WELGA! ACCESSING FILIPINO AMERICAN FARM WORKER HISTORY THROUGH DIGITAL ARCHIVES

A Project

Presented to the faculty of the Department of History

California State University, Sacramento

Submitted in partial satisfaction of the requirements for the degree of

MASTER OF ARTS

in

History

(Public History)

by

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FALL
2015
WELGA! ACCESSING FILIPINO AMERICAN FARM WORKER HISTORY

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Department of Public History
Abstract

of

WELGA! ACCESSING FILIPINO AMERICAN FARM WORKER HISTORY
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Statement of Problem

The inclusion of Filipino contributions to American history has largely been non-existent and as a result there is a lack of diverse historical material and documentation. The Welga! Filipino American Labor Archives strives to correct this omission through the creation of the Welga Digital Archive. The Welga Digital Archive makes accessible digital reproductions of archival material regarding Filipino American labor history, while abiding by digital archive standards.

Sources of Data

Several sources were employed to complete this project. Sources include the collections of the Welga! Filipino American Labor Archives, articles, professional manuals, and archival related publications.
Conclusions Reached

The creation of the Welga Digital Archive provided greater access to primary sources regarding Filipino American farmworker history. Students and researchers of all ages and fields are able to access the Welga Digital Archives’ collections at http://welgadigitalarchive.omeka.net.

_______________________, Committee Chair
Lee Simpson, Ph.D.

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Date
ACKNOWLEDGEMENTS

I would like to thank Dr. Lee Simpson, Julie Thomas and Dr. Patrick Ettinger for their support and assistance throughout the course of this project. I would also like to thank my Mom, Dad and sister for their continual support throughout the years. Additionally, I would like to thank Dr. Robyn Rodriguez for granting me the opportunity to assist on the project.
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Chapter 1

INTRODUCTION

On January 1, 2015, the Welga Digital Archive was established, making archival collections related to Filipino involvement in the Delano Grape Strike available to anyone with a computer and internet access. The Welga Digital Archive contains several item types, including documents, photographs, manuscripts, correspondence, oral histories, artifacts and ephemera. Currently, accessible archival material related to Filipino American history is slim at best. Dr. Dawn Mabalon remarked on the “lack of materials on Filipina/o Americans in local archives,” causing a “deafening silence about Filipina/o community life in local archives.”\(^1\) Although the National Pinoy Archives at Seattle, Washington is the official archives for the Filipino American National Historical Society, finding aids for the archive are not available online, nor is any information about accessing the archives available. The Walter P. Reuther Library at Wayne State University holds the collections of Philip Vera Cruz and Larry Itliong, along with records of Agricultural Workers Organizing Committee. However, these records are inaccessible to researchers without the time or money to travel to Detroit, especially not the average K-12 or undergraduate student.

A digital archive is the most effective way to assist educators in creating curriculum guidelines for Filipino American farmworker history, along with reaching K-12 students. K-12 teachers and students are typically unable to perform in-person archival research as school schedules conflict with the hours of operations of most archives. As

most archives are not open on weekends, this forces educators to perform most of their research during summer and winter months. Additionally, technologically-savvy students who grew up using Google and social media “expect to view or acquire digital content directly through the internet.” In Institutions throughout the world are attempting to keep up with the new tech-savvy generation as "archivists are becoming visible participants in online culture, proficient at writing computer code, implementing and modifying open source software, and capable of producing their own software products." The project archivist digitized and published archival collections into a digital archive in order to make Filipino American farmworker history accessible to the public online.

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3 Mary Pugh and Kate Theimer, "What is the Meaning of Archives 2.0?," *American Archivist* (April 2011) vol.74, no.1., p.63.
Chapter 2

FILIPINO AMERICAN FARMWORKERS IN THE 20TH CENTURY

Mass Filipino immigration to the United States began in the early 20th century, after the conclusion of the Philippine-American War. The Philippines first declared independence following the defeat of the Spanish Empire during the Spanish-American War. However, Spain ceded the Philippines to the United States on February 4, 1899, sparking open fighting between Filipino and American forces. General Emilio Aguinaldo, the Filipino resistance leader during the Spanish-American War, once again led the Filipino forces against a colonial power. The Philippine-American War started as a conventional war, but shifted to a guerilla campaign after the capture of Aguinaldo in 1901. By 1903, American forces subdued the Filipino guerrillas and effectively ended hostilities. The war resulted in the deaths of 4,200 American forces, 20,000 Filipino forces and over 200,000 civilians.4

The two consecutive wars decimated the countryside, causing many Filipinos to look abroad to support themselves and their families. From 1903 to 1943, approximately 150,000 Filipinos immigrated to the United States.5 As a colonial territory, Filipinos were "national" citizens of the U.S., allowed to travel and relocate to the United States. Anti-immigration laws barred or limited immigration from other parts of Asia, but "national" Filipinos emigrated to the U.S. en masse until the 1930s. The first Filipino immigrants were students and laborers. In 1903, the U.S. Congress passed the Pensionado Act, which

granted pensions for Filipino students to attend American colleges and universities. From 1912 to 1930, about 14,500 Filipino students immigrated to the United States under the Pensionado Act. The majority of these Pensionado alumni returned to the Philippines and applied their acquired skills and knowledge into leadership positions in both civic government and the private sector. Unlike the Pensionados, Filipino laborers served merely as cheap labor alternatives. Filipino laborers immigrated to the United States as early as 1903, but mass Filipino immigration into Hawaii occurred after the Gentlemen’s Agreement of 1907. In this year, Japan and the United States agreed to restrict the immigration of Japanese farm laborers into the United States. Agricultural businesses soon launched massive recruitment campaigns in the Philippines, led by the Hawaiian Sugar Planters Association (HSPA). As the United States did not limit Filipino immigration at the time being, the HSPA and other companies set up recruitment offices in Manila “to facilitate the inflow of Filipino labor.” The HSPA sent recruiters into the impoverished countryside, giving “special lectures with motion pictures, distributing leaflets…all painting an idyllic version of America.” Once these laborers journeyed to Hawaii, they soon discovered the idyllic vision of America was a fallacy as they were subjugated to verbal and physical abuse, low wages and cramped living quarters. “I was

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6 Sterngass, _Filipino Americans_, 41.
9 Ibid.
18 years old when I went to Hawaii,” recalled Willie Barrientos. “You know how much they gave me in Hawaii? 1 dollar a day. Unbelievable.”

The HSPA and their counterparts recruited about 100,000 Filipinos, including labor activist Pablo Manlapit. Manlapit was born in Lipa City, Philippines on January 17, 1881. Influenced by the HSPA recruiters, he disregarded his parent’s objections and boarded a ship bound for the Kukaiau sugar plantation in 1910. Upon arrival, Manlapit realized that the recruiters painted a false picture of the Hawaii plantations and soon participated in various labor strikes that led to his dismissal in 1912. Despite his dismissal, Manlapit remained in Hawaii and organized numerous strikes and protest against the HSPA. On August 31, 1919, Manlapit and other Filipino farmworkers formed the Filipino Labor Union, where he was elected President. Manlapit continued to organize strikes against Hawaii’s plantations until 1924, when the Hanapepe Massacre took the lives of hundreds of Filipinos and blacklisted the survivors. Following the Hanapepe Massacre, Manlapit was found guilty of conspiracy in the first-degree murder and sentenced to hard labor for 2 to 10 years. Released in 1927, Manlapit soon left Hawaii and eventually returned to the Philippines in October 1934. In the same year, the United States passed the Tydings-McDuffie Independence Act, which “called for the Philippines to establish a constitutional form of government copied from the American

11 “A History of Filipino Immigration to the U.S.”
prototype.” Although the Tydings-McDuffie Act granted the Philippines independence after a 10-year period, the Act also reassigned Filipinos from “U.S. national” to “alien,” stymying Filipino immigration until 1965.

Manlapit influenced future generations of Filipino labor activists and organizers. Filipino-centric unions sprung up throughout the early 20th century, leading boycotts and strikes against the oppressive agricultural business. Filipino labor activists also organized cannery workers and dockworkers in Washington and Alaska. The most famous Filipino American-led cannery workers union was the United Cannery, Agricultural, Packinghouse, and Allied Workers of America (UCAPAWA) Local 7. The union was founded on June 19, 1933 as the Cannery Workers’ and Farm Laborers’ Union Local 18257 during the 1930s, before leaving the American Federation of Labor (AFL) for the Congress of Industrial Organizations (CIO). The union represented Filipino laborers across the West Coast, from cannery workers in Alaska to farmworkers in California. Local 7 organized Filipino workers who traveled the seasonal labor circuit, as once the asparagus season ended, many Filipinos traveled to Alaska to work in the canneries.

In 1944, Local 7 expanded into Stockton, California to organize the Filipino community, and quickly began organizing Filipino laborers in the Sacramento-San Joaquin Delta. With talks of Seattle absorbing the branches in Oregon, Portland branch

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president Ernesto Mangaoang requested an exemption, stating that the Portland hall served as a de facto community center for the town’s Filipinos. Local 7 President Trinidad Rojo relented, under the condition that officers of the Portland branch spend significant time organizing down at Stockton.  

Four years after establishing the Stockton branch, Local 7 organizers Ernesto Mangaoang and Chris Mensalvas led the Stockton Asparagus Strike of 1948. In April 1948, the peak of the asparagus season, Local 7 called a mass meeting at Stockton’s Japanese Temple to discuss their demands against Stockton’s asparagus growers. The demands included better wages, improved living conditions, and an end to the “hold back system, where growers kept 50% of a workers’ pay until the end of the season.” The growers refused all of Local 7’s demands, resulting in over 4000 workers walking out of the asparagus fields. The Stockton Asparagus Strike eventually spread throughout the neighboring communities, with over 90% of the strikers of Filipino descent. Despite the large turnout, the strike was largely unsuccessful. Hundreds were arrested and evicted from labor camps and Local 7 spent over $37,000 in legal fees. Despite the strike’s failures, two budding labor organizers Larry Itliong and Philip Vera Cruz participated in strike. The two would eventually became leaders of the United Farm Workers (UFW).

18 Mabalon, 254.
19 “Filipino Labor Leaders,” San Francisco State University, Labor Archives and Research Center, Spring 2007, 1.
20 “Filipino Labor Leaders,”
21 Ibid; “The Local 7/ Local 37 Story”.
Larry Itliong was born on October 25, 1913 at San Nicolas, Pangasinan in the Philippines. He immigrated to the United States on April 6, 1929 and worked in the lettuce fields in Washington and the fishing fleets in Alaska. Itliong first experienced labor activism at the age of 16, when he participated in lettuce strikes in Monroe, Washington. His skills as a labor organizer were evident at an early age, as he “helped organize salmon and sardine cannery workers in the San-Pedro Wilmington area, where he was elected leader of a Filipino community of about 500 workers.” 22 While organizing farm laborers in Stockton, California, Itliong fell under the mentorship of Mangaoang. “I became what I am today more because of Ernesto Mangaoang,” recalled Itliong. “[He] was really my inspiration who was not afraid to express himself and expound Filipino rights.” 23 By 1960, he was working as a full time labor organizer in Delano, California. 24

Philip Vera Cruz was born on December 25, 1904 in Saoq, Philippines. Vera Cruz arrived in the United States in 1926 and worked several menial jobs including a lumber worker in Spokane, a beet picker in North Dakota, a busboy in Chicago, and eventually as an Asparagus picker in Stockton. Like many Filipino immigrant laborers, Vera Cruz soon realized that America did not allow many opportunities for people of color. Although now able to send money back home, he did not make enough money to return to the Philippines. “I couldn’t get out even if I tried,” Vera Cruz wrote. “I didn’t have the

means & society didn’t accept me.”

In August 1942, Vera Cruz was drafted by the U.S. Army, and shortly after his discharge he relocated to Delano, California. Vera Cruz remained in the Central Valley after his military discharge, following the seasonal crops growth of the California migrant worker circuit. Vera Cruz’s first stint in labor activism was during the 1948 Stockton Asparagus Strike. “I was so naïve I didn’t even know the name of the union organizing the strike,” recalled Vera Cruz, “but I knew it was part of the [Congress of Industrial Organizers] and the leaders were Filipino.” During the strike, he was in awe of Mensalvas’ leadership ability. “Chris [Mensalvas] was probably the most outstanding Filipino union organizer in this country throughout the 1940s and 1950s,” stated Vera Cruz. After participating in the asparagus strike, Vera Cruz began organizing Filipino workers down in Delano. Vera Cruz joined the National Farm Labor Union, an AFL-CIO affiliated union that featured a predominantly Filipino membership, in which he briefly served as the president of the NFLU Delano local.

