount of cross archive collaborations will widen for the Dancing Queen Archive.

Intellectual & Digital Access

To ensure the archive is accessible to the public, most materials and collections will be made accessible through the DQA website and the Internet. Thus, certain descriptions will be highlighted in finding aids to help with intellectual access, such as the collection name, donor, content, etc., in order for materials to be searchable by both the DQA's website and Internet browsers. However, copyright and content sensitive

⁶ CollectiveAccess, Getting Started

materials will only be accessible vis-a-vie the physical building. Furthermore, in the case of sensitive materials, the collection overview and content description will still be available for viewing online.

Legal and Ethical Usage of Archive Materials

The audiovisual, audio, digitized texts, and imagery on this website, are governed by license agreements between the Dancing Queen Archive and the licensee. The material is intended solely for the purposes of teaching, learning, and research. Any misuse of the materials, such as illegal file sharing, misquotation, misappropriation or decontextualization constitutes a breach of these agreements. Please treat the materials with respect as a failure to do so constitutes a breach of the trust we have built up with the licencees.

The Dancing Queen Archive has established a framework for including recordings in online delivery projects that considers both legal and ethical issues. The Archive respects the intellectual property rights, including moral rights of the owners, and has made all reasonable efforts to contact and consult recordists and rights owners, including, where appropriate, artists and communities directly and via local community organizations.

Due effort has been made to ensure culturally sensitive material has been cleared for use or has been removed from wider access. Where possible, we have employed local media to inform communities of our intention to make material available. We are using await claim statements to enable rights holders to contact us, Notice and Takedown clauses so that material can be removed if a copyright holder objects to its inclusion, and agreements with local musician's unions and collection bodies where appropriate to clear rights in musical and literary works.

More Information on the Fair Use of DQA's Collection

As stated above, the Dancing Queen Archive has digitized these collections of audio, audiovisual recordings, and selected texts and made them available purely for the purposes of safeguarding them and for making them available for non-commercial research, study and private enjoyment. The collections include culturally sensitive materials, among them ethnographic sound recordings. These recordings should not be altered or used in ways that might be derogatory to the local communities who are custodians of the music, lyrics, knowledge, stories, performances and other creative materials embodied in the sound and visual recordings, and texts.

It is to the knowledge of the archive that the contributors to its collections, may be the owner of intellectual property in the digitization of the sound recordings and in the sound recordings themselves, to which the DQA has been given the permission to digitize and make accessible. With this in mind, the Dancing Queen Archives recognizes that broader rights and interests in intangible cultural heritage, and other creative materials embodied in the sound and visual recordings, and textual materials may, under national, customary and other laws, reside with the traditional custodians of such materials. Therefore, the prior informed consent of the Dancing Queen Archives and/or other contributing third parties, as well as the traditional custodians is required for the republication and commercial use of part or whole of these materials.

Specific Legal Considerations of Electronic Dance Music

Sampling as one of the corner stones of electronic dance music making. With its increase in practice, the discussion of sampling's blurred legality⁷ continues to plague the artists which use sampling as a means of new music composition. It is the artists' works that are sampled, and the archives that wish to preserve and make accessible this relatively new mode of music making. Conversation of sampling's legality and authenticity often fail to see the demonstration of technical skill⁸, however scholars and artists⁹ have come to its defense by exploring how the practice is culturally situated in the genre's music making and indexes cultural knowledge¹⁰. Since laws and statutes regarding copyright and intellectual property are slow to adapt to the twenty-first century, recordings donated by private collectors who indicate that they do not hold the copyright and intellectual property of the content, will have restricted access and the dissemination of access copies by the archive, is strictly prohibited. As the laws change regarding the licensing and republication of sampling materials by educational institutions change, the Archive's policy on this matter will also update.

Care and Maintenance

All archive employees will be trained in basic maintenance procedures of accepted objects and equipment. More detailed cleaning instructions will be found in the handbook given to new employees. Specialized maintenance of original materials will be outsourced to private vendors during collection digitization projects or when an item is requested by users.

⁷ Marshall 2006, 869-70

⁸ Sanjek 1991, 610

⁹ Rodgers 2003; Fikentscher 2000

¹⁰ Turino 1999

Organization of Physical Environments

Grouping formats together by type and size is the best way to maximize collection storage space. However, physical organization of shelves will be located on the ground floor with the following specifications:

- Items will be placed in metal compact shelves with open shelving with back panels and dividers
- The shelves will have the dimensions: length: 3 feet, height 12 inches, depth 16 inches, with 2 inches of space for clearance
- Floor height clearance: no less than 6 inches
- To maximize space, large collections of varying audio formats should be arranged, first, by format type and second, by height

Security¹¹

The safety and security of staff and collections is the upmost priority of DQA. Therefore, the Dancing Queen Archives, in conjunction with our IT department, will hire a security consultant to complete a risk assessment and install a security system addressing the particular needs of the archive. Following the guidelines set forth by the Northeast Document Conservation Center (NEDCC), the consultant will be asked for the following security implementation:

Physical security

- Building Security
- Automated Security Systems
- Security Guards/Team

¹¹ Brown & Lindbloom Patkus,

Cyber Security

As stated by Moss, Endicott-Popovsky, and Dupis, the academic literature regarding the cybersecurity of born-digital and converted digital information grows, but an agreed upon elements as statutes for archives and libraries has yet to emerge¹². Since it is DQA's goal to become a digital archive, the hired consultant will be asked to consider the following:

- Digital Migration
- User/staff authentication
- Firewalls

Staff Management

- Staff training
- Background checks
- Limited staff access to restricted areas
- Key control
- Sign-in

Theft & Vandalism Mitigation

Routine collection management and cataloguing of archive materials will help the identification of missing items and rightful ownership. Therefore, the security consultant, IT staff, and archives librarians will work in conjunction to develop a strategy with the CollectiveAccess team to build a system that links the administrative metadata to a security access system.

Patron Management

The archive staff will enforce users to abide by security procedures in all cases. As Brown and Lindbloom Patkus have stated, many cases of collections theft are committed

¹² Moss, et. al 2015, 166

by “regulars” and trusted professionals¹³. Similarly, users will have limited access to archival spaces, which do not include original objects and collections that have yet to be digitized. Therefore, the following User Policy will be put into effect¹⁴:

- All patrons will be required to register
- Perform a reference interview
- Explain the rules for use of materials
- Insure that the reading room is adequately staffed at all times. Ideally, there should be two staff members so that one can retrieve access copies, while another supervises the patrons.
- Check each archival box for collation and completeness before and after it is used by patrons.
- Each time the patron leaves the reading room, inspect any personal materials that were allowed into the room.
- Inspect collections for sequencing and completeness before re-shelving. A retention schedule should be established to ensure that registration forms and reference slips are available if they are needed later for investigating a theft. Determine how long these records will be retained.

Storage & Conservation

Materials will be digitized for access use and users, and they will be able to see selected original objects. However, playback of the original audiovisual recordings is not permitted. All audiovisual, textual, and ephemera material donated to archive, if possible, will be digitized within a 10 year period of its acquisition.

Short-Term Storage (less than 10 years)

¹³ Brown & Lindbloom Patkus

¹⁴ Ibid

Short-term storage of material is for new acquisitions including, but not limited to original audiovisual, audio, textual, and ephemera. As briefly mentioned in the acquisition policy, newly acquired collections will be catalogued and then separated by format, in order to maximize storage space and maintenance of objects before their digitization.

Long-Term Storage

The Dancing Queen Archives is adopting digitization as the method of conservation and preservation. Thus, long-term storage of servers holding the information of digital objects is a primary concern. Most of the archive's metadata and sensitive information will be held on the Amazon cloud service discussed in sections below.