Itliong and Vera Cruz were experienced labor organizers by the 1960s, and the two eventually joined the Agricultural Workers Organizing Committee (AWOC). During the 1950s, AFL-CIO organizer Norman Smith founded AWOC, with the purpose of organizing farm workers in the San Joaquin Valley. AWOC fell into dormancy in the mid-1950s until organizer Al Green revived the committee in 1959. Like the NFLU, AWOC’s membership consisted primarily of Filipinos. Green hired Itliong as one of the

26 Scharlin, 6.
27 Scharlin, 13.
first organizers of the revamped committee, due to Itliong’s reputation as a successful organizer. Itliong was a talented organizer, as he successfully recruited Filipinos and other nationalities into AWOC. Andy Imutan, a future UFW executive board member, recalled Itliong’s recruiting prowess. According to Imutan, he joined AWOC “as a volunteer organizer and fundraiser after hearing Larry Itliong speak about the low wages, bad housing facilities [and the] lack of protection from labor laws, antiquated working conditions, unsanitary working facilities and a union contract.”

Imutan recalled, “I could not believe what I was hearing, because I thought such poor treatment of workers could not happen in America.” Vera Cruz joined AWOC during the mid-1960s. After serving as the NFLU Delano president, Vera Cruz left the union and put labor organizing on hiatus. “I had sort of dropped out of things,” recalled Vera Cruz, “and didn’t keep up with every new union or workers’ organization.”

Although Vera Cruz was more “focused on his pocket book than on politics” at the time, a relative of famed AWOC organizer Ben Gines recruited him to AWOC. Vera Cruz’s return to labor organizing coincided with the beginning of the most successful farmworker strike in American history.

During the summer of 1965, AWOC members under the leadership of Larry Itliong and Ben Gines successfully won a strike against the grape growers of Coachella.

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30 Ibid.
31 Scharlin, 29.
32 Ibid.
California.\textsuperscript{33} The strike began on May 1965, as AWOC members in the Coachella Valley demanded a wage increase from $1.10 to $1.40 per hour, plus 25 cents per box. At first, the growers refused, sparking AWOC-organized strikes in Coachella, Indio and Imperial Valley. The strike lasted the entire summer as AWOC contested with the growers, local police and replacement workers known as scabs. As unpicked grapes rotted on Coachella’s vines, the growers consented to the $1.40 wage increase. Andy Imutan remarked that the Coachella strike was not a total win for AWOC, stating, “Although the workers got the wages they demanded, it was a hollow victory because the growers did not sign the union contract.”\textsuperscript{34}

In August 1965, AWOC demanded similar concessions from Delano’s table grape growers, but as in Coachella, Delano farmers rejected their demands. Furthermore, Delano’s table grape growers produced more than 90% of the nation’s table grapes, as such were unwilling to compromise with any union demands.\textsuperscript{35} From August to September 1965, AWOC held general meetings to discuss their next move. During the September 1\textsuperscript{st} general meeting, AWOC held a general membership vote to strike against Delano’s table grape growers. Bob Armington, an elderly Filipino farmworker, called the motion to “strike all the table growers in Delano, Arvin and Lamont…for ignoring our written demand[s],” which was quickly seconded by AWOC member Fred Abad.\textsuperscript{36} Larry Itliong soon called the strike measure to a vote, and all in attendance voted to strike

\textsuperscript{34} “Andrew G. Imutan personal essay.”
\textsuperscript{36} “Imutan personal essay.”
against the table grape growers. The plans were set and AWOC began strike operations the following week.

September 8, 1965 marked the first day of the Delano Grape Strike. AWOC members convened at the Filipino Community Hall and those working in the fields agreed to walk out to the picket lines at 3:45 in the morning. AWOC was not alone in the strike, as non-union Filipino farmworkers joined the strike in a show of solidarity. On the first day of the strike, the picket line consisted of “over 1,000 workers at 10 ranches” across Delano and neighboring cities. AWOC’s substantial Filipino membership and widespread support from the Filipino community resulted in the initial large turnout of the strike. “The thing about Larry [Itliong], Andy Imutan, Philip Vera Cruz,” recalled former UFW organizer Lorraine Agtang, “people followed them…so, when the strike began, all the Filipinos were on strike. I don’t know of any that did not join them.”

While AWOC took to the picket lines, the National Farm Workers Association (NFWA) debated on joining AWOC. NFWA’s membership was composed of primarily Mexican Americans, led by the likes of Cesar Chavez, Dolores Huerta and Gilbert Padilla. NFWA was reluctant to join the strike against the grape growers, as NFWA had recently concluded a strike in Earlimart, California. Funding issues also plagued the NFWA, as the association’s treasurer only held $70 on the eve of the strike. Shortly after the strike began, Delano’s grape growers hired Mexican laborers to break the strike.

Realizing that AWOC could not operate alone, Larry Itliong visited Cesar Chavez and implored the NFWA to join their strike.\(^{41}\) On September 14, 1965, NFWA held a staff meeting to vote on joining the strike. Two days later, NFWA held a general membership vote at Delano’s Our Lady of Guadalupe Church. NFWA’s members crowded the hall and unanimously voted to join the strike, as “the vote was a roar of ‘Huelga!’ ‘Huelga!’ ‘Huelga!’ (strike! strike! strike!).”\(^{42}\) AWOC and NFWA held their first joint meeting on September 19, 1965 at Delano’s Stardust Motel as Chavez and AWOC president Al Green coordinated strike activities.\(^{43}\)

Although the strike was a joint operation between AWOC and the NFWA, both groups worked independently from one another. According to Willie Barrientos, the two unions were "divided by camps… because every camp has a picket line of a group of [F]ilipinos as well as Mexican [and] other races."\(^{44}\) In order to foster better relations between NFWA and AWOC, workers from both organizations gathered at Delano’s Filipino Community Hall not only to discuss strike activities but to eat together and get to know one another.\(^{45}\)

Despite the united front, AWOC and NFWA conflicted over strike tactics. Chavez and the NFWA saw the Delano Grape Strike dually as a labor movement and a civil rights movement while some AWOC leaders wanted to focus on the labor issue. Ben Gines, who was vice president of AWOC at the time, disapproved of the joint cause.

\(^{43}\) Ibid, 27.
\(^{44}\) Mabalot, “Barrientos Interview 1.”
\(^{45}\) *Delano Manongs.*
During a sworn statement to the Senate fact-finding Subcommittee on Un-American Activities, Gines stated that he “believe[d] in civil rights…but in the right place.”

In the Filipino Community Hall, the debates of “the farmworker cause” and the “civil rights cause” were running rampant, “provoked by the appearance of all the civil rights volunteers streaming in to help.”

NFWA organizers modeled themselves after the non-violent philosophy, even posting ‘rules for pickets’ that “began with the sentence, “This is a totally nonviolent strike.”

In contrast, AWOC crews were dumping picked grape boxes, forcing Kern County Sheriff’s to intervene. Delano Police Captain Al Espinosa, who was a board member with Chavez during his stint at the Community Service Organization, remarked on the differences of the two organizations’ leadership, stating, “Chavez wants group identification, and he wants recognition of being the benefactor in bringing this about… [whereas] Larry Itliong wants recognition of the union [AWOC]. He wants a 20-cent raise, not social recognition.”

As the strike progressed, the American public looked at Chavez and the NFWA as the leaders of the strike. Chavez differentiated himself from other union leaders by garnering support from universities, religious institutions and political figures. On October 19, 1965, Chavez hosted a support rally at the University of California, Berkeley campus, speaking of “the arrest of strikers in Delano…and collected money from the audience.”

He raised over $6,000 in funds from California universities and connected

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46 “Fourteenth Report of the Senate Factfinding Subcommittee on Un-American Activities,” 49
49 Ibid, 28.
50 Ibid, 36.
with civil rights student groups, such as the Congress of Racial Equality and the Student of Nonviolent Committee. However, what solidified Chavez into the American consciousness was the historic march to Sacramento.

On March 17, 1966, Chavez led the joint AWOC-NFWA coalition, along with their supporters, on a “Lenten Pilgrimage from Delano to Sacramento.” The march was filled with Christian participants and imagery. Catholic priests marched alongside Protestant ministers and marchers heralded the banners of the Virgin of Guadalupe, the Mexican depiction of the Virgin Mary. The long march mirrored the “traditional Mexican Pilgrimages [that] combined religious penance with protest by the poor.” In a show of penance, many farmworkers traveled the long march in ragged clothes, with many walking barefoot during the trek. The march to Sacramento had two objectives: to bring national attention to the Delano Grape Strike and to convince Governor Pat Brown to support the farmworker movement. Chavez led the pilgrimage across 340 miles, and was received and supported along the twenty-five towns along the way. The support systems came from both the Mexican communities and religious institutions. The long march ended on Easter Sunday, April 10, 1965, on the steps of the State Capitol building. As television screens across the country documented the long march, Governor Brown

eventually relented, “endorsing their demands for State laws to give them rights granted for farm workers.”

The success of the march to Sacramento resulted in the merger of AWOC and NFWA. William Kircher of the AFL-CIO facilitated the merger of the two unions in creating the United Farm Workers Organizing Committee (UFWOC). Chavez served as UFWOC Director while Itliong served as Assistant Director. Among the leadership, including union members from both sides, were four NFWA officers and three AWOC officers. Although a pivotal moment in the labor movement, the AWOC-NFWA merger began the slow decline of Filipino leadership and involvement in the farmworker movement. Ben Gines resigned from his position as Vice President of AWOC shortly before the merger and joined the Teamsters. Some Filipino AWOC members joined Gines in the Teamsters, while others returned to the fields and the migrant circuit.

The strike raged on for five years, with many farmworkers on the brink of poverty for the sake of the strike. UFWOC created numerous support groups and affiliated organizations. UFWOC created the Agricultural Labor Support Committee in order to bring in food and supplies to the strikers in Delano. In August 1969, Pete Velasco was tasked to “raise funds, collect food, and conduct the monthly food caravan[s]” for the

57 Meister, “Journey’s End.”
60 Scharlin, 46.
strike and boycott supporters in Delano.\textsuperscript{61} Despite the support system, many Filipino farmworkers returned to the fields due to the loss of income. Philip Vera Cruz recalled, “many left because the union had no money to help them out and they had to eat too.”\textsuperscript{62} After five long years, the grape strike and boycott ended on July 29, 1966. The nationwide and international boycott forced Delano’s table growers to relent to UFWOC’s demands. At 11:10 a.m., Delano’s table grape growers, led by Giumarra Vineyard growers, filed into the Forty Acres headquarters to sign contracts with UFWOC.

At the end of the day, 80\% of Delano’s table grape growers signed contracts with UFWOC. Table grape growers in Fresno and Tulare counties were among the holdouts, and UFWOC continued strike activities against them until they signed. Overall, the first day of the contract resulted in 10,000 vineyard workers “covered by contracts with…the United Farm Workers Organizing Committee.”\textsuperscript{63} The new contracts ranged for a three-year period, and granted workers a “minimum hourly wage…from $1.75 to $1.80 with 20 cents a box incentive pay.”\textsuperscript{64} During the press conference, Mexicans and Filipinos shared the stage, as “Chavez sat with assistant director Larry Itliong, UFWOC Vice-Presidents Dolores Huerta, Julio Hernandez and Philip Vera Cruz.”\textsuperscript{65} After signing the historic

\begin{flushright}
\textsuperscript{62} Scharlin, 83.
\textsuperscript{63} The Bulletin, July 19, 1970.
\textsuperscript{64} Ibid.
\end{flushright}
contracts with Delano’s table grape growers, UFWOC signed contracts with the Salinas Valley lettuce growers, granting UFWOC workers a minimum wage of $2.10 an hour.\textsuperscript{66}

During the 1970s, Filipino membership declined rapidly, from rank-and-file membership to officers. Although the signed contracts were a huge step forward for the farmworker movement, it unknowingly sparked the decline of Filipino membership in the union. The UFWOC executive board constantly excluded Itliong from executive board meetings. Furthermore, Itliong stated Cesar Chavez’ brain trust overruled his opinions and suggestions. “Instead of trying to understand the problems of farm workers as farm workers,” said Itliong, “[Chavez] is swayed by the grandiose thinking of these people…who have created this monster organization on behalf of the farm workers.”\textsuperscript{67}

On October 15, 1971, Itliong resigned from the union, stating he quit “for two reasons…because the board of directors of UFWOC kept complaining about his personal budget and because the union does not share his interest in securing adequate housing for elderly, retired farm workers.”\textsuperscript{68} By 1972, UFWOC formally changed its name to the United Farm Workers (UFW) after the organization’s formal acceptance into the AFL-CIO.

Despite the UFW’s official recognition, Filipinos continued to leave the union.\textsuperscript{69} Andy Imutan resigned from the union in 1974, citing the dwindling influence of Filipino members.\textsuperscript{70} After the departure of Itliong and Imutan, Philip Vera Cruz and Pete Velasco

\textsuperscript{66} El Malcriado, August 1, 1070, 7.
\textsuperscript{67} “UFWOC’s Assistant Director Resigns,” Bakersfield Californian, October 16, 1971.
\textsuperscript{68} “UFWOC’s Assistant Director Resigns.”
\textsuperscript{69} Lisa Garcia Bedolla, Latino Politics (Malden, MA: Polity Press, 2006), 45.
\textsuperscript{70} Larry Dane Brimner, Strike!: The Farm Workers’ Fight for their Rights (Honesdale, PN: Boyds Mills Pressi, 2014), 143.
remained as the sole Filipino representatives on the UFW’s executive board. The exclusionary practices against Filipino board members continued with Vera Cruz and Velasco. Similar to Itliong, the executive board excluded them from executive meetings and forced Vera Cruz and Velasco to give their opinions on the spot during public union meetings.\textsuperscript{71} When the UFW headquarters relocated from Delano to Keene, the UFW brass left Velasco and Vera Cruz behind in Delano. According to the UFW Executive Board, Velasco and Vera Cruz remained at Delano to oversee the construction of the Agbayani Village retirement home for aging Filipino farm workers. However, Vera Cruz stated that the relocation completely alienated Velasco and Vera Cruz from the rest of the executive board. The weak authority of Velasco and Vera Cruz, coupled with Itliong’s resignation, caused Filipino UFW members to be wary of the UFW. According to Vera Cruz, when Itliong left the UFW, “Filipinos felt deserted and they wouldn’t trust him anymore and were generally suspicious of any Filipino leader with the union.”\textsuperscript{72}

Despite the Filipino community’s criticism of the union, the UFW established a retirement community for aging Filipino farmworkers. Before leaving the UFW, Itliong drafted plans to create a retirement home for aging Filipino American farm workers.\textsuperscript{73} The $250,000 project received additional funding from volunteer donations, particularly from a large donation from the Martin Luther King, Jr. Farm Workers Fund.\textsuperscript{74}

\textsuperscript{71} Scharlin, 103.  
\textsuperscript{72} Scharlin, 103.  
\textsuperscript{73} Delano Manongs.  
The retirement home was called Agbayani Village, in honor of Paulo Agbayani, a Filipino American farmworker who died of a heart attack while picketing Pirelli-Minetti Winery. The renewed sense of unity faltered quickly as Chavez’ trip to the Philippines further strained the relationship with the UFW and Filipino Americans.

In 1977, Ferdinand Marcos, president of the Philippines, invited Cesar Chavez to visit the country. Former UFWOC executive board member Andy Imutan served as the liaison between Marcos and Chavez. Vera Cruz urged Chavez to decline Marcos, citing the various civil and human rights violations credited to the Marcos dictatorship. During the Marcos dictatorship, several organizations such as Amnesty International and the International Commission of Jurists cited widespread use of torture of political dissidents. Additionally, Marcos declared all unions and strikes illegal under Presidential Decree No. 823 and ordered the arrest of prominent labor leaders. Two of the Philippines’ most prominent labor leaders, Herman Lagnam and Victor Reyes, “were arrested by the military and they have not been heard from since.” Despite Vera Cruz’s objections, Chavez visited the Philippines in August 1977. Although some Filipino Americans supported Marcos, the majority were tremendously against the dictatorship. “If that was one of the reasons Cesar did it—to support the Filipino people—well he didn’t do it for [us],” remarked Lorraine Agtang. The Union of Democratic Filipinos (KDP), who was instrumental in organizing volunteers at Agbayani Village, vocally

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75 “United Farm Workers Agbayani Village: Retirement Living For Filipino Farm Workers.”
76 Scharlin, UCLA, 116.
77 Scharlin, UCLA, 116.
78 Agtang, 22
expressed their disdain for Chavez’ trip.\textsuperscript{79} After Chavez’ return from the Philippines, Vera Cruz informed the executive board that he would be leaving the union.

To make matters worse, Chavez invited cabinet members of the Marcos’ dictatorship to the 1977 UFW National Convention. During the convention, Marcos’ labor adviser Blas Ople served as one of the guest speakers. Vera Cruz attempted to respond to a statement made by Ople during the convention but was promptly denied by the rest of the executive board.\textsuperscript{80} However, Rudy Reyes, a Filipino member from Philadelphia, publically denounced Ople during the convention. Later, Reyes collaborated with various religious communities and “organized with the interfaith community to demand an apology from Chavez for his blunder.”\textsuperscript{81} As the convention went on, Vera Cruz announced his resignation from the UFW. During his speech, Vera Cruz expressed his resentment towards the Marcos representatives in attendance, stating, “I cannot understand why a resolution was passed to condemn the dictatorship of Nicaragua and at the same convention, to praise the dictatorship of the Philippines.”\textsuperscript{82} With Vera Cruz’ resignation, few Filipinos remained in the union. Pete Velasco was the sole remainder of the AWOC leadership that remained with the UFW.

As Filipino American involvement with the UFW dwindled, the American public regarded the 1965-1970 Delano Grape Strike and Boycott as a Chicano movement. As the strike progressed, Filipino’s were constantly overlooked while praising the efforts of Mexican-Americans. On the front cover of a 1969 issue of \textit{Time} Magazine, the headline

\textsuperscript{79} Agtang, 22.
\textsuperscript{80} Shaw, 254.
\textsuperscript{81} Garcia, 269.
\textsuperscript{82} Scharlin, UCLA, 121.
read “Cesar Chavez: Mexican-Americans on the March,” and the article did not mention any Filipino participation.83 “When the UFW became prominent, the story of Filipinos was hardly mentioned,” recalled Craig Scharlin, who volunteered for the UFW during the 1970s.84 “Most people only think of the UFW, Cesar Chavez and the Mexican farm workers.” The media’s portrayal of the grape strike as a Chicano movement greatly influenced this country’s collective memory of the UFW.

“Collective memory,” according to historical theorist Amos Funkenstein, “can be characterized as a system of signs, symbols, and practices: times of memory, names of places…stereotype images, and even language itself.”85 Throughout the Delano Grape Strike and Boycott, Hispanic imagery and sayings were heavily incorporated, such as the Virgin of Guadalupe banners during the 1966 march to Sacramento, or the Spanish slogans such of La Causa (the cause), Huelga! (strike), and si, se puede (yes, we can). The United Farm Workers logo (wrong word) the appropriation of the strike towards Hispanic influences as it modeled its famous eagle logo after the eagle from the Mexican Flag86 Soon, common sayings of the UFW were Viva La Raza (long live the race) and Viva Cesar Chavez (long live Cesar Chavez). Vera Cruz noted the Spanish sayings indirectly excluded Filipinos, stating that “all these ‘Vivas did not include Filipinos…terms like that, you see, are not inclusive but divisive.”87 According to

84 Ibid.
86 “Cultivating Creativity,” San Francisco State Library.
87 Scharlin, 113.
historian Dawn Mabalon, by the time Chavez was receiving his full recognition, Larry Itliong had been dead for twenty years and Filipino membership in the UFW was non-existent.\textsuperscript{88}

Chapter 3

ASSEMBLY BILL 123 AND THE WELGA PROJECT

Recent political developments strived to include Filipino American farmworker history in the American public and California education systems. In 2013, Assemblymen Rob Bonta authored Assembly Bill 123 (2013-2014 Legislative Session), which introduced Filipino American farmworker history into the K-12 California curriculum. AB123 required teachers to “include instruction on the contributions of Filipino Americans to the farm labor movement in California” when teaching about Chavez and the UFW. 89 Bonta, a Filipino American, was raised at the UFW’s La Paz headquarters in Keene, California. “The historical significance of vastly influential leaders, such as Cesar Chavez and Dolores Huerta are rightfully synonymous with California’s farm labor movement,” stated Bonta, “What is missing from the story is that the Delano Grape Strike of 1965 was led by...first-generation Filipinos.”90 Drafting AB123 was especially important to Bonta, as Filipino American farmworker history is “an important part of our history that hasn’t been told… [And] is about giving voices to those silent in history.” 91 AB123 was approved by the Senate Appropriations Committee on August 30, 2013 and chaptered into California law on October 2, 2013. The chaptered version of AB123 stipulates, “State criteria for selecting textbooks include information to guide the

selection of textbooks that contain sections that highlight the life and contributions of Cesar Chavez, the history of the farm labor movement.”

AB123 received widespread support from the Filipino American Community and UFW organizers and alumni. On May 24, 2013, former UFW Press Secretary Marc Grossman and former UFW organizer Lorraine Agtang spoke during the Senate Education Committee hearing. “Cesar knew the Delano strike would not have firmly established the UFW as the nation’s first successful farm worker union,” recalled Grossman, “were it not for the heroism of the Filipino-American strikers.” Student organizations and Filipino American social organizations joined the campaign for AB123. The group Anakbayan, a “comprehensive national democratic organization of Filipino youth and students in the U.S.,” provided a comprehensive synopsis of the bill on their respective web pages and raised awareness of the bill on social media websites using the “#ab123” hashtag. Various California Anakbayan chapters also provided support letters, addressed to Assembly Appropriations Committee Chair Mike Gatto. Anakbayan chapters in California collaborated with Samahang Pilipino student chapters

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93 Farm worker movement backs bill for schools to teach Filipino Americans’ key role in farm labor struggles,” United Farm Workers, June 20, 2013.
and the Filipino Migrant Center to form two campaign fronts for AB123: the Northern California coalition and Southern California coalition.96

Shortly after the introduction of AB123, University of California, Davis (UC Davis) student Jacklyn Joanino established Destination Delano. Destination Delano was a collaborative project between various Filipino American organizations, including Anakbayan Los Angeles, Anakbayan Silicon Valley, the Filipino Community Center of San Francisco, Migrante San Francisco, and the Filipino Migrant Center. Destination Delano featured a panel of former UFW members and contemporary activist, such as Roger Gadiano, Lorraine Agtang, Al Rojas, Johnny Itliong and Cynthia Bonta.97 Destination Delano’s mission statement is to “bring Filipinos from all over California to learn our buried history of the historic 1965 Delano Grape Strike… [and] bring state and national attention to the importance & significance of the 1965 Grape Strike in time to commemorate its 50th Anniversary in 2015.”98

After the passage of AB123, Dr. Robyn Rodriguez of UC Davis established the Welga Project. "Welga" is the Tagalog word for strike, similar to the Spanish word "Huelga" that adorned UFW picket signs during the 1965-1970 Delano Grape Strike and Boycott. The project's namesake honors Filipino American strikers of the Delano Grape Strike and their contributions to labor history. The main purpose of the Welga Project is

97 Joanino, Telephone Interview, July 17, 2014.
to provide accessible resources for educators to draft curriculum requirements established by AB123.

The Welga Project is a collaborative project between University of California, Davis' Asian American Studies Department and various Filipino American community organizations. Additionally, the Welga Project collaborated with various Filipino American National Historical Society (FAHNS) chapters in California. The project is funded by two grants: the Community Stories grant from California Humanities, and the UC President's Public Partnership in the Humanities Grant from the University of California Humanities Institute.

The Welga Project promotes Filipino American farmworker history through multi-faceted efforts, including an oral history project, a documentary project, archives project, social media campaigns and collaborations with community members and educators. The Oral History project captured both audio and video interviews with former UFW members, labor activists, farmworkers and Delano's Filipino community. Prominent interviews include Lorraine Agtang, who served as Agbayani Village's first manager, and Gilbert Padilla, former Secretary-Treasurer of the UFW. Welga Project videographer Glenn Aquino recorded some of the interviews, which will be included in an upcoming Philip Vera Cruz documentary.

THE WELGA! FILIPINO AMERICAN LABOR ARCHIVES

The Welga! Filipino American Labor Archives (henceforth known as the Welga Archives) was founded in December 2013, located within the George Kagiwada Library.
at the UC Davis Asian American Studies department. Although Filipino American farmworker history is integral to the archives, the Welga! Project intends to expand to other aspects of Filipino American labor immigration into the United States. Therefore, the mission statement of the Welga Archives is to “preserve and present primary sources regarding the immigration of the Filipino labor force to the United States, including migrant farmworkers, cannery workers, longshoremen, nurses and U.S. military personnel.”