Disaster Preparedness

Although no archive anticipates a disaster to befall their building, here is a disaster prevention and risk prevention plan that will be put in place in case of emergencies. In accordance to preservation and access policies, the materials with high value (national significance, high historical or cultural value, format, rare and unique, availability of playback devices, monetary value, materials accessed frequently will be prioritized in the salvaging process. With the outlined storage plan and policy written for the above, the materials in the archive will be safe during day to day operation and during the events when storage space is compromised. As indicated in the storage policy, copies will be made and sent to offsite locations in the case of structural emergencies.

Facilities Management System

As outlined by the Heritage Lottery Fund, all buildings benefit from regular inspections. Staff and volunteers will be trained in basic building maintenance and the archive will outsource the appropriate external services and advice¹⁵.

Major Risks

As outlined by The National Archives, DQA will have a plan for each of the common sources of risk¹⁶¹⁷:

- Fire
- Flooding
- Explosion
- Theft

Staff Training

In accordance to safety regulations and indicated in the employee handbook, all archive employees will be trained in emergency preparedness. After initial safety and simulation recovery training, drills will be conducted twice a year. The archive's disaster plan will be made available to all employees during the hiring process. Lastly DQA has the supplies set aside for the emergency preservation and recovery of collections.

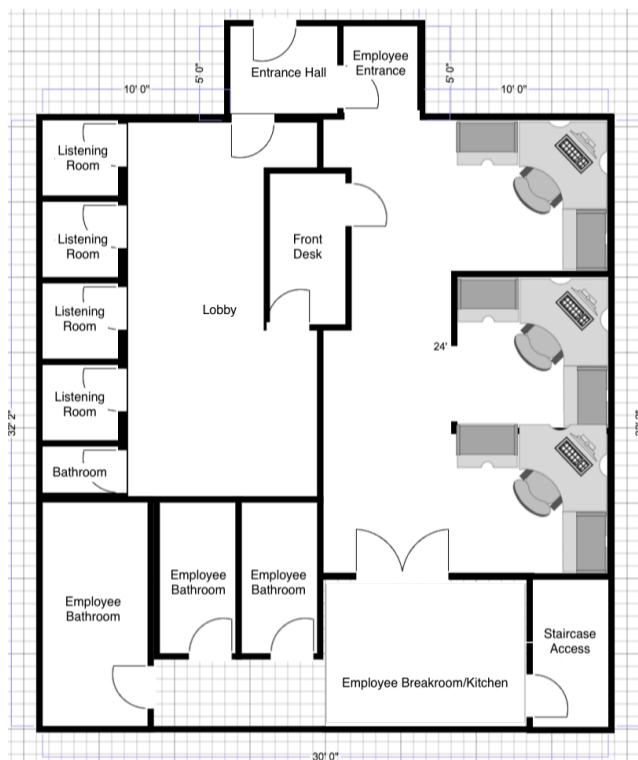
¹⁵ Heritage Lottery Fund 2012, 13-14

¹⁶ The National Archives 2012, 3

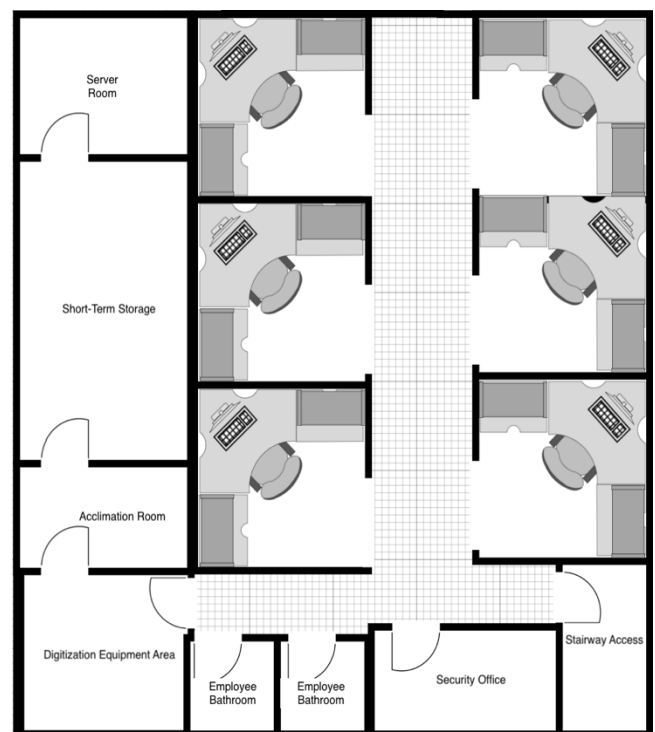
¹⁷ The National Archives 2016, 5-7

Physical Access Plans

First Floor



Second Floor



Preservation Reformatting of Audiovisual and Textual Content

Since the Dancing Queen Archive seeks to digitize collections related to the queer EDM experience as a part of the preservation reformatting, a bi-furcated model will be used in the process. Within this sustainable model for the preservation digitization of the archive's collections, audiovisual materials will be outsourced, while every other material will be digitized in-house. The digitizing service Memnon is the choice for digitizing audiovisual acquisitions.

Memnon boasts the ability to digitize almost any format¹⁸, however they are able to digitize the archive's accepted formats as indicated above in the Collection Development policy. Further, Memnon also works with archiving institutions and can organize digitized collections to archive standards and schemas.

In considering costs of equipment and its maintenance, the archive has decided to focus its in-house resources on digitizing textual and photo material in higher quality, to avoid compromising the quality of digitizing both textual/photo and audiovisual materials. Listed below are some equipment and the specs for consideration for optimum preservation reformatting for textual materials¹⁹:

- Epson Expression 10000XL

Used primarily for photographic print originals where high-resolution, high-quality image captures are required. Also used extensively for digitizing sheet film originals, such as 4×5, 5×7, and 8×10 sheet negatives as well as glass plate negatives

- Zeutschel 12000C Overhead Color Scanner

High-speed/high-resolution overhead scanning system, designed specifically to allow for digital capture of books, manuscripts, and fragile documents with minimal handling and fast image capture times.

- PhaseOne [P65+]

The PhaseOne 645DF+ camera system is composed of the 645DF+ camera, which works with a lens and a digital back to capture high quality images of materials that are too large or fragile for a flatbed scanner, such as newspapers, scrapbooks, and framed items. It utilizes the Capture One software.

¹⁸ Memnon 2018

¹⁹ DigitalNC

Digital Archives and Digital Collection Management

As stated in the above sections the digital archives will be structured by CollectiveAccess, however the digital collection management and storage is both onsite and outsourced. For instance, the access copies of popular materials is accessible to users through an intranet onsite server for the convenience of users. The metadata of more obscure collections as well as administrative metadata will be accessed from the cloud service. For this service DQA has chosen Amazon Drive by way of Amazon Web Services. Similarly, the back-up copies will be geographically separated to collaborating institutions on both physical drives and cloud based drives.

Interface Design

The management service CollectiveAccess has options for interface design for DQA's online website. The goal of the Archive's public and administrative interface is easy to use, navigate collections and explore sources outside of the DQA's collections. As indicated on their website CollectiveAccess has the ability to "link elements enable hypertext linking both within and beyond the finding aid document"²⁰ an important option to link users to the different web platforms in use by artists.