An archive can refer to either “official records created by an organization…or [the] facility where they are preserved and used.” For institutions that identify themselves as archives for copyright exemptions, an archive must be either be "open to the public...or accessible to non-affiliated researchers working in a specialized field, even if it is not open to the general public." The Welga Archives serves as the project’s internal record keeping system and a repository for collections related to Filipino American labor history. Additionally, the Welga Archives abides by the copyright definition of an archive, as the majority of collections are open to the public and accessible through a digital archive.

According to Elizabeth Yakel's *Starting an Archives*, an effective archive features the following standards: institutional support, archival staff and archival facilities. The Welga Archives meets some, but not all of these standards. Institutional commitment refers to financial commitment and "a willingness to give the archives the authority it
needs to operate." UC Davis provided adequate institutional support to the Welga Archives. To offset costs from the limited grant budget, UC Davis provided a scanner and the UC Humanities Institute created the Welga Project webpage (http://welgaproject.ucdavis.edu). Although the UC Davis Library has its own standards in managing an archive, the Asian American Studies department granted the project archivist free reign in creating policies, procedures and acquisitions. An adequate archives staff should consist of professionally trained individuals who possess a degree in library science, archival theory or in public history. Basic qualifications for an entry-level archivist position include “undergraduate and a graduate degree, together with archival coursework and a practicum.” The archival staff consisted of project archivist Allan Jason Sarmiento and two interns: the project intern Gerald Malixi and the archives intern Renaldo Suarez. As project archivist, Sarmiento performed a wide variety of duties, including setting up the archives policies and procedures, accessioning collections, performing reference requests, digitizing archival items and creating the Welga Digital Archive. Malixi’s main duties included transcribing oral history interviews and digitizing collections while Suarez performed metadata cleanup and organized the collection database. The Society of American Archivists published best practices regarding basic requirements for all facilities. Collections should be stored in temperature and humidity-controlled storage rooms with little to no outside light. Additionally, storage rooms should prevent unauthorized entry to prevent theft of collections. Fire detection systems

102 Yakel, 8.
and pest control plans should be implemented as well. Unfortunately, the facility for the Welga Archives does not meet all aspects of the basic archival facility. At the George Kagiwada Library, researchers are required to sign in at the front desk of the department office, but the library lacks any method to supervise patrons. The George Kagiwada facility is temperature controlled, however, and the Asian American Studies department contains a fire alarm and suppression system.

ARCHIVAL COLLECTIONS AND PROCESSING

The Welga Archives' collection consists of material already held in the George Kagiwada Library and newly-accessioned collections. Accessioning, according to Selecting and Appraising Archives and Manuscripts, is the process when "the archivist accepts responsibility for the records from the previous custodian or the donor." The process of accessioning is as follows: first, collections are physically transferred to institutions, along with accepting administrative authority of the collections, second, a review of the content and condition of the collections is performed, third, an assessment is made for arrangement, description and preservation.

The Welga Archives’ collections currently consist of 10 cubic feet of material from the George Kagiwada Library, and 1 cubic foot of newly-accessioned material, and 5 gigabytes of digital reproductions. The George Kagiwada Library granted the Welga

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104 Kurtz, 160-162.
105 Frank Boles, Selecting and Appraising Archives and Manuscripts (Chicago, IL: Society of American Archivist, 2005), 81.
Archives joint ownership to all collections regarding Filipino American history. Materials include documents, reports, newspaper articles, publications, books, photographs, ephemera and artifacts. Collections accessioned by the Welga Archives include the Linda Mabalot collection, the Lorraine Agtang collection and the Patty Enrado collection.

Once accessioned, the next step is the arrangement and description of the collection, commonly known as archival processing. The processing of the archival collections vary as the Welga Archives incorporates collections from the George Kagiwada Library, along with newly accessioned collections. In regard to archives, the arrangement process refers to identifying the “intellectual pattern existing in the materials, then mak[ing] sure their physical organization reflects that pattern.”

Once proper arrangement is completed, then an archivist describes the records by “developing a summary ‘representation’ or access tool that includes information on the context in which the materials were created, their physical characteristics, and their informational content.”

The material donated from the George Kagiwada Library features its own arrangement with minimal descriptions. Their collections are organized in the following manner: by ethnicity, by item type (such as newspapers or books), by specialized reports, and by publication title. All collections are arranged alphabetically; however, the newspaper collections are arranged alphabetically and then the individual newspapers are further arranged by publication date. The records feature minimal descriptions as each individual folder indicates the author and the title of the work. Unfortunately, there are no finding aids, inventories or indexes to the George Kagiwada Library’s collections.

107 Roe, 6-7.
108 Ibid.
Welga Archives staff processed newly-accessioned collections using “More Product, Less Process” (MPLP) procedures. In 2005, Mark A. Greene and Dennis Meissner wrote “More Product, Less Process: Revamping Traditional Archival Processing,” which sought to increase the accessibility of collections by reducing the amount of time archivists spend arranging, describing and processing collections. According to a 2002 Association of Research Libraries survey, special collections libraries reported that one third of their collections were uncatalogued. Greene and Meissner suggest that processing archivists perform the “golden minimum,” which is the least we can do to get the job done in a way that is adequate to user needs.”

Furthermore, the two suggest the creation of new processing guidelines that: “1) Expedites getting collection materials into the hands of users; 2) assures arrangement of materials adequate to user needs; 3) takes the minimal steps necessary to physically preserve collection materials; and 4) describes materials sufficiently to promote use.”

Newly-accessioned collections at the Welga Archives were processed in accordance to the Guidelines for Efficient Archival Processing in the University of California Libraries. In 2012, the University of California, Council of University Librarians concurred that it was a high priority to apply “MPLP tactics to reduce the backlogs of unprocessed special collections materials and expedite access to hidden

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110 Greene, 240.
111 Greene, 212-213.
collections.”¹¹² The guidelines offer numerous MPLP procedures for libraries in the University of California System. When accessioning collections, archives staff should: create a minimal collection-level record, identify restricted items within the collection, and perform some arrangement and description during the accessioning process. When processing collections, archivists should only process to an appropriate level of use, meaning a collection is considered processed “whenever it can be productively used for research.”¹¹³ Determining the appropriate level of processing varies from collection to collection, with a number of factors determining the amount of effort an archivist should engage in. Factors include the projected use by researchers, quality of the research value, institutional value, physical condition, collection size, and potential privacy concerns.

As such, the project archivist processed collections in the following manner: surveyed the collection to identify potential arrangement schemes, organized the collection’s contents by identifiable series and re-folded collections into acid free folders. This level of processing reduced time spent working with physical arrangement, as the main goal of the project is to digitize collections and upload them to a digital archive.

¹¹³ Bachli, 15.
THE WELGA DIGITAL ARCHIVE

There is no widely accepted definition of a “digital archive” or what a digital archive encompasses. During the 2014 American Historical Association conference session "Digital Historiography and the Archives," Kate Theimer characterized digital archives as "collections of digitized analog historical materials." In "What do you mean by Archive?," Trevor Owens writes that "there are a lot of digital collections that are using the term archive that don’t necessarily square with how archivists have been using the term." Owens states digital archives could relate to a digital repository for records created from files created from a computer, such as the born digital archives of Salman Rushdie. Another example is a crowd-sourced community archive such as the September 11th Digital Archive, in which users submit materials online. Theimer also notes other types of digital archives, such as topical archives featuring collections from numerous repositories or digitized records from one institution. Digital archives such as the Bracero Archive combine these various definitions, as the Bracero Archive is a combination of both a topical archive and a crowd-sourced archive. Although numerous examples of digital archives exist, Owens proclaims they all have one thing in common, as they are a "conscious weaving together of different representational media." 

116 Owens, "What Do you Mean by Archive?"
Digital archives are used for access purposes and preservation purposes. The National Archives and Records Administration defines "digitizing for access" as a series of activities that "result in a digital copy being made available to end users via the Internet or other means for a sustained length of time."\textsuperscript{117} These activities include document identification and selection, document review and screening, descriptive metadata creation, quality control of digitized objects and metadata, and providing "public access to the material via online delivery."\textsuperscript{118} In contrast, digitizing for preservation refers to an ongoing process of making sustainable digital reproductions available "for decades, if not longer."\textsuperscript{119} Digitizing for preservation involves a series of "activities, policies, strategies and actions to ensure the accurate rendering of digital content for as long as necessary, regardless of the challenges of media failure and technological change."\textsuperscript{120}

Some archivists believe access and preservation are of dual importance, while others strongly support only digital access or digital preservation. Access-driven institutions digitize records to keep up with the convenience of Internet research and the speed of access to information. "Ready access to information that fits within the time frames set by the scholar," writes Abby Smith "is often the most important criterion in

\textsuperscript{118} Ibid.
\textsuperscript{119} “Minimum Digitization Capture Recommendations,” \textit{The Association for Library Collections and Technical Services, Preservation and Reformatting Section}, June 2013, \url{http://www.ala.org/alcts/resources/preserv/minimum-digitization-capture-recommendations#appendix_i} (accessed on September 16, 2015).
information seeking." Ricky Erway echoes the sentiment in the article "Supply and Demand: Special Collections and Digitisation," stating that digital access both provides access to users and promotes the importance of Special Collections…if [collections] are not accessible, they are not used; if they are not used, they may go away. Neglect can lead to obsolescence." Erway recommends aligning with "More Product, Less Process," stating "stop thinking about item-level description [and] learn from archivists and let go of the obsession to describe items...But whatever the level of cataloguing, it must be made web accessible." Contrary to Erwin, Joshua Ranger in "For God's Sake, Stop Digitizing Paper" argues against digitization for access. Ranger argues that digitizing for access is pointless, instead he suggests digitization should be for preserving degrading collections. "We cannot save everything in that time," states Ranger, “we shouldn’t try, because not everything is worth it, but also it would be irresponsible in many cases to just push everything through the pipeline."

Launched on January 1, 2015, the Welga Digital Archive uses Omeka as a web-publishing platform. Omeka is a digital humanities tool that "allows anyone with an account to create or collaborate on a website to display collections and build digital exhibitions." Modeled after the Bracero Archive, the Welga Archive functions as a

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123 Ibid.
125 Ibid.
topical archive that also collects accept user-submitted digital objects. The Welga Digital Archive digitized archival items for access purposes, implemented best practices regarding selection, scanning and photographing, description and preservation measures. The project archivist focused on digitization for access to provide online access to primary resources for educators writing curriculum standards, and students researching Filipino American farmworker history.
Chapter 4

DIGITIZING ARCHIVAL COLLECTIONS

Creating digital archives is not simply placing pictures and documents onto a website. There are numerous steps and best practices that archives must abide by prior to uploading content online. Digital archivists perform the following steps prior to uploading content online: 1) selection and copyright review, 2) scanning and photographing, 3) proper file naming, 4) creating master files and duplicates, 5) adding descriptive metadata, and 6) performing digital preservation measures.

DIGITIZATION SELECTION: APPRAISAL & COPYRIGHT

The first step to digitizing collections is the selection and copyright review stage. Most institutions do not have the time, funds or resources to digitize all their archival holdings. Joshua Ranger argues against institution-wide digitization, opting for selective digitization, which is “digitization that is appropriately scoped and scaled to meet the needs of the formats at hand and the organization.”

In Building Digital Archives, Descriptions, and Displays, Frederick Stielow outlines proper digital appraisal and selection processes for digitization projects. Appraisal-- in the archives sense of the word--refers to the "process of determining whether records and other materials have permanent [archival] value." In regard to digitization, the appraisal process is used to determine which collections should be

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127 Ranger, "For God’s Sake, Stop Digitizing Paper."
digitized, and even what digitized collections should be published online.\textsuperscript{129} Furthermore, Stielow states that when appraising archival items for digitization, archivists must consider numerous factors, including the historical and research value, patron use, physical condition and promotional value. Archival items with considerable historical and research value are prime candidates for digitization. Collections with heavy patron use would also benefit greatly from digitization. Stielow suggests digitizing collections that follow the 80/20 principle, which is the “20% of holdings that typically receive 80% of the use.”\textsuperscript{130} The physical condition of archival materials heavily factor into digitization considerations. Delicate materials may prevent its digitization or institutions may require expensive alternatives to digitizing delicate items. The promotional value of digitized holdings is an important consideration as it can lead to future placement in exhibits. Wide use may even lead to future funding possibilities as the “‘sexiest’ items commonly attract the attention of individuals and organizations capable of funding exhibits.”\textsuperscript{131}

The project archivist used selective digitization practices when determining which archival items to digitize. Following the Welga Archives’ Digital Project Scope Phase 1, the project archivist created digital images of archival items regarding Filipino American farmworker history.\textsuperscript{132} Although the archive focuses on the broad range of the Filipino American labor force, the Welga Digital Archive only digitized collections related to Filipino American farmworker history, the Delano Grape Strike, and the migrant labor

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\item \textsuperscript{129} Frederick Stielow, \textit{Building Digital Archives, Descriptions and Displays} (New York, NY: Neal-Schuman Publishers, 2003), 128.
\item \textsuperscript{130} Stielow, 128.
\item \textsuperscript{131} Stielow, 129.
\item \textsuperscript{132} “Digital Project Scope,” Welga! Filipino American Labor Archives, \url{https://docs.google.com/document/d/16b39u3TloBACecR4fhwax0VOPqC1WoBuJKont6-g-A/edit} (accessed September 21, 2015).
\end{itemize}
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circuit.\textsuperscript{133} This was done as a condition of the two grants awarded to the Welga Project, which funded the digitization of archival items related to Filipino American farmworker history. About 10\% of the Welga Archives’ collections were digitized as only a few items fit into the project scope. To view the \textit{Welga Archives’ Digital Project Scope Phase 1}, see Appendix A.

Copyright concerns are the biggest obstacle that archives and library institutions face when uploading digital content online. After selecting which collections to digitize, the project archivist resolved or mitigated any potential copyright concerns for items uploaded onto the digital archive. The U.S. Copyright Office defines copyright as “a form of protection provided by the laws of the United States for ‘original works of authorship including literary, dramatic, musical, architectural, cartographic, choreographic, pantomimic, pictorial, graphic, sculptural, and audiovisual creations.’”\textsuperscript{134} According to \textit{Copyright and Cultural Institutions}, a "better alternative is to identify the possible risks associated with a digitization project prior to its commencement and identify strategies to mitigate some of those risks."\textsuperscript{135} In \textit{Copyright and Cultural Institutions}, Peter Hirtle states that copyright risks are relatively low, saying, "the likelihood that anyone would complain is small."\textsuperscript{136} Presenters at the “Intellectual Property Legislation and Litigation” session at the 2015 Society of American Archivists Annual Meeting echoed similar

\begin{footnotesize}
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  \item \textsuperscript{133} “Digital Project Scope.”
  \item \textsuperscript{134} “U.S. Copyright Office Definitions,” \textit{U.S. Copyright Office}, \url{http://www.copyright.gov/help/faq/definitions.html} (accessed September 1, 2015).
  \item \textsuperscript{136} Ibid.
\end{itemize}
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sentiments. During the session, presenters noted that from 2013-2015, there were zero infringement suits against archives or libraries.\(^{137}\) Despite the low probability of copyright infringement suits, *Copyright and Cultural Institutions* provides proper guidelines for digitizing archives and library collections. According to the guidelines, institutions must assess the copyright status of collections, apply specific copyright exemptions, research copyright status of collections, identify and assess potential risks, mitigate possible risks and create proper takedown policies.\(^{138}\)

Institutions decide to digitize their collections using the following criteria: ownership of the collections, exemptions from the Copyright Act of 1976, and items in the public domain. When donating collections, donors are encouraged to transfer copyright ownership to institutions through deed of gift contracts or through rights usage forms. Institutions digitize objects through the fair use rule of copyright law or through exemptions for libraries and archives.\(^{139}\)

The safest recourse for digitizing material online is to receive permission from the copyright owner or to have the copyright transferred. A deed of gift is a “legal agreement between the donor and repository that transfers ownership of and legal rights to the donated materials.”\(^{140}\) The deeds of gift should grant archival institutions the authority to digitize and publish material online.


\(^{138}\) Hirtle, 3.

\(^{139}\) Ibid, 107.

However, the collection donor is not always the copyright owner. In the event that the copyright owner is not the collection donor, institutions must attempt to locate the copyright owner and gain permission. There are several methods to locate copyright owners. Accession sheets for each collection may contain information about original copyright owners. If the publisher is known, inquire with the publisher or literary agent to determine if the works are currently protected by copyright. Works created prior to 1990 are accompanied by copyright notices. Internet searches may reveal the identity of the original copyright owners. Search strategies may include Google searches, Google book searches, and/or online databases. The Writers Artist and Their Copyright Holders (WATCH) database and the Firms out of Business (FOB) database are two prominent copyright research tools when conducting copyright research. The FOB database provides information regarding “vanished publishing concerns, literary agencies and similar firms” while the WATCH database provides information regarding the “copyright for writers, artists and prominent figures in other creative fields.” Through the United States Copyright Office, copyright researchers can browse through copyright renewals and record transfers. Once the copyright owner is located, then the copyright owner may choose to sign a request of usage form to allow digital publication.

Despite extensive effort by archives staff, copyright owners are not always found. Archival materials without known copyright owners are known as orphan works. Orphan works is a term that refers to potentially copyrighted material that “cannot be identified

141 Hirtle, 160.
142 “Welcome to FOB and Watch,” Harry Ransom Center, University of Texas at Austin, http://norman.hrc.utexas.edu/watch/fob.cfm (accessed August 1, 2015).
143 Hirtle, 153,
and located by someone who wishes to make use of the work in a manner that requires permission of the copyright owner.”¹⁴⁴ Before archivists digitize orphan works, they must extensively document the research phase while considering the possible consequences for digitizing materials online. After sufficient documentation is recorded, orphan works can be published under the fair use rules as stipulated in Section 107 of the Copyright Act of 1976.¹⁴⁵

Section 107 and Section 108 of the Copyright Act feature several exemptions used by libraries and archives. The Copyright Act of 1976, Title 17 of the United States Code, governs copyright law in the United States. Section 107 of the Copyright Act states the limitations of exclusive rights, under the premise of fair use. The Society of American Archivists defines fair use as “a provision in copyright law that allows the limited use of copyright materials without permission of the copyright holder for noncommercial teaching, research, scholarship & news reporting purposes.”¹⁴⁶ The Copyright Act lists four factors that indicate fair use, which are: (1) the purpose and character of the use, including whether such use is of a commercial nature or is for non-profit educational purposes, (2) the nature of the copyrighted work, (3) the amount of substantiality of the portion used in relation to the copyrighted work, and (4) the effect of the use upon the potential market for or value of the copyrighted work.¹⁴⁷ Libraries and archives who

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¹⁴⁵ Hirtle, 89.
digitize collections through fair use often employ the first factor as the purposes of digitizing material is to make educational material available to the public.

Section 108 of the Copyright Act allows explicit exemptions for libraries and archives, which grant provisions “to reproduce collection items in certain specific circumstances without payment to or without permission of the copyright owner.”\textsuperscript{148}

Section 108 supplements the exemptions in Section 107, as the libraries and archives exemptions authorize reproductions that are noted as copyright infringement under fair use. To be eligible for Section 108 exemptions, archives and libraries must “be open to the public…or accessible to nonaffiliated researches in a specialized field.”\textsuperscript{149}

Although Section 108 of the Copyright Act of 1976 grants archives and libraries certain exemptions, conditions for digital publications also exist.

In accordance with best practices and legal guidelines, archival items uploaded through the Welga Digital Archive met the following criteria: collection donors transferred copyright to the Welga Archives, copyright owners granted rights-usage permissions or the archival items were published through fair use. Collection donors who held copyright over their donated materials also granted the Welga Archives copyright control over the works themselves through a deed of gift. With the deed of gift form for the Welga Archives, donors agree that they “irrevocably and unconditionally give, transfer, assign, and set over…all rights, title and interests including all copyright,

\textsuperscript{148} Hirtle, 107.

\textsuperscript{149} Hirtle, 109.
trademark, related interested in all media by any means or method” to the Welga Archives.\textsuperscript{150} To view the Welga Archives’ Deed of Gift, see Appendix B.

For archival items with unknown provenance, the project archivist applied orphan work procedures and published them under the terms of fair use. If a collection owner did not own intellectual control of an item or the work is considered an orphan work, then the project archivist performed his due diligence in searching for the potential copyright owner. Using Copyright and Cultural Institutions recommendations, the project archivist researched potential copyright owners through various research methods and copyright databases. Search engines used by the project archivist included the Firms out of Business (FOB) database and the Writers, Artists and their Copyright Holders (WATCH) database. If the copyright owner was found, then the archivist requested that the copyright owners sign rights-usage agreements, granting publication rights to the Welga Archives. If the copyright search proved fruitless, then the archival item was published online in compliance with fair use. Archival items using fair use exemptions feature the following copyright notice:

Copyright status unknown. This material may be protected by U.S. Copyright Law (Title 17 U.S. Code) and is intended solely for the purposes of education and research. Any commercial use without permission is prohibited. This article was made viewable online through terms of fair use (17 U.S. Code § 107). Upon request of the rights owner, the material may be removed from public viewing if there are rights issues that need to be resolved. For more information, please see the takedown policy.

The project archivist created a takedown policy, which states that in the event rightful copyright owners demand the removal of their material, the archival item in question will be temporarily removed from the digital archive. There are two possible outcomes: the copyright owner can sign a rights usage agreement form or the copyright owner can request the removal of the archival item from the website. See Appendix C to view the Welga! Filipino American Labor Archives Takedown Policy.

**DIGITIZING ARCHIVAL ITEMS**

After copyrights were cleared, the project archivist scanned or photographed archival items to create digital representations known as digital objects. A digital object is "any type of electronic file...within the context of digital repositories, most often used to describe audio, video, images or text-based documents." Digital objects were created in accordance with the guidelines stipulated by the California Digital Library (CDL). The CDL provide guidelines for equipment qualifications, scanning and photographing standards, multiple file formats and file naming conventions.

Archival material are digitized with a variety of devices, including flatbed scanners, high-resolution cameras, handheld scanners, and multi function devices (MFDs). Flatbed scanners are capable of digitizing archival material, including paper documents, photographs and other printed material. Standard flatbed scanners feature 8 1/2 inches by 11 inches scanning surface while large flatbed scanners are capable of scanning up to 12 inches by 17 inches. Scanners with automatic feeders are also used,

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however this is not recommended for delicate or original documents. Digital cameras are used to photograph oversized items such as objects, artifacts, ephemera and regalia.

When digitizing archival material, it is important to create a high-resolution digital image that is suitable for online access and future use. A digital image’s spatial resolution, color mode and signal resolution directly affect the quality of a digital image. Spatial resolution refers to the amount of information in a digital image. A digital image with high spatial resolution features a higher amount of pixels that are finely spaced while an image with low spatial resolution features wider spaced pixels that are fewer in number. A higher spatial resolution typically provides a “more fine detail of the original in the digital image, but not always.” Spatial resolution is measured by pixels per inch (ppi) or dots per inch (dpi). Although dpi & ppi are used interchangeably, “ppi is a more accurate term.” In Adobe Photoshop software, ppi is used to refer to resolution while scanning software frequently use the term dpi. Additionally, an image’s dimension along with the spatial resolution determines the total number of pixels in an image and the image’s file size.

Color mode controls how “colors combine based on the number of channels in a color model.” Color modes typically used for digital archives include Grayscale Mode, RGB Color Mode and Black and White mode. Grayscale image files consist of the colors

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153 Ibid.
154 Ibid.
155 Ibid.
black, gray and white. These images consist of one single channel, commonly as 8-bits (256 levels) or 16-bits (63,536 levels). RGB Color Mode features three-color channels, consisting of red, green and blue. Each color channel of an RGB image file may contain three 8-bit channels that create a 24-bit color image or contain three 16-bit channels that create a 48-bit color file. Black and White mode, also known as Bitmap mode, are image files containing only the color values of black and white. As Bitmap images are only 1-bit images, they can only produce a bit depth of 1. The three modes have differing uses, depending on the importance of the physical file. Items scanned in grayscale feature 256 gray tones, and can “capture music and handwritten details better than [black and white] scans.” Items digitized in RGB Color Mode are able to capture a wide array of colors, ranging from 256 gray tones to “thousands of colors, used for photographs, maps, diagrams, [and] illustrations.”

Signal resolution is another resolution type that affects the quality of a digital image. Also referred to as tonal resolution & bit depth, signal resolution “defines the maximum number of shades and/or colors in a digital image.” For grayscale and color images, the standard signal resolution is “8 bits of data per channel that provides a maximum of 256 shades per channel.”