File Formats, Protocols and Standards

To ensure the archive has the highest quality standards, the following outlines the formats that acquisitions will migrate to:

²⁰ CollectiveAccess

Audio

- Broadcast Wave (BWF)
- Free Lossless Audio Codec (FLAC)
- Audio Interchange Format (AIFF)
- MPEG Audio Layer III (MP3), MPEG 4, MPEG-2
- Waveform Audio File Format (WAV)
- Digital Moving Images Exchange Bitmap (DPX)
- Audio Video Interleaved Format (AVI)
- QuickTime File Format (MOV)
- Windows Media Video 9 File (WMV)
- Material Exchange Format (MXF)

Digital Still Images

- Tagged Image File Format (TIFF)
- JPEG
- Digital Negative
- Portable Network Graphics (PNG)
- Jpeg2000
- Portable document Format/Archival (PDF/A)
- JPEG Interchange Format (JFIF)
- Graphics Interchange Format (GIF)
- PDF/A-2

Textual Data

- OpenDocument Format (ODF)
- PDF, PDF/A-1, & PDF/A-2

Naming Schemes and Identifiers

The UID for digital collections will match the hierarchies established within PBCore. However, in special circumstances, the archive will adapt the naming schemes to the collaborating institution. The Dancing Queen Archive's digital files will be organized by collection name & number, then the item number within the collection, a

brief item/content description, and the original format from which it was digitized. Below are the listed examples:

A/V Files

- Collectionname_Itemnumber_Contentdescription_Format.MOV

Audio Files

- Collectionname_Itemnumber_SongName_SideA_OriginalFormat.WAV
- Collectionname_Itemnumber_SongName_StereoL_Originalformat.WAV

Textual Files

- Collectionname_Itemnumber_Name_Side A_Originalformat.PDF
- Collectionname_Itemnumber_BookName_Format.PDF

Budget, Grants, and Staffing

Budget

Through the gracious philanthropist Leonard N. Richbucks III and his one billion dollar endowment, the Dancing Queen Archive has the opportunity to not only outsource much of the audiovisual digitization, but also the care and maintenance of the collections and staff. Through the endowment, which has a yearly 5% spending limit, the building and collections maintenance will be paid for through this endowment, while staff salaries are subsidized to 50%. The paid staffing includes the following positions: three librarian archivists, three IT specialists, and three cataloguers, three off-site legal team, and two security specialists. Grants such as CLIR, The Grammy Academy, and NEH will fund the labor and costs for digitization of collections on a project by project basis. Below is a basic percentage breakdown of yearly funding from the Richbucks endowment:

Object Class	Dollar Amount	Percentage	Dollar Total	Percentage Totals
Personnel	4,500,000	28%		

Equipment	3,000,000	19%		
Supplies	25,000	0.02%		
Outsourcing	3,000,000	19%		
Contracting	5,000,000	32%		
			15,600,000	100%

Outreach & Repatriation

As stated above, the DQA will also work in tandem with the related audiences towards the promotion of the queer EDM community and its self-documentation. The Dancing Queen Archive seeks to work with queer EDM collectives such as Discowoman, Daphne, In Training, and many others, to collect, preserve, and make accessible records documenting their own histories, within and outside of archival institutions. It is the Dancing Queen's mission to provide queer EDM communities an alternative venue to make collective decisions about what is of enduring value to them, to shape collective memory of their own pasts, and to control the means through which stories about their past are constructed.²¹

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²¹ Caswell 2012

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Core Coursework
Information Studies 212 Values and Communities
Fall 2023

“Post-Custodial Archiving For the 21st Century”

Note: The objective of the final paper for this core class was to “survey a significant body of literature that considers questions of ethics, values, cultures, communities, and societies in relation to the information institutions, systems, and technologies of our world.” Instructions for the assignment were to “pick an example or case that you would like to briefly introduce, and examine it relative to a thesis that is systematically argued and defended relative to course readings and concepts.”

Abstract: This essay explores the evolution and viability of the post-custodial archival model, introduced by Gerald Ham in 1981, as a solution to the limitations of traditional archival practices, particularly in relation to under-represented and under-documented communities. By examining case studies such as the South Asian American Digital Archive (SAADA) and the Human Rights Documentation Initiative (HRDI), it demonstrates how post-custodial archives can democratize access to cultural heritage and empower marginalized communities. The essay argues that, despite challenges such as legal restrictions and funding, the post-custodial model offers a transformative approach to preserving diverse narratives and redressing historical imbalances.

Post-Custodial Archiving For the 21st Century

In 1981, Gerald Ham coined the hyphenated term post-custodial archives to introduce a new paradigm of information management. In his seminal article “Archival Strategies For The Post-Custodial Era,” Ham (1981) sought to contend with the growing disparity between the institutional archival capacity and the ever-increasing amount of documents produced in a burgeoning digital era. In his address, he also speaks to the limited capability of the traditional archiving models operandi – one which values proprietary ownership valuable collections – has led to “wasteful competition” between archives (Ham 1981, 53). Furthermore, institutions with the best resources tend to accession collections that reflect their socioeconomic and cultural biases. The crux of his argument lies in adopting a collaborative approach where archives acquire materials piecemeal to come together to form a cohesive collection. In doing so, he believes this result in the creation of centralized best practices that can be utilized for smaller institutions (Ham 1981, 212).

As such, the post-custodial model would appear to best the model for small archives, especially for repositories specializing in under-documented – and underfunded – communities. In fact, Ham also sees the post-custodial model as ideal for representative justice, because larger institutions tend to over emphasize what little collections by under-documented communities they have to draw brownie. Thus, this essay explores the evolution of the post-custodial model and its viability for community archives and repositories that center on under-documented and under-represented communities.

Within the last forty years, memory scholars and archivists have discussed the limitations of the traditional archival custodial model. Traditional models of archiving emphasize the importance of proprietary custodianship of the paper document, or object. Indeed, much of the

archiving and record management of the early 20th century and before “rested on the responsibilities to ensure the integrity and control of records” (Cook 1994, 407). However, that has changed as many individuals, communities, and corporations rapidly create and retain their records. Thus management has deviated from the long-held models of small, rare manuscript archival practices. Additionally, with the swift development of technology and its inconsideration for “retrospective operability[,]...the lack of software capability[,]...and the precariousness of storage media longevity” (McInnes 1998, 211), information professionals are forced to reconceptualize archival practices.

One such practice that faced scrutiny was the appraisal process. In traditional archival practice, the archivist is an assumed authority in interpreting the context and significance of a singular document. However, as Ham illustrates, archives of larger institutions are susceptible to bias and at worse fail to place items in the context – e.g. the who, why a document was created. In the case of communities of color and minoritarians is reifying colonialial regimes and perpetuation bureaucratic violence, the harm inflicted through administrative processes, decision-making, and exclusion, legitimized by rules (Carbone, Gilliland, & Montenegro 2021). As such the digital era compounded the issues of record creation in decentralized and ever-bloating bureaucracies, the move from administrative documentation to oral history, and the growing demand for administrative accountability destabilize archival concepts and strategies (Cook 1994, 403-404). At stake is, at least, not having a consensus of best practices and, at worst, not being part of the rapidly developing record management systems by software companies looking to cash in (Ibid 1994, 412; McInnes 1998, 217).

The post-custodial model via the electronic turn of the 21st century also set the stage for the emergence of decolonial theory and the growing importance of community archives in

information studies. Against the background of cultural studies and decolonial scholars such as Michel-Rolph Trouillot (1995), Stuart Hall (2001; 2006), Edward Said (1978) and Frantz Fanon (1961), Jeanette Allis Bastian's "Owning Memory, How A Caribbean Community Lost Its Archives and Found Its History" (2003) highlights the material ways traditional models of custodial proprietorships reify colonial regimes of dispossession on former colonial subjects and people of color. Additionally, Bastian's recounting of the Virgin Islands's poor archival maintenance and colonial power's ownership of their material history not only forefronts the importance of community archives as recuperative practices to redress, but also highlights the importance of cultural autonomy over a community's historical narrative. As such, one of the critical strengths of post-custodial archives lies in its ability to democratize access to cultural heritage.

Case Studies: The South Asian American Digital Archive (SAADA) and the Human Rights Documentation Initiative (HRDI) Archive

As if answering the call, Australian information professionals began collaborating with each other, researchers (users), and larger archival institutions to develop standards and best practices for post-custodial digital record management to address the diverse needs of various stakeholders (McKemmish 2000). The next twenty years, published works on initiatives and collaborations between larger institutions, information professionals, and community archives would shed light on the effectiveness and limitations of the post-custodial model in preserving and democratizing cultural heritage access.