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157 “Color Modes,” *Adobe.*
159 “Scanning Your Personal Collections.”
The CDL created a set of guidelines for digitizing archival collections into high-resolution digital images. For textual documents created with a laser printer or a typeset, a digital image should feature an 8-bit depth in grayscale with a 400 ppi spatial resolution. A black and white version can be created from the 8-bit grayscale version, and should feature a 1-bit bitonal bit depth with a 600 ppi spatial resolution. Textual documents with poor readability should be digitized in grayscale, and feature an 8-bit depth in grayscale with a 400 ppi spatial resolution. If a document's color is important to the interpretation of the document, then colored documents may feature a 24-bit depth in RGB mode with a 400 ppi spatial resolution. For photographs that are 8 inches by 10 inches or smaller, the digital image should feature a spatial resolution of 400 ppi. The bit depth of an image ranges from colored photographs and black and white photographs. The bit depths for a colored photograph should be in 24-bit depth in RGB mode while a black and white photograph should feature an 8-bit depth in grayscale mode. To create digital images out of photographed artifacts and ephemera, the digital image should feature a 24-bit depth in RGB mode with a spatial resolution between 10 to 16 megapixels.162

The project archivist digitized the Welga Archives’ collection by adopting the CDL’s guidelines. The project archivist used three different scanners to digitize flat documents and photographs: a Canon MX340, an Epson Perfection V600 and a Canon CanoScan LiDE210. Despite the range technological abilities, all three scanners are able

to digitize archival documents minimally to 600 ppi at a 24 bit-depth in color mode, with the main difference in scanning speed. For photographing artifacts and oversized material, the project archivist used a Canon D3000 digital camera, capable of capturing images at a spatial resolution of 3,872 pixels x 2,592 pixels, equivalent to 10 megapixels.\(^\text{163}\)

The project archivist scanned items between 400 ppi to 600 ppi in grayscale or color mode. For photographs, black and white images were scanned at 600 ppi at an 8-bit depth in grayscale mode, while colored photographs were scanned at 600 ppi at a 24-bit depth in RGB color mode. Black and white paper documents were scanned at 400 ppi on grayscale settings. Depending on the importance of the document, some black and white paper documents were scanned at 400 ppi at 1-bit depth in black and white. Textual documents that displayed high historical value were scanned at 400 ppi at 24-bit depth in RGB color mode, in order to preserve the document’s integrity. Archival items and oversized objects were photographed at a spatial resolution of 10 megapixels, meeting the minimum requirements of the CDL guidelines.

FILE NAMING CONVENTIONS

After archival items are digitized, the digital object received a standardized file name. A file name is a “series of characters used to identify a data file in a system.”

According to the Western States Digital Standards Group’s “Digital Imaging Best Practices,” file naming conventions are used for "system compatibility, interoperability & [to] demonstrate ownership of the asset.”

The Association for Library Collections and Technical Services publishes “Minimum Digitization Capture Recommendations,” which provides best practices for creating file naming conventions. File names should only feature alphanumeric characters, omitting all special characters with the exception of dashes, underscores and periods. Spaces should be avoided at all times, replaced with either dashes or underscores. Leading zeroes should be used when file names feature numbers, with zeros used as placeholders. For example, a collection of 9000 archival items should be numbered as collection_0001, collection_0002 and so forth. Lastly, a valid file name should be applied at the end of the file name, such as JPEG (.jpg), PNG (.png), TIFF (.tif) or PDF (.pdf).

Although the CDL only provides rough guidelines for file naming conventions, the University of California, Davis Library features three variations of file naming conventions. As stated by Metadata Librarian Jared Campbell, “UCD file names can be a

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166 “Minimum Digitization Capture Recommendations,” The Association for Library Collections and Technical Services, Preservation and Reformatting Section.
simple number that was taken from photographic print…a reference number taken from a photographer’s catalog, a descriptive file name based on collection#_box#_folder# (D453_1_6.tif), or the even more detailed: [institution name][digital object type][collection#][year of digitization][image#] (ex. ucdpicd49420090198.tif).”

Campbell suggested the project archivist utilize the metadata centric file naming convention, as the Welga Archives does not utilize a digital asset management system. Along with Campbell’s recommendations and the best practice guidelines of the Association for Library Collections and Technical Services, the Welga Digital Archive employs the metadata centric file naming system, as shown below.

File Naming Convention

[Institution] _ [object type] _ [collection identification number] _ [year of digitization] _ [item identification number]. [file type]

Example: Larry Itliong photograph from the Linda Mabalot collection
ucdw_pic_wa002_2015_0034.tiff

From the following example, the hosting institution is the Welga! Filipino American Labor Archives at UC Davis (ucdw), the object type is photograph (pic), the collection number is 1 (wa001), the year was digitized on 2015, its file number was 34 (0034) and it was saved as a tiff image. Underscores were used for two purposes, to create space between the file name attributes and to increase readability of the file name. Leading zeros were used for both the collection identification number and the item identification number.

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167 Jared Campbell, email correspondence by Allan Jason Sarmiento, January 6, 2015.
DIGITAL MASTER FILES AND DUPLICATES

Once file names were applied, the project archivist then created multiple duplicates of the original digital image: a master copy, a backup copy and an access copy. According to John Price-Wilken’s article “Master and Derivative in the Online System,” the purpose of creating file duplicates is to “distinguish carefully between digital objects created by the originator, digital objects stored in a repository and digital objects...disseminated to a user.”168 Frederick Stielow, author of Building Digital Archives, Descriptions and Displays, suggests creating three copies, the first as the preservation master, the second for documentation purposes, and a scaled-down third version to publish on the web.169 According to Stielow, the preservation master and the documentation copy should be digitized in high resolution to at least 300 ppi, while the published version feature a resolution 72 ppi.170 The New York State Archives’ “Digital Imaging Guidelines” echo similar sentiments, stating the need for “three different versions of each image based on the images’ use.”171 The difference between the New York State Archives guidelines and Stielow’s suggestions is the access image. As opposed to Stielow’s low-resolution access image, the New York State Archives suggests that the access copy be “identical in all respects except that it is the copy used by internal and/or external users.”172

169 Frederick Stielow, Building Digital Archives, Descriptions and Displays (New York, NY: Neal-Schuman Publishers, 2003), 133.
170 Stielow, 133.
172 New York State Archives, 7.
The project archivist created master files and duplicates using the examples set out by the New York State Archives and Stielow’s recommendations, while mirroring imaging standards for digital images. The master copy is the original digital image digitized from the scanner or camera. This copy is the highest resolution file variant, which "makes it easier to create any single derivative format."\textsuperscript{173} In accordance with the CDL’s \textit{Digital File Format Recommendations: Master Production Files}, the master copy of each digital image is saved as a Tagged Image File format (TIFF), as in a lossless compression format.\textsuperscript{174} TIFF is a widely used file format for archival storage as its “lossless compression...allows all compressed information to be retrieved upon opening the image.”\textsuperscript{175} The project archivist saved each master copy as an uncompressed .tiff, with the resolutions ranging from 400 ppi to 600 ppi. All master copies in the Welga Digital Archive were saved as read-only files to prohibit any accidental edits. The master copy was made to ensure that no accidental edits or alterations are made to the master copy. Any edits to the digital image were made from a backup copy.

The backup copy is the editable version of the master copy. The purpose of the backup copy is to protect the master copy from “intentional or accidental destruction or tampering.”\textsuperscript{176} As the master copy cannot be edited, the backup copy can be scaled down, edited for website design or for publication. Additionally, every digital image of the Welga Digital Archive received a duplicate backup copy that is stored offline on solid state external hard drives. From the backup copy, the project archivist created scaled

\textsuperscript{173} Kenney, 104.
\textsuperscript{175} Stielow, 136.
\textsuperscript{176} “Digital Imaging Guidelines,” \textit{New York State Archives} 8.
down duplicates of each digital image that were uploaded to the Welga Digital Archive. These scaled down duplicates are known as the access copy.

The access copy is the file duplicate that is published onto public-accessible digital repositories. Although archives using digital content management systems such as contentDM do not require scaling down content for web publication, institutions using open-source alternatives such as Omeka need to scale down images to accommodate their allocated storage limit. Institutions with limited storage space utilize a scaled-down version of the backup copy known as a Web Mounting copy. Web mounting copies are scaled down to 72 ppi to “ensure acceptable visual quality and…fast downloading.”\textsuperscript{177} Web mounting copies hinder unauthorized secondary uses, as the low resolutions may only be suitable for research purposes as opposed to designing purposes.\textsuperscript{178}

Due to limited allocated space from the Omeka account, the Welga Digital Archive’s access copies do not abide by the CDL’s digital image standards, and instead mirror web mounting standards from \textit{Building Digital Archives, Descriptions and Displays}. The Welga Digital Archive published access copies in JPG format with a resolution of 72ppi to meet the 500mb free storage space from Omeka. The scaled down access versions mirror some of the standards of the CDL, as the access copies are 8-bit for grayscale images and 24-bit for color images.

\textsuperscript{177} Stielow, 133.
\textsuperscript{178} Stielow, 133.
ADDING METADATA DESCRIPTIONS

After an archival item is digitized, descriptive elements known as metadata is created for the digital object. Metadata is commonly explained as “data about other data.”\textsuperscript{179} Metadata refers to bibliographic information inputted into library, archives and museum databases. Concerning digital archives, metadata refers to “descriptive information about digital resources,” that can describe a digital image’s subject matter or the digital characteristics.\textsuperscript{180} Metadata information should accompany each digital image created. The U.S. National Archives and Records Administration (NARA) embodies this policy, as “[they] do not consider an image to be of high quality unless metadata is associated with the file.”\textsuperscript{181} There are numerous types of metadata, including descriptive metadata, administrative metadata, rights metadata, and technical metadata.

Administrative metadata refers to the data about the internal management of digital resources, including information such as reproduction rights, selection criteria, institutional policies for digital content, and audit trails. Rights metadata indicate intellectual ownership of both digitized items and its physical source. Technical metadata refers to the digital characteristics of a digital image, including file type, bit-depth, pixel array, and explains the “image capture process and technical environment, such as hardware and software used to scan images.”\textsuperscript{182} Descriptive metadata is used to support

“discovery and identification of a resource (the who, what, when and where of a resource).”

The Dublin Core Metadata Element Set is a widely used descriptive metadata set, used by libraries, archives and businesses. The Dublin Core Metadata Element Set was created in 1995 at the Invitational workshop at Dublin, Ohio. Dublin Core is an International Organization for Standardization (ISO)–approved standard for describing archival collections. In “Standards for Digital Archives,” the Society of American Archivists recommends using Dublin Core metadata for its description of resources, extensibility, commonly understood semantics, flexibility and international scope. NARA also advocates the use of Dublin Core metadata, “to capture minimal descriptive metadata information where metadata in another formal data standard does not exist.” Dublin Core metadata also briefly includes rights metadata usage, as “rights” is one of the primary elements in the metadata schema. Maintained by the Dublin Core Metadata Initiative, the metadata set currently features 15 descriptive elements: Contributor, coverage, creator, date, description, format, identifier, language, publisher, relation, rights, sources, subjects, title and type.

Not all Dublin Core metadata fields are necessary. As such, the CDL and Collaborative Digitization Program (CDP) created a list of suggested fields for using Dublin Core metadata. The CDL recommended using the fields of identifier, title, creator, date, type, institution and copyright status. The CDP echoed the CDL’s sentiments, but

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suggested the inclusion of six additional fields. In September 2006, the Collaborative Digitization Program (CDP) Working Group established best practices guidelines for using Dublin Core Metadata. The group identified ten mandatory elements to facilitate "consistent description of digital resources." The ten elemental fields include seven Dublin Core fields (Title, Creator, Subject, Description, Format, Resource, Identifier & Rights Management), as well as three additional fields created by the CDP (Date Original, Date Digital and Digitization Specifications).

For the Welga Digital Archive, the project archivist used the CDL’s and the CDP’s suggestions for creating descriptive metadata for the archives’ digital objects. The Welga Digital Archive uses Dublin Core as it is the built-in metadata feature for Omeka. According to Omeka.org, Omeka features Dublin Core metadata, as it is “the most widely adopted [metadata set] and offers users the greatest flexibility.