The South Asian American Digital Archive (SAADA) is the steward of the rich historical and cultural heritage of the country's South Asian diaspora. Established in 2008 with the mission of documenting, preserving, and providing access and insight into the South Asian American

experience, SAADA plays a pivotal role in the continuity of the community's narrative. Their collection includes various materials, including photographs, oral histories, letters, and documents made accessible through their robust post-custodial digitization program. SAADA actively engages with South Asian American communities by hosting digitization workshops around the country, which encourage contributions. Indeed, a cornerstone of the archive is their community-based research model, where their archival processing is informed and held responsible by South Asian American communities (Caswell 2014). SAADA also partners with other community archives, such as the Texas After Violence Project, through collaborative initiatives such as the "Virtual Belonging: Assessing the Affective Impact of Digital Records Creation in Community Archives."

The Human Rights Documentation Initiative (HRDI) Archive, housed at the University of Texas at Austin, is a repository dedicated to preserving and disseminating records related to human rights abuses. Established to document, curate, and make accessible materials that illuminate instances of injustice and violations worldwide, the HRDI Archive is pivotal in advancing accountability, awareness, and advocacy. Comprising a diverse collection of digitized materials, the archive contains testimonies, photographs, videos, and documents that chronicle human rights struggles across different regions and contexts. Emphasizing the importance of collaboration as the archive's praxis, T-Kay Sangwand (2014) underscores the critical role of the post-custodial model in reshaping archival practices and preserving diverse historical narratives. The article contends that conventional archival approaches are often confined to national perspectives which overlook the interconnectedness that color historical narratives of Latin American countries. Additionally, these collaborations can be viewed as reparative in their

exchange of knowledge, resources, and perspectives that help redress traditional extractive relationships between the Global North and South.

Aiming to address the growing challenges faced by traditional custodial models in the digital era, forward-facing information professionals answered the call to adapt. Many, such as Ham and Cook, understood that paper-based record management could not account for the fluidity in which digital records are created and destroyed. Additionally, they saw proprietary custodianship as counter-intuitive to developing collaborative approaches, especially in advising smaller institutions. Coincidentally, this shift coincided with the rise of decolonial theory and a growing emphasis on the perspectives of community archives that represent under-represented communities. Scholars like Jeanette Allis Bastian highlighted how traditional custodial models reinforced colonial power dynamics while underscoring the importance of community archives for cultural autonomy and redressing bureaucratic violence. Post-custodial archives, exemplified by the Human Rights Documentation Initiative Archive (HRDI) and the South Asian American Digital Archive (SAADA), offer potential solutions to democratize access to cultural heritage. However, challenges such as legal restrictions, limited public awareness, and difficulties in funding persist. Despite these hurdles, post-custodial archives hold promise in fostering inclusivity, redressing historical imbalances, and empowering communities to participate actively in preserving their cultural heritage. The evolving landscape of archival practices calls for ongoing research, collaboration, and commitment to ensuring that diverse voices and narratives find a place in the archival record.

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Elective Coursework – Sample 1

“Where Oh Where Has the Archivist Gone”

Information Studies 431 – Archives, Records & Memory
Fall 2023

Note: The final assignment asks students to define and explain what an archive or record is to a layperson in their chosen audience, using any medium of their choice. This project allows students to creatively communicate the significance of archives by tailoring their message to a specific group, such as teens or the general public, using tools like videos, interactive presentations, or digital platforms. The goal is to make archives accessible and engaging for all.

Abstract: This interactive digital escape room introduces middle schoolers to the world of archives, exploring their significance in preserving history and activism. Participants embark on a virtual journey to solve the mystery of the missing archivist, Dr. Olivia Rivera, using puzzle activities inspired by Los Angeles' archival collections. Through tools like Canva, StoryMaps, Google Forms, and iMovie, the project encourages teens to engage with archives while learning about their role in shaping cultural legacies.

Cover Page

Contributors: Astrid Alberto, Blair Black, Kelly Kingman

Topic: Introducing Archives to Teens and Teen Contributions to Archives.

Audience: Teens, specifically Middle Schoolers

Methods used: Canva, StoryMaps, Google forms, iMovie/MP4 Generator

Devices/Software Needed: Internet access

Group responsibilities:

- Astrid: Interview video, cover page, editing
- Blair: Puzzle activities, research, editing
- Kelly: StoryMap website, research, editing

Question to Address: What is an archive, what does it do and why does it matter?

Access to Assignment: Click [here](#).

Plot: As the digital doors swing open, participants find themselves on the threshold of an intriguing escape room adventure. The mission is clear: to unravel the mystery surrounding the disappearance of the esteemed archivist, Dr. Olivia Rivera. A digital landscape unfolds, woven with puzzles inspired by the rich tapestry of history and activism. The virtual journey begins as players delve into different archives of Los Angeles, navigating through the echoes of movements and cultural legacies. Each enigma serves as a breadcrumb, leading the way to the heart of the puzzle—the elusive Dr. Rivera and the profound secrets she left behind. The escape room promises not only the thrill of discovery but also a deeper understanding of the transformative power of archives and the relentless pursuit of knowledge. The question lingers: Can you decode the clues and unveil the whereabouts of the missing archivist within the intricate web of history?

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Elective Coursework Sample 2
Information Studies 438B Archival Description & Access
Spring 2024

Note: The final project for the class involved creating a DACS-compliant finding aid using ArchivesSpace, a widely-used archival management software. The goal was to apply the Describing Archives: A Content Standard (DACS) to organize and describe an archival collection in a consistent and accessible manner. Students were tasked with digitizing and cataloging materials, structuring them according to DACS guidelines, and inputting the data into ArchivesSpace. This project allowed for hands-on experience with both archival standards and the software, helping students develop the skills necessary for managing and presenting archival collections in a professional and standardized format.

Abstract: This project involves creating a DACS-compliant finding aid for the JazzAntiqua Dance & Music Ensemble, a cultural organization dedicated to the preservation and promotion of jazz and African diasporic dance. The finding aid aims to provide detailed, organized descriptions of the ensemble's archival materials, including records of performances, choreography, music, and correspondence. Using the Describing Archives: A Content Standard (DACS) framework, the finding aid ensures consistency and accessibility, making the collection easily navigable for researchers. This project not only contributes to the preservation of the ensemble's legacy but also serves as a vital resource for future academic and artistic inquiries.

Pat Taylor Collection JADMEA.2023.001

JazzAntiqua Dance & Music Archive

Los Angeles, CA

jadmearchive@gmail.com

Table of Contents

Summary Information.....	2
Scope and Content.....	2
Arrangement.....	2
Administrative Information.....	3
Related Materials.....	3
Controlled Access Headings.....	3
Physical Characteristics and Technical Requirements.....	4
Collection Inventory.....	5
Pat Taylor Collection.....	5
Series 1: JazzAntiqua Produced Events & The Dance Collective.....	5
Series 2: Co-Produced Events	9
Series 3: Invited Performances & Lectures	10
Series 4: Profiles	15
Series 5: Holiday Events	16
Series 6: Non-Related JazzAntiqua Materials	18

Summary Information

Repository: JazzAntiqua Archives

Creator: JazzAntiqua Dance & Music Ensemble

Title: JazzAntiqua Archive Collection

ID: JADME.IC.2024

Date [inclusive]: 1989-2024

Date [bulk]: 1990-2000

Physical Description:

- 6 Linear Feet
- 3 record cartons (80 folders), 4 performance posters, 10 audiotapes, 15 videotapes

Physical Description:

Some original materials are fragile and require careful handling.

Physical Location:

Materials are stored in 6 at Pat Taylor's home.

Language of the Material:

English

Abstract:

The collection includes performance recordings, choreographic notes, photographs, posters, and other materials documenting the history and contributions of the JazzAntiqua Dance & Music Ensemble. Established in 1989, JazzAntiqua aims to celebrate and preserve the legacy of jazz dance and culture, highlighting the rich artistic expressions and heritage of African American communities.

Scope and Contents

Three decades worth of materials about the JazzAntiqua Dance & Music Ensemble, established in 1993 to celebrate and preserve jazz dance and culture. The accession covers the period 1989-2024. Documents include performance recordings, choreographic notes, photographs, posters, and other materials that document the ensemble's history, performances, and contributions to the arts.

Arrangement

Materials are arranged chronologically in six series: Series 1: Events Produced by JazzAntiqua, including articles, flyers, performance reviews, scripts, press releases, posters, and

video recordings, organized by event date; Series 2: Co-Produced Events, containing program booklets, flyers, event announcements, and reviews related to co-produced events, arranged chronologically and alphabetically within each folder; Series 3: Invited Performances & Lectures, documenting performances and lectures by JazzAntiqua, including announcements, flyers, program booklets, reviews, and video recordings, organized by date of performance or lecture and alphabetically within each folder; Series 4: Profiles, featuring articles, press releases, letters, awards, and certificates profiling key individuals associated with JazzAntiqua, arranged chronologically and alphabetically within each folder; Series 5: Holiday Events, comprising event announcements, flyers, program pamphlets, and video recordings of holiday-themed events, organized chronologically and alphabetically within each folder; and Series 6: Non-Related JazzAntiqua Materials, containing miscellaneous flyers, magazines, and other publications, arranged chronologically and alphabetically within each folder. Within each physical folder, the original order of items is retained.

Administrative Information

Publication Statement

Processed and appraised by Blair Black in 2023 as a fellow for the Dance/USA's Archiving & Preservation Fellowship, from Pat Taylor's personal collection.

Conditions Governing Access

To access the JazzAntiqua collection, it is necessary to schedule a viewing appointment at jadmearchive@gmail.com.

Immediate Source of Acquisition

The collection was created from the personal collection of Pat Taylor.

Custodial History

The collection was initially amassed by Pat Taylor, the founder of JazzAntiqua. Upon deciding to create an archive of JazzAntiqua's materials, Taylor with the help of Dance/USA commissioned the procession by Blair Black in 2023.

Processing Information

The collection was inventoried and processed in 2023 by Blair Black. The 20th and 21st-century materials were refoldered, and standard preservation measures were taken. The processing followed basic-level guidelines: materials were refoldered only when original folders were deteriorating, no extensive arrangement work within individual folders was done, and fasteners were removed only if visibly rusting.

Related Materials

Some AV and paper material has been digitized by the USC Libraries and can be found [here](#).

Controlled Access Headings

Personal Names:

- Taylor, Pat

Corporate Names:

- JazzAntiqua

Geographic Names:

- Los Angeles (Calif.)

Subjects (Topical):

- Jazz -- Performance
- Jazz -- History
- Dance -- Performance
- African American Dance
- African American Music
- Arts -- Management
- Music and Dance

Genre/Form:

- Posters
- Video Recordings
- Performance Programs
- Photographs
- Correspondence
- Diaries
- Press Clippings

Physical Characteristics and Technical Requirements

The collection includes 21 VHS tapes, 25 8mm tapes, and 10 Mini-DV tapes, 1 CD for audio recordings, 6 CD-Rs, 23 DVDs, 3 DVD-Rs and 4 oversize posters.

Pat Taylor Collection, 1973-

Creator: Taylor, Pat, b. 1973

Biographical / Historical

Pat Taylor is a distinguished figure in the world of dance, renowned for her contributions as a choreographer, educator, and the founder of JazzAntiqua, a Los Angeles-based performing arts organization. With a career spanning several decades, Pat Taylor has left an indelible mark on the world of dance and continues to inspire artists and audiences alike. Born with a deep passion for dance and a love for jazz music, Pat Taylor embarked on her journey as a dancer

from an early age. She honed her skills in various dance styles, including ballet and modern dance, but it was jazz dance that captured her heart and became her lifelong focus. In 1993, Pat Taylor founded JazzAntiqua, a groundbreaking company dedicated to preserving and innovating jazz dance.

The company's mission revolves around fusing the rich traditions of jazz music and dance with contemporary influences, creating a unique and dynamic form of artistic expression. At its core, JazzAntiqua seeks to honor the legacy of African American artists who have played a pivotal role in shaping the history of jazz and dance. The company draws inspiration from legendary figures like Katherine Dunham, Alvin Ailey, and Duke Ellington, among others, while simultaneously pushing the boundaries of jazz dance to reflect the modern world. One of JazzAntiqua's distinguishing features is its commitment to interdisciplinary collaboration. The company frequently collaborates with musicians, visual artists, poets, and choreographers, resulting in performances that are not only visually captivating but also intellectually stimulating. This approach allows JazzAntiqua to explore a wide range of themes, from social justice and identity to personal narratives and cultural heritage. Over the years, JazzAntiqua has gained recognition for its engaging and thought-provoking performances. The company has been featured at numerous prestigious venues and festivals, both nationally and internationally, further solidifying its reputation as a groundbreaking force in the world of jazz dance. JazzAntiqua's commitment to education and community engagement is another vital aspect of its work. Through workshops, classes, and outreach programs, the company strives to pass on the legacy of jazz dance to future generations and make the art form accessible to a diverse audience.

Collection Inventory

Series 1: JazzAntiqua Produced Events & The Dance Collective

Physical Description:

- 1.0 Linear Feet
- 30 folders, 1 VHS, 4 8mm tapes, 3 CDs, 1 DVD-R, 1 MiniDV, 2 posters

Scope and Contents: The JazzAntiqua Dance Ensemble records document the group's activities, performances, and promotional efforts from its inception in 1992 through 2018. This collection includes articles, flyers, performance reviews, press releases, scripts, promotional materials, and recordings. The materials provide insight into the ensemble's artistic projects, collaborations, and public reception over the years.

Controlled Access Headings:

- JazzAntiqua Dance Ensemble
- Dance—California—Los Angeles
- African American dance companies
- Dance—Performance—United States

Title/Description**Instances****The Dance Collective, 1992-1996**

Articles from L.A. Newspaper, 1992-1993	Box 1, Folder 1
Lemiart Part Dance Project Flyer, 1995; Intermediate-Advance Jazz Dance Flyer, 1996	Box 4, Folder 118
JazzAntiqua at African Marketplace, 1995	OMVT027, Box 6
JazzAntiqua Flyer Adverts,	Box 3, Folder 76
Crossroads, Upcoming Events, & Contemporary Dance Classes for Teens	Box 2, Folder 59
Upcoming Event Flyer, 2001	Box 4, Folder 122
JazzAntiqua Dance & Music Ensemble Master	OMVT081, Box 6
Roots, Rhythm & Swing, 2013	Box 4, Folder 104
Engage!, 2018	OMD271, Box 3, Folder 78

Midtown Sunset, 1993-2000

Concept Illustration, 1993	OMD369, Box 5
Performance reviews, 1993-2000	Box 1, Folder 3
Press Release, 1993	Box 2, Folder 61
Scripts	Box 2, Folder 55
Stage Blue Print, 1994	OMD370, Box 5
Premiere Performance Video, 1994	OMVT022, Box 6
Performance at William Grant Still, 1994	OMVT024, Box 6
Flyers & Program Pamphlets, 1994-1997	Box 3, Folder 75
Rehearsal at Morgan-Wixon	OMVT042
Performance Video at Morgan-Wixson Theatre, 1994	OMVT023, Box 6
Dance/Music Celebration; Midtown Sunset Rehearsal, 1994	OMVT025, Box 6
Rehearsal at LATC, 1994	OMVT033, OMVT034, OMVT035, OMVT036