The Dublin Core fields found in the Welga Digital Archive include: Title, Subject, Description, Date, Rights, Format, Language and Identifier. Title refers to the name of the resource, whether it is the given name or an assigned name. Examples of assigned names include the title of a painting, article or photograph. For resources without a prescribed name, the title can refer to the name of a person/s depicted within the resource, the name of the resource’s location or the name of the activity. Subject refers to the topic of the resource, including events depicted, organizations depicted, activities depicted or groups and individuals depicted. According to best practices,

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188 Ibid.
subject terms should be formatted into keywords, phrases and classification codes found under controlled vocabularies. Controlled vocabularies are used to “[promote] consistency and the indexing of documents and facilitation of searching.”\(^{190}\) The project archivist primarily used subject terms from Library of Congress’s controlled vocabularies, such as the Subject Headings vocabularies and the Name Authority File vocabularies. Description refers to an account of a resource that either explains, summarizes or elaborates the content and context of a resource. A description can either be an abstract of an article, a summary of a resource or a caption of photograph. Date refers to a point or period of time that is associated with the resource. Dates can range from exact dates, the exact year or the exact date (i.e. September 8, 1965, circa 1965, or circa 1960s). Rights refers to the statement of copyright that is associated with the resource. This field indicates statements of ownership and sanctioned usage. For example, statements that acknowledge who the copyright owner is, whether it is the archives or the collection donor, and if the resource can be used for educational purposes only or for any other approved method. Format refers to either the file format, physical medium or dimensions of the resource. For example, this section can list if the digital object is saved as a JPG, if the physical object is a publication or how large the physical object is. Language refers to the language used in the resource, such as English. Although not suggested by either the CDP or the CDL, the project archivist included the language field as Filipino languages of Tagalog and Ilocano are often found throughout the

collections. Identifier refers to a unique identification number associated with resource. An identifier can range from the file name, or an identification number associated with an archival item.\textsuperscript{191}

Metadata for each digital image was created using Google Sheet worksheets which were later copied over to the digital object’s metadata page on Omeka. For an example of a metadata entry in the Welga Digital Archive, See Appendix D.

**UPLOADING CONTENT TO THE DIGITAL ARCHIVE**

After digitizing archival materials, the project archivist uploaded digital images into Omeka. OMEKA is an open source digital content management system used for several digital humanities projects ranging from digital archives, walking tours and digital exhibits. The project archivist used OMEKA over other content management systems as the basic version of Omeka is free, open source and flexible. Through OMEKA, the Welga Digital Archive allows researchers to browse by collection or item type. As the Welga Digital Archive receives little technical support, the project archivist used OMEKA.net as both the finding aid delivery system and the digital repository. The Omeka Dashboard allows archivists to manage collections, digital objects, and web pages online.

Omeka published guidelines for adding content to the online server, such as guidelines for creating collections and adding content. Adding collections and items are simple tasks, thanks to the simplified setup of the Omeka Dashboard. Before uploading

\textsuperscript{191} “Working with Dublin Core,” *Omeka.*
content, the archival collection of origin must be created. To create a collection, simply select the “collections” tab while on the Omeka Dashboard. Once there, the “add collections” button is clicked, after which one may assign proper Dublin Core metadata descriptions for the collections. The Dublin Core Collection Description Task Group established recommended guidelines for applying Dublin Core metadata to the collection level. The Collection Description Task Group identified Dublin Core elements that should be used for collections, along with additional terms created for collection-level descriptions. The elements include: collection, type, collection identifier, alternative title, description, size, language, item type, item format, rights, access rights, accrual method, accrual periodicity, accrual policy, custodial history, audience, subject, spatial coverage, temporal courage, date collection accumulated, date items created, collector, owner, physical location and accessibility. Unfortunately, these elements are not found on Omeka’s Dublin Core fields for creating collection descriptions, only displaying fifteen of the simplified Dublin Core elements. Omeka uses simplified Dublin Core metadata for “all Omeka records, including items, files, and collections.” Once Dublin Metadata is created for collections, then corresponding digital objects are uploaded.

Uploading digital objects onto the Omeka hosting server is simple. From the Omeka.net Administrative Site, digital objects were added after selecting the “add item” button from the “Browse Items” page. While on the “Add Item” page, user input Dublin Core metadata, item type metadata, files and tags that correspond to each digital image.

193 “Working with Dublin Core,” Omeka.
When uploading an item, the project archivist attached the corresponding Dublin Core and Item metadata field information from the derived digital object. This was performed by copying and pasting metadata information from the digital object’s metadata sheet directly to the corresponding input fields on the “Add Item” page. After entering Dublin Core metadata, item type metadata information was entered. Item type metadata ranges from artifacts, still images, documents, publications, correspondences, oral histories and video recordings. After selecting from a drop down menu, the project archivist selected the item type of the digital image. Next, the digital files were attached to the file by uploading the access version of the digital object. To complete the upload of a digital object, the project archivist attached the item to the collection of origin.195

DIGITAL PRESERVATION MEASURES

The Welga Digital Archive does not support a digital preservation system, but instead employs various digital preservation strategies. The Welga Digital Archive uses cloud storage services, for both the public archive and the institutional repository. Due to limited institutional support, the project archivist implemented a cloud-based institutional repository system using Google Drive. Librarian Chris Fitzpatrick at the World Maritime University in Malmo, Sweden published a blog post on CODE4LIB titled “Google Drive as an IR,” or institutional repository. Fitzpatrick used Google Drive as a necessity, as the World Maritime University only hosts about 115 students and funding for digital projects was limited.196 Fitzpatrick purchased a 100-gigabyte usage for only $5 a month, “keeping overheads nice and low.”197 Using Google Drive, institutions have the flexibility in determining the access of certain collections, as they can “make a document open to the world, grant access to groups/individuals [or] only allow access if they have the URL.”198 Roy Tennant, writer for The Digital Shift library journal, reviewed Fitzpatrick’s findings and commented on the pros and cons of the Google Drive approach. Tennant conceded that the Google Drive is efficient for smaller institutions, and it requires zero or low cost, low maintenance and easy organization.199

With Fitzpatrick’s findings in mind, the Welga Archive used Google Drive as an online institutional repository. Google Drive allows multiple accounts to share folders

197 Ibid.
198 Ibid.
with one another, allowing the Welga Archives to use connected Google Drive to store its
digital objects—backup copies and access copies included. Instead of purchasing
additional storage space, the project archivist created two Google Drive accounts
(welgaarchives@gmail.com & welgaarchives1@gmail.com) and connected the two
folders by creating a shared folder that both accounts can access. As the Welga Digital
Archives continues to grow, additional Google Drive accounts will be added as
necessary.

The biggest drawback with using shared Google Drive accounts as an institutional
repository is that it is not an acceptable replacement for a digital preservation system.
Google Drive is considered a generalist cloud service that provides general cloud
computer services such as online storage and file backups. Google Drive employs safety
and security measures with “teams of dedicated IT security staff, trained and conserved
with ensuring that their systems are as secure as possible.” However, Google Drive and
other generalist cloud services are not suitable for digital preservation purposes, as “they
may not always be able to meet a very particular archival requirement related to ingest,
processing, long-term storage or maintenance of data.”

Reliable digital preservation systems utilize the Open Archival Information
System (OAIS) and specialist cloud services. OAIS is an International Organization for
Standardization (ISO) –approved standard that “describes a model for preserving certain

200 Neil Beagrie, Andrew Charlesworth and Paul Miller, “Guidance on Cloud Storage and Digital
Preservation: How Cloud Storage can Address the Needs of Public Archives in the UK,” The National
Archives of the United Kingdom, March 2015, 7.
201 Ibid, 15.
types of digital information and making it available to designated communities." For a reliable OAIS, institutions must meet the minimum functional responsibilities regarding ingesting data, archival storage, data management, preservation planning, administration and access. Along with OAIS systems, specialist cloud services are able to meet standards and technical requirements of various services, such as digital preservation. Services such as Arkivum, Duracloud and Preservica are able to “take generalist infrastructure and…layer archival workflows and processes on top in order to create something recognizable to the archival sector.” Unfortunately, limited institutional assistance and funding prevented the implementation of an OAIS system, and with the end of the current funding phase, it is unlikely that an OAIS system will be implemented.

In lieu of a dedicated digital preservation system, the Welga Digital Archive employed various practices to preserve digital content. Digital preservation measures ensure that digitized reproductions and born-digital objects are accessible to future generations on compatible formats. The speed of technological advances quickly makes hardware and file formats obsolete. To ensure the survival of digital images, Deputy State Archivist Rebecca Wendt of the California State Archives recommends employing future proofing systems to digitally preserved electronic records. In “Digitizing Historical Documents,” Wendt presents best practice policies for future proofing including saving

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202 “Archival Arrangement and Description,” 82.
204 Beagrie, 17.
files in lossless data formats, creating multiple copies of data, regular data migrations and reformatting by “cloning data onto new formats and media.”  

The project archivist incorporated most of these policies. All master copies of a digital image are saved as uncompressed tiffs. Multiple copies of a digital image are created, including the master image, backup image and the access image. However, data migrations are not frequent and no hard plan is currently in place. All digital images and their multiple duplications are hosted on various Google Drive accounts and saved on solid state external hard drives. The project archivist used solid state hard drives instead of a hard disk external drive because solid state hard drives are less susceptible to damage than a hard disk drive. As funding for the project is not consistent, there may not be enough funds to ensure the purchase of a solid state hard drive for future use. Purchasing multiple hard drives at one given time does render the problem solved as solid state hard drives have short life spans, averaging about five years before media deterioration begins.

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207 Wendt, 6.
Chapter 5

CREATING THE WELGA DIGITAL ARCHIVE

The Welga Digital Archive was modeled after the Bracero Archive, a digital repository for archival collections related to the bracero program. Like the Bracero Archive, the Welga Digital Archive utilizes Omeka to display content, publish digital exhibits and additional resources regarding Filipino American farmworker history.

WEBSITE DESIGN

The Welga Digital Archive was designed to be as accessible as possible, as researchers can easily browse the archives’ digital content and supplemental resources. The digital archive was created using Omeka’s basic version that features limited design options and allocated space. Despite the limitations, Omeka provides numerous plug-ins to customize the website into a functioning and aesthetically pleasing digital archive.

According to Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web, "history-focused websites should feature a restrained baseline color so "images and text...stand out, and the viewer's eyes will be attracted to what's important rather than the background or page margins."\(^{208}\)

The project archivist implemented Digital History’s guidelines when designing the Welga Digital Archive. The basic Omeka provides five pre-designed "themes." To appeal to the labor and farmworker theme, the project archivist used the "Rhythm,"

theme, which features a two-column layout in an autumn season color scheme of maroon, grey and light brown. The backdrop of the website is white while the autumn colors adorn the top and bottom of each page. Despite the vibrant colors, the design on the top and bottom of the page do not detract the attention from the content. The statement of funding is attached to the bottom of each page, which stated that the Welga Digital Archive received funding by California Humanities and the University of California Humanities Institute.

**WEBSITE NAVIGATION**

According to *Building Digital Archives*, a website’s navigation must be able to “route visitors efficiently to the information.”209 Digital archive websites should have a brief but informative introductory page, pages about policies and staff, and digital access links that direct visitors to the archival collections. Digital Archives should have pages with repository identification and branding that state the “institution’s name, street address, phone number and email, hours of operation, visitor procedures and policies, and contact and directional information.”210 Copyright information must also be included, indicating that the archival collections are intended for research purposes and must abide by the copyright considerations of Fair Use and Library and Archives exemptions.211 As

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209 Stielow, 156.
210 Stielow, 156.
211 Stielow, 157.
it is important to provide ease of access for researchers, “the rule of thumb is to get content within three or four clicks of entry into the site.”

The layout of the Welga Digital Archive divides the website into seven overarching pages: “Home,” “About,” “Resources,” “Share Your History,” “Browse Collections,” “Browse by Item Type” and “Item Index.” The “Home” page is what a visitor first encounters upon entering the Welga Digital Archive. The “Home” page features a welcome message and briefly explains the scope and content of the digital archive. The introductory note reads:

“Welcome to the Welga! Filipino American Labor Archives, hosted at the University of California, Davis’ Asian American Studies Department. The Welga! Filipino American Labor Archives focuses on preserving and presenting primary sources regarding the immigration of the Filipino labor force to the United States, including migrant farmworkers, cannery workers, longshoremen, nurses and U.S. military personnel.”

The “Home” page also shows visitors a sample of collections available at the archive, including featured items, featured collections and featured exhibits. Additionally, the “Home” page lists recently added items, allowing visitors to view newly uploaded collections. To see an excerpt of the home page, see Appendix E.

The “Resources” page provides supplementary information regarding Filipino American labor history. The resources page includes digital exhibits, a timeline on Filipino American farmworker history and a bibliography for other historical resources. The digital exhibits were created using Omeka’s exhibit builder tool, which allows users to “develop online exhibits, or special web pages, that showcase a combination of digital

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212 Stielow, 157.
objects in your Omeka archive with narrative text.”²¹⁴ There are currently two digital exhibits on the Welga Digital Archive, including an exhibit about the Paulo Agbayani Retirement Village and the inter-racial labor solidarity of the Delano Grape Strikes.

The “Share Your History” page provides information for potential donors to donate collections to the Welga! Filipino American Labor Archives. The “Share Your History” page is divided into three additional pages, including donating physical collections, donating digital reproductions or writing personal essays about Filipino American labor history.

The pages “Browse Collections,” “Browse by Item” and “Item Index” provide visitors with different viewing options. The “Browse by Collection” lists the finding aids of digitized collections. The “Browse by Item” page arranges the archives contents by item type, such as documents, artifacts, photographs and oral histories. The “Item Index” list all the digital archive’s holdings in one itemized index.

**BROWSE BY COLLECTIONS**

The Welga Digital Archive publishes finding aids that mirror archival description standards in regards to design layout without the technical encoding. A finding aid is a tool that “facilitates discovery of information within a collection of records.”²¹⁵ The Society of American Archivists (SAA) published *Describing Archives: A Content Standards (DACS)*, which archivists throughout the country abide by. According to

DACS, information included in finding aids are the institution’s administrative information, brief biography of the collection donor or office of origin, scope and content, series descriptions and inventory appendices. DACS also provides a manual for encoding finding aids online using encoded archival description (EAD). EAD is an archival data structure developed during the 1990s for cultural heritage institutions.\textsuperscript{216} It is an XML-based encoding system that is adaptable to archival descriptive formats such as Dublin Core. Unfortunately, the Welga Archives receives little technical support from the University, therefore relying on “creative options to deliver finding aids and other descriptive data online.”\textsuperscript{217} The Welga Digital Archive publishes finding aids using a “catablog” format. In \textit{Designing Descriptive and Access Systems}, Daniel Santamaria discusses the use of catablogs for posting finding aids and digital content online. A catablog is “an archival catalog/website created with blogging software” such as Drupal or Wordpress.\textsuperscript{218} Catablogs are the simplest solution to providing patron access to collections, as archivist can easily “post pdf or html finding aids in a web directory [and] link to digital objects when available.”\textsuperscript{219} Catablogs allow smaller institutions to quickly publish finding aids online and share the finding aids through social network plug-ins. Users can attach Library of Congress Subject headings to blog posts by listing the subject terms as tag headlines. For collections with continual accruals, blog posts can be updated with the additional information. Despite the flexibility of catablogs, institutions should

\begin{flushright}
\textsuperscript{216} Santamaria, \textit{Designing Descriptive and Access Systems}, 177.
\textsuperscript{217} Santamaria, 177.
\textsuperscript{218} Ibid, 178
\end{flushright}
format finding aids in accordance to DACS. Catablogs such as the Lawrenceville School Stephan Archives (stephanarchives.org) post several of the processed collections while abiding by DACS. Instead of using EAD scripts, the Lawrence School Stephan Archives uses HTML.

The project archivist employed catablog techniques when creating digital finding aids. Finding aids were created using *Simple Pages*, an html editor plug-in found in Omeka. Mirroring the DACS standards, finding aids contain a brief biography of the record creator, scope and content of the collection, and series descriptions. Cosmetically, the finding aids on the Welga Digital Archive look identical to finding aids encoded in EAD, with paragraph spacing formatted using HTML rather than XML codes. There are currently six collections with finding aids in the Welga Digital Archive, including the Lorraine Agtang collection, the Linda Mabalot collection, the Filipino American Oral History Project, the UC Davis Asian American Studies files and the Welga Project Files. To view an excerpt of a finding aid, see Appendix F.

**BROWSE BY ITEM TYPE**

Another method to browse the digital archives is by item type. Item types are divided into the following categories: documents, artifacts, photographs and oral histories. As mentioned in the metadata chapter, item type metadata is added to each digital image, allowing the Omeka search system to sort digital objects by item. On the

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default Omeka layouts, there are currently no default methods to browse the archives collections by item type. Instead, Omeka provides a “browse items” directory that lists the entire collection’s contents and arranges by date of upload. According to *Moving Theory Into Practice*, it is important to understand the perspectives of potential users and organize digital archives to their preferences. Therefore, the project archivist created custom item type directories that list all applicable item types in one search query. The item type directories were created by manipulating the advanced search functions of the public omeka.net search system. After creating the link for pre-created searches, the URL of that search was copied into a SimplePage document that listed each item type directly.

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222 Kenney, 172.
Chapter 6

CONCLUSION

The Welga Digital Archive is a great resource of archival material for students, educators and scholarly researchers who study Filipino American farmworker history. The digital archive is a useful tool that provides AB123 curriculum creators with primary resources regarding Filipino American participation in the Delano Grape Strike. Despite budget limitations, the project archivist was able to balance best practice guidelines and practical alternatives to digitize primary resources for online publication. Creating a digital archive using the basic version of Omeka proved challenging at first, but thanks to the program’s flexibility and plug-in additions, the project archivist was able to create a user-friendly interface that easily direct visitors to their respective research inquiries. Although future funding issues may stymy the project, the cloud-based aspect of the project facilitates the future existence of the digital archive.

Along with providing educational support for students and teachers, The Welga Project and Digital Archive strives to influence the collective memory of the Delano Grape Strike to include Filipino Americans in the historical narrative. Despite the leadership roles of the likes of Larry Itliong and Philip Vera Cruz, many Americans—including Filipino Americans—are completely unaware of Filipino involvement in the Delano Grape Strike or the United Farm Workers. Currently, there are only two books written about Philip Vera Cruz and none regarding Larry Itliong. It is in my hopes that future historians will use the Welga Digital Archive as a resource for filling the gaps in
history of the farmworker movement, the United Farm Workers, and Filipino American history.
Appendix A

Digital Project Scope
Welga! Filipino American Labor Archives Digital Collections
Phase 1: Filipino American Farmworkers

Introduction to the Project
The primary objective of the Welga! Filipino American Labor Archives (WFALA) is to make public accessible selected materials from the collections that collectively documents various aspects of Filipino American farmworker history, ranging from Filipino American unions in the 1930s, to AWOC and UFW activities in the Delano Grape Strike, to the creation of Agbayani Village.

Project History
The Welga Project started in early 2014, and the digitization portion of the project will begin on September 2014. The Project Archivist also serves as the Digital Archivist for the project. After appraising, accessioning and processing physical collections, the Project Archivist will scan and catalogue materials over the next four months. Phase 1 of the project has over 200 individual objects. The project will launch on an OMEKA.net server, which will eventually transfer to the University of California Davis Humanities Institute on early 2015.

Content Selection
Items to be digitized were selected on the following criteria: 1) How well does the item document Filipino American farmworker history? 2) How unique is the item? Is the item likely available anywhere else? 3) Does the item contain copyright or intellectual property restrictions not covered by fair use or library and archives copyright exclusions? If so, has rights usage been given by the copyright holder?

Digital Images
Digital images include: Photographs, Oral Histories, Documents and Manuscripts, Publications, Artifacts and Ephemera. Oral Histories, Documents and Manuscripts, and Publications are to be scanned in 400 dpi on grayscale settings and saved as TIFF files. Photographs will be scanned on 600 dpi on color settings and saved as TIFF files. Artifacts and Ephemera will be digitized via digital camera, capturing the images in 10mb and saved as JPG. Due to file size limitations on the OMEKA.net server, access copies of each digital are to be reduced to 72dpi to accommodate the storage limitations. From October 2014 to December 2014, Oral Histories, Documents and Manuscripts, and Publications will be scanned using Canon MX340 software, with Adobe Photoshop 7 as the scanning software. Artifacts and Ephemera are to be digitally captured by a Nikon D5300 SLR Camera. A higher quality scanner may be provided by January 2015. Digital Images uploaded on the OMEKA.net server will be digital objects exempt from copyright restrictions in regards to fair use terms and exclusions applied from the libraries and archives provisions of the 1976 Copyright Act. Archives staff will perform
its due diligence in ensuring that no collections infringe on intellectual property rights of individuals or organizations. However, if appropriate rights owners deem that such collections should not be made accessible, archives staff will remove the record from public access.

**Publication and Digital Preservation**
OMEKA is WFALA’s collection management software system for digital collections. Additionally, content is backed up on one solid state hard drive and on various Google Drive accounts held by the WFALA.
Appendix B

Deed of Gift

I/We, the undersigned, as the owner(s) or authorized representative(s) of the owner, do hereby irrevocably and unconditionally give, transfer, assign, and set over to the University of California, Davis’ George Kagiwada Reserves Library, The Welgal Filipina American Labor Archives, by way of an unrestricted gift, all rights, title and interests (including all copyright, trademark, related interests in all media by any means or method known or hereafter invented, in, to, and associated with the property described below. I/We affirm that I/We own, or the owner owns, the described property and that to the best of my/our knowledge I/we have, or the owner has, good and complete right, title, and interested (including all transferred copyright, trademark, related interests), to give. The described property is to be held and administered by the Welgal Filipina American Labor Archives, and is given to the University of California, Davis’, Asian-American Studies Department and to hold absolutely for the purpose of enhance and stimulating the educational and cultural interests and growth of the general public of the topics of Filipina American labor history. No gift or service is extended by the University of California, Davis’ Asian-American Studies Department. To the donor in consideration of the Deed of Gift.

GIFT DESCRIPTION:

I/We wish the gift be identified to the public and in the records of the University of California, Davis’ Asian American Studies Department as:

Gift of ____________________________

I/We have read and understood the terms and conditions listed on both sides of this Deed of Gift document and agree to those terms and conditions as stated.

Donor (Print) ____________________________ Date _____________

Donor (Signature) ____________________________

Archives Representative (Signature) ____________________________ Date _____________

Archives Representative Name and Title (Print) ____________________________
TERMS REGARDING ACCEPTANCE OF GIFTS

The Welgal Filipino American Labor Archives (WFALA) has accepted the Donor’s unrestricted gift listed on the front of this form or attached, subject to the following terms:

The Donor acknowledges that upon execution of this Deed of Gift the unrestricted gift irrevocably becomes the property of WFALA, and may be displayed, stored, maintained or disposed of as FALA sees fit. The property in this Deed of Gift is an unrestricted gift offer without limiting conditions, to be used in any manner that is deemed to be in the best interest of WFALA. Acceptance of this gift does not imply that it will be on permanent display either alone or with any other displays or exhibits and that WFALA has not promised, an is in no way obligated to exhibit the unrestricted gift.

Except as stated, the University of California, Davis’ Asian-Studies Department and WFALA will not be required to carry insurance against loss or destruction of, or damages to, the property in this Deed of Gift, nor in any other respects shall the University of California, Davis’ Asian Studies Department and WFALA be required to exercise greater precautions for the care and safety of the property in this Deed of Gift than it exercises with respect to its other property of the same or similar nature. In no event shall the University of California, Davis’ Asian Studies Department and WFALA be liable for destruction of, or damages to, the property in this Deed of Gift.

Donations to WFALA are tax deductible by the extent allowed by the law. FALA does not appraise any donations. It is the responsibility of the donor to obtain appraisals for tax purposes and to file for tax deduction. Should the donor wish WFALA to sign the IRS documents regarding the gift, a copy of the appraisal with values must be filed with WFALA. WFALA will comply with all current Internal Revenue Service rules and reporting regulations for charitable contributions.

COMMENTS:

DONOR CONTACT INFORMATION

Donor Name________________________
Donor Name________________________
Mailing Address_____________________
City/State/Zip_______________________
Telephone_________________________ Email________________________
Appendix C

Takedown Policy

If you are a rights holder and are concerned that you have found material on the Welga! Filipino American Labor Archives without your permission and believe our inclusion of this material on the Digital Collections Website violates your rights (e.g. inclusion is not covered by the Fair Use or other exemption to a copyright holder’s rights), please contact Welga Archivist Allan Jason Sarmiento (ajsarmiento@ucdavis.edu) and include the following:

- Your contact information (including email address and phone),
- Exact URL where you found the material,
- Details that describe the material (title, collection name, number of items, etc.),
- The reason why you believe that your rights have been violated, with any pertinent documentation,
- A statement that you in good faith believe that use of the material in the manner complained of is not authorized by the copyright owner, its