Flyers, 1996	Box 4, Folder 121
Performance at Visions Complex Theatre, 1996	OMVT028 & OMVT029, Box 6
Volume I, 1997	AMCD001, Box 6
JA Dance Ensemble & Dwight Tribble in Concert, 2009	
Ticket, Screenshot of Event Page, 2009	Box 2, Folder 60
Performance Calendar Announcements, 1994-1999	
L.A. Times, 1994-1999	Box 1, Folder 4, 1994-1999
Our Times, 1999	Box 1, Folder 9, 1999-10-01-1999-10-07
The Soul Never Dwells in A Dry Place, 1997	
Articles and press clippings	Box 1, Folder 3
Performance Booklet, 1997	Box 1, Folder 48
Ford '97 Performance, 1997	OMVT037, Box 6
In Shadow, In Light, 1998	
Performance at the Ford, 1998	OMVT039, Box 6
Press Clippings, 1998	Box 1, Folder 5, 1998-03-28; Box 1, Folder 6, 1998-1998-08
To Duke With Love, 1999-2000	
Calendar Announcements, 1999-2000	Box 1, Folder 8
Performance Reviews, 1999-08-09	Box 1, Folder 8
Letter from Publicist	Box 2, Folder 61
Video Performance: "To Duke With Love", 1999	Box 6
The Odyssey to Ellington, 2005	
Performance Announcement & Review, 2005	Box 1, Folder 24
Flyer & Event Advertisement, 2005	Box 2, Folder 54
Donation Form	Box 2, Folder 57
Ad Registration	Box 2, Folder 58

Video Performance at the Ford, 2005	OMVT046, Box 6
Photos at the Ford, 2005	AMCD003-AMCD006, Box 6
Odysseus Suite, 1996-1998	
Performance Announcements, 1996-1998	Box 1, Folder 14, 1996-08-15-21 & 1998-07-31-1998-06; Box 1, Folder 24, 2005
Flyers	Box 4, Folder 113
Performance Review	Box 1, Folder 14;
Performance Excerpts	OMVT015 & OMVT020, Box 6
Silhouettes In Motion, 2001-2002	
Performance Announcement	Box 1, Folder 18, 2001-10-2001-12, 2002
Program Booklet, 2001	Box 3, Folder 86
Flyer,	Box 4, Folder 117
Portraiture: Stories In Jazz, 2012	
Performance Announcement & Review, 2012	Box 1, Folder 26
Program Pamphlet, 2012	Box 3, 95
Flyer, 2012	Box 3, Folder 78
Song In a Strange Land, 2014	
Flyer & Program Pamphlet, 2014	Box 4, Folder 105
Breath, 2016-2017	
Program Pamphlet, 2016	Box 4, Folder 106
Breath: Part 2 Flyer & Program Pamphlet, 2017	Box 4, Folder 107
JazzAntiqua Dance Ensemble & Dwight Tribble & Trio, 2009	
Program Booklet, Flyer & Ticket Stub, 2009	Box 4, Folder 103
One Off Events	
Free Dance Class Flyers & The Art of Jazz Flyers, 1996	Box 4, Folder 110
Freedom! Jazz! Dance!: 25th Anniversary Concert Flyers, Program Pamphlet and Blank Writing Card, 2018	Box 4, Folder 112
Newsletters, 1998	
The Common Element: J.A. Newsletter, 1998-11-1998-12	Box 2, Folder 51

Correspondence Letters, 1992-2005

Press Releases, 1992	Box 2, Folder 61
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Letters to Pat Taylor & The Dance Collective, 1993-2005	Box 2, Folder 62
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Awards & Certificates, 1997-2017

Certificates to Pat Taylor & JazzAntiqua, 1997-2017	Box 2, Folder 63
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Program Photos

JA Photos	AMDVD025, Box 6
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Series 2: Co-Produced Events**Physical Description:**

- 1.0 Linear Feet
- 5 folders

Scope and Contents: The Co-Produced Events series captures the collaborative efforts between JazzAntiqua Dance Ensemble and other dance organizations from 1994 to 2012. This collection features program booklets, flyers, and pamphlets related to notable events such as Se7en Paintings, dance concerts with Naomi Goldberg's Los Angeles Modern Dance and Ballet, and the Lemeirt Park Dance Project. The materials highlight the ensemble's partnerships and their contributions to the Los Angeles dance community.

Controlled Access Headings:

- JazzAntiqua Dance Ensemble
- Dance—California—Los Angeles
- African American dance companies
- Dance—Performance—United States
- Dance collaborations—United States

Description/Title**Instances****Se7en Paintings, 2012**

Program Booklets, 2012	Box 2, Folder 38
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Flyer, 2012	Box 2, Folder 78
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Co-Produced Events, 1995

Dance Concert with Naomi Goldberg's Los Angeles Modern Dance and Ballet at Crenshaw High School, 1995	Box 1, Folder 13
A Night To Remember: A Celebration of Jazz Music & Dance	Box 3, Folder 85
Program Booklet	
Program Pamphlet	
Lemeirt Park Dance Project, 1994-1995	
Lemeirt Dance Project, 1994	OMD251, Box 3, Folder 75
Lemeirt Park Dance Project Flyers, 1995	Box 4, Folder 118

Series 3: Invited Performances & Lectures

Physical Description:

- 2.0 Linear Feet
- 15 folders, 10 VHS tapes, 5 DVDs, 3 posters, 4 8mm tapes

Scope and Contents: The Invited Performances & Lectures series encompasses a variety of events and presentations where the JazzAntiqua Dance Ensemble was invited to perform or speak from 1995 through 2023. This series includes posters, program booklets, performance announcements, flyers, reviews, and various audiovisual recordings. These materials showcase the ensemble's broad influence and engagement within the dance community, reflecting their contributions to diverse events, collaborations, and educational initiatives.

Controlled Access Headings:

- JazzAntiqua Dance Ensemble
- Dance—California—Los Angeles
- African American dance companies
- Dance—Performance—United States
- Dance lectures—United States

<i>Description/Title</i>	<i>Instances</i>
Dance Kaleidoscope, 1995-2007	
Poster, 1995	OMD365, Box 5
Video Performance, 1995	Box 6

Program Booklets, 1995-2000	Box 2, 36
Performance Announcements, 1995-2007	Box 1, Folder 10, 2007-07-02; Box 1, Folder 27, 1995-07
“Legong” Performance Review	Box 1, Folder 10, 2007-07-25; Box 1, Folder 14, 2007-07-26
Video Performance: “Legong,” 2000	Box 6
Flyer, 2000	Box 3, Folder 83
Watts Tower Day of the Drum, 1995-2001	
Performance Announcements	Box 1, Folder 11
Program Pamphlet, 1995-2001	Box 3, Folder 82
Prime Moves, 1995	
Performance Announcement, 1995	Box 1, Folder 15
Flyer & Program Booklet, 1995	Box 3, Folder 81
Rehearsal	OMVT030, Box 6
Premiere Performance	OMVT031, Box 6
Split: Dance In & Out of L.A., 2001-2003	
Event Calendar, 1997-1999	Box, Folder 45
Event Announcement & Performance Review, 2003	Box 1, Folder 20
Event Pamphlet, 2004	Box 2, Folder 44
Flyers, 2003	Box 4, Folder 111
Spectrum Dance L.A., 2003-2005	
Performance Review, 2003-05	Box 1, Folder 27
Spectrum Dance Programs	Box 2, Folder 34
Tribute to Distinguished L.A. Choreographers, 2005	
Program Booklet, 2005	Box 2, Folder 43
Flyer, 2005	Box 3, Folder 77
Dancer In Me, 2015-2019	

Quantum Leap!, 2015	Box 2, Folder 29
Planetshakers, 2017	
Breaking Barriers, 2019	
Rejuvenate to ACCELERATE!, 2020	
Black Choreographers, 2002-2016	
Program Booklet, 2002	Box 3, Folder 87
Program Pamphlet, 2012-2016	Box 2, Folder 32
At The Ford, 1997-2005	
Summer Nights At the Ford Event Calendar, 1997-1999	Box 2, Folder 45 1997-1999; Box 2, Folder 47, 1998
Summer & Fall Calendar, 2005-06-2005-10	Box 2, Folder 46
Claude Thompson, 2007-2008	
Claude Thompson Memorial Program Pamphlet, 2007	Box 2, Box 33
A Tribute to Our Friend Flyer & Program Booklet, 2008	Box 4, Folder 102
Tribute Performance, 2008	AMDVD016-AMDVD017, Box 6
A Love Supreme, 2005	
Part I	OMVT010, Box 6
(Wide)	OMVT011, Box 6
Performance at Japan America Performance	OMVT012, Box 6
Performance at Spectrum, 2003	OMVT013 & OMVT014, Box 6
Chasing The One	
(Close-Up)	OMVT008, Box 6
(Wide)	OMVT009, Box 6
Alex Theatre Performance	OMVT005, Box 6
Celebrate Dance, 2006	
Digital Photos, 2006	AMCD007, Box 6
Celebrate Dance Video	AMDVD011, Box 6

Jazz Bakery, 1996-1995

Jazz Bakery Event Calendar, 1996	Box 4, Folder 120
Jazz Bakery Video, 1995	OMVT026, Box 6

Order My Steps, 2003

Performance Announcement & Review	Box 1, Folder 19, 2003-07-2003-09
Flyers & Program Booklet, 2003	Box 4, Folder 100

One-Off Performances, 1982-2023

Mozart's Don Giovanni, 2013	Box 2, Folder 30
Dance at the Holden, 2023	Box 4, Folder 116
International Association of Blacks In Dance, 2013, 2018	Box 2, Folder 31
Dancing On My Soul	Box 2, Folder 37
Straight From the Heart & Jazz Dance L.A., 2006	Box 2, Folder 42
Cerritos Center for the Performing Arts Single Ticket, 2007-2008	Box 2, Folder 40
Palm Desert Choreography Festival	Box 2, Folder 67
Women Rising: Choreography, 2019	Box 2, Folder 69
Overtured at Pasadena City College, 2018	Box 2, Folder 70
So-Cal Dance Invitational Concert, 2017	Box 2, Folder 72
Mesa, AZ MLK 2016 Celebration, 2016	Box 2, Folder 73
Annual JMP Jazz and Blues, 2000-2001	Box 3, Folder 84
Dance Under the Stars Choreograph Festival, 2006	Box 3; Folder 89
C. Bernard Jackson Day Celebration, 2007; Synapse Theater, 2010; The Black History Continuum, 2014; Dance Company Concert, 2014	Box 3; Folder 90
Arthur Ingram Funeral, 2007; Inauguration of Neal King, 2007	Box 3, Folder 91
Here & Now: The Legacy of Luther Vandross, 2008	Box 4, Folder 101
Tribute to Donald McKayle, 2012	Box 4, Folder 108
Steps to the Soul, 2007	Box 2, Folder 41
Gala 10 Anos, 2018	Box 2, Folder 64

Jazzando: Jazz Dance International, 2016-2018	Box 2, Folder 65
Jacob's Pillow Dance Festival, 2022	Box 2, Folder 66
Matters of the Heat, 2018	Box 2, Folder 71
Rhapsodies in Black, 1998	Box 3, Folder 79
UCLA Graduation, 1982	Box 3, Folder 80
A Celebration of Black History, 2010	Box 3, Folder 92
NDEO Conference, 2012; JAZZ DANCE: Hybrids, Fusions, Connections, Community, 2019	Box, Folder 96
ALL/US/WE: A Tribute to Gill Scott-Heron, 2011	Box 3, Folder 94
28th Annual International Conference and Festival of Black in Dance, 2016; Rhythmically Speaking, 2016; Bearing Witness to James Baldwin, 2017; South-Central Dance Festival, 2017; Dance Ensemble in Concert, 2023	Box 4, Folder 97
Linda Taylor-Ferguson Blues/Jazz Concert, Dance Roots Festival, 1994	Box 3, Folder 75
Hae Kyung Lee Dancers, 2000; The Movement in the Music, 2017;	Box 3, Folder 77

Posters

Out of Africa	OMD368, Box 5
The Friendship Concert, 2017	OMD366, Box 5

AudioVisual, 1994-2015

O'Tinde, 2001	OMVT004, Box 6
Excerpts from the Repertory	OMVT016
Rehearsal, 1994	OMVT021, Box 6
Lecture-Demo Moorpark College, 1997	OMVT032, Box 6
Toyota Performance, 1999	OMVT038, Box 6
Tennis Titles	OMVT039, Box 6
Come Sunday Audition	OMVT041, Box 6
Claremont	OMVT045, Box 6
PCC Lecture-Performance	OMVT047, Box 6
Wedding Original	OMVT049, Box 6

Lady Walqueer	OMVT050, Box 6
Various, 2005-2013	OMVT051-OMVT055, Box 6
Bernard Hoyes,	AMDVD001, Box 6
Film Fest Gala Opening	AMDVD002, Box 6
Galpão 1 Erika Novachi Cie de Dança	AMDVD003, Box 6
Here & Now Cerritos Performance	AMDVD004, Box 6
Horton Awards Excerpts	AMDVD006, Box 6
JAZZANTIQUA: Holiday Performances, 2006-2008	AMDVD018, Box 6
ELAC Black History Project, 2015	AMDVD021, Box 6
In Heartbeat So-Cal Invite, 2014	AMDVD023-024, Box 6

Series 4: Profiles

Physical Description:

- 0.5 Linear Feet
- 6 folders, 1 VHS tape

Scope and Contents: The Profiles series contains a collection of articles, spotlights, and reviews that highlight key figures associated with the JazzAntiqua Dance Ensemble, notably founder Pat Taylor. Spanning from 1993 to 2005, these materials include newspaper and journal articles, dancer casting calls, and other profiles that document the contributions and recognitions of ensemble members. This series provides an in-depth look at the individual accomplishments within the ensemble and their impact on the broader dance community.

Controlled Access Headings:

- JazzAntiqua Dance Ensemble
- Dance—California—Los Angeles
- African American dance companies
- Dance—Performance—United States
- Dance teachers—United States
- Dance critics—United States

Series 4: Profiles

Description/Title

Instances

Pat Taylor Spotlights, 1993-1997

L.A. Watts Times, 1993-1997	Box 1, Folder 17
Talking Drums!: The Journal of Black Dance article	Box 1, Folder 28
Pat Taylor: Dancer/Teacher/Choreographer	OMVT019, Box 6

Dance Reviews, 1998

Dance Review & Rebuttal, 1998	Box 1, Folder 22
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Zacharie Charles Spotlight, 2005

Profile in Toyota Driver's Seat, 2005	Box 2, Folder 56
Gamma Tau Sigma Chapter of Sigma Rho Sorority Brunch	Box 2, Folder 39

Black Notes Spotlight, 1994-2001

Artist Profiles & Performance Announcements, 1994-2001	Box 1, Folder 7,
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Dancer Casting Calls for JA, 1993-1995

L.A. Watts Times, 1993 & Drama-Logue, 1995	Box 1, Folder 12, 1993-06-17
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Series 5: Holiday Events

Physical Description:

- 0.5 Linear Feet
- 9 folders, 2 DVDs, 2 posters

Scope and Contents: The Holiday Events series captures a variety of performances and celebrations organized by the JazzAntiqua Dance Ensemble in commemoration of cultural holidays and festivals. Spanning from 1992 to 2019, this collection includes event announcements, program booklets, performance videos, and promotional materials. These documents illustrate the ensemble's participation in events such as Black History Month celebrations, Kwanzaa events, Christmas performances, Juneteenth celebrations, and more. This series provides insights into the ensemble's engagement with cultural traditions and its role in celebrating diversity through dance.

Controlled Access Headings:

- JazzAntiqua Dance Ensemble
- Dance—California—Los Angeles
- African American dance companies
- Dance—Performance—United States
- Holidays—United States—Cultural celebrations

<i>Description/Title</i>	<i>Instances</i>
BHM Events, 1995-2001	
Event Announcements, 1995-2001	Box 1, Folder 16, 1995-02; 1996-02; Box 1, Folder 21, 2001-01-2001-02
Kwanzaa Events, 1992-2004	
Event Announcements, 1992	Box 1, Folder 23
Christmas Performances, 2004	
Sugar Rum Cherry	Box, Folder 25
Juneteenth Performances, 2000	
CAAMuseum Notes & Juneteenth at One Colorado, 2000	Box 4, Folder, 115
One Colorado Performance Video, 2000	OMVT043, Box 6
CAAM Performance, 2000	OMVT044, Box 6
Playboy Jazz Festival, 2013	
Program Booklet, 2013-2017	Box 2, Folder 52
Ticket Stubs, 2013	Box 4, Folder 99
Poster	OMD367, Box 5
Black Dance in L.A. at WAA, 2019	
Event Schedule, 2019	Box 2, Folder 68
“Suite Nina” Performance, 2019	OMVT048, Box 6
Celebration of Dance, 2005	
Ballet of the Foothills Presents Celebration of Dance, 2005	AMDVD008, Box 6
Program Pamphlet	Box 3, Folder 88
California Plaza, 1997	
Calendar & Program, 1997	Box 4, Folder 109

Series 6: Non-Related JazzAntiqua Materials, 1994-2018**Physical Description:**

- 0.25 Linear Feet
- 3 folders, 1 magazine

Scope and Contents: The Non-Related JazzAntiqua Materials series encompasses various materials that are not directly related to the JazzAntiqua Dance Ensemble but are relevant to dance education and publications from 1994 to 2018. This series includes a calendar flyer for a joint event featuring 4305 Village Theater and Lula Washington Dance Theatre, along with issues of Dance Teacher and Dance Spirit magazines from the year 2000-2001. These materials offer insights into broader dance-related activities, educational resources, and publications during the specified period.

Controlled Access Headings:

- Dance—California—Los Angeles
- Dance—Periodicals
- Dance—Study and teaching
- Dance—Teachers—Periodicals

Description/Title**Instances**

Calendar Flyer for 4305 Village Theater & Lula Washington
Dance Theatre in Concert!

Box 4, Folder 114

Magazine, 2000-2001

Dance Teacher, 2000

Box 2, Folder 49

Dance Spirit, 2000-2001

Box 2, Folder 50

Curation of “My Life in the Sunshine: Sampling the Soundscape of Black Los Angeles”

Physical exhibit at UCLA’s Music Library in the Herb Alpert School of Music
September 2023-June 2025



Beginning in December 2021, I worked as the exhibition scholar for the "My Life In The Sunshine: Sampling the Soundscape of Black Los Angeles" exhibit at the Herb Alpert School of Music Library. There, I undertook a multifaceted research approach, delving into the cultural, archival, and historical aspects of Black musicians in Los Angeles. This involved exploring

diverse resources, including publications, events, archival records, and audio-visual materials. By orchestrating comprehensive research, I co-curated both physical and virtual exhibits that showcased the rich musical heritage of Black Angelenos.

In addition to curating exhibits, I actively engaged in ongoing research, writing, and presentations, contributing valuable insights to the scholarly discourse surrounding the exhibit's themes and collections. My expertise and insight were instrumental in curating the content for the exhibit, ensuring that it reflected the diverse experiences and perspectives within the Black community. I worked closely with the UCLA Music Library and Ethnomusicology Archive teams to select artifacts, photographs, and multimedia elements that effectively convey Black music's narrative in Los Angeles. Through my contributions, I aimed to deepen understanding and appreciation of the significant contributions made by Black musicians to the cultural tapestry of Los Angeles.

Furthermore, I played a pivotal role in outreach activities, working to foster greater awareness and engagement with the Herb Alpert School of Music Library and Ethnomusicology Archive collections. The project's culmination in February 2024 with an outreach development event marked a significant milestone in celebrating and honoring the rich musical heritage of the Black community in Los Angeles. Through your efforts, the exhibit served as a platform for amplifying diverse voices, fostering dialogue, and inspiring future generations to appreciate and preserve the legacy of Black music in the city. By actively participating in outreach efforts, I sought to amplify the visibility of the library's resources and promote dialogue surrounding the diverse musical traditions represented within its holdings.

List of Courses Taken

Winter 2017

Ethnomusicology C200 – Audiovisual Preservation in the 21st Century

Spring 2023

Information Studies 289 – Audio Archiving

Fall 2023

Information Studies 211 – Artifacts and Cultures

Information Studies 212 – Values and Communities in Information Professions Information

Information Studies 431 – Archives, Records & Memory

Winter 2024

Information Studies 260 – Description and Access

Information Studies 270 – Systems and Infrastructures

Information Studies 289 – Moving Image Technology

Information Studies 241 – Digital Preservation

Information Studies 262A – Data Management & Practice

Spring 2024

Information Studies 433 – Community-Based Archiving

Information Studies 464 – Metadata

Information Studies 289 – Digital Asset Management

Information Studies 438B – Archival Description & Access

Fall 2024

Information Studies 499 – Internship

Information Studies 289 – Black Memory Work

Information Studies 278 – Information and Visualization

Winter 2025

Information Studies 400 – Professional Development & Portfolio Design

Information Studies 279 – User Interface Design

Information Studies 438A – Archival Appraisal

Advising History

Fall 2023

As requested through my program application, Michelle Caswell was assigned as my advisor. Our first meeting was spent outlining what the program's requirements to graduate and gaining knowledge on how to market myself as an archival consultant. We also discussed a basic outline of classes to take for the preceding quarters to prepare for participating in Caswell's Community Archives Mellon Foundation partnership during the second year of the program. Later in the quarter we met to discuss scholarships to help pay for the program.

Winter 2024

Caswell and I met again to discuss other scholarship funding opportunities for which I should apply. During the quarter our advising was mostly done through email correspondence, where we discussed applying classes from my doctoral program to the MLIS program requirements. At the end of the quarter I briefly discussed with her about what classes she recommended I take for Winter quarter other than her 433 Community Archives class.

Spring 2024

During this quarter I enrolled in the classes she suggested. We met briefly discuss re-configuring an assignment from Ethno C200, a mock funding proposal for a queer dance music archive, for her IS 433 class. Later that quarter we discussed the logistics about applying to Caswell's Mellon Foundation Community Archives program and the possibility of graduating from the program a quarter early.

Fall 2024

During this quarter we met in person to finalize the details on finishing the program at the end of Winter 2025. After this conversation I spoke with SAO Michelle Maye about the logistics of setting up my proposal defense and committee. With Caswell's blessing I submitted a request to use my mock funding proposal from Ethno C200 to satisfy my major paper requirement, which was approved at the end of the quarter. Additionally, I submitted my Issues Paper which I sent to Michelle Caswell and Michelle Maye to initiate setting up my committee.

Additionally Advising

I am fortunate to have received additional advising from Matthew Vest at the Music Library, whose mentorship has been instrumental in advancing my professional development within the library field. His guidance has significantly shaped my approach to archival work, particularly in refining my skills and understanding of library operations. I am also grateful for the invaluable advice from UCLA MLIS alum Yuri Shimoda, whose perspective has broadened my professional aspirations beyond academia. Yuri's insights have encouraged me to explore diverse opportunities within the broader cultural and archival sectors, helping me envision a more expansive career path that includes both academic and non-academic settings. Lastly, I would like to thank Maureen Russell, Head Archivist of UCLA's Ethnomusicology Archive, without her I would have never developed the interest and foundational skills to start my journey into the wonderful world of archiving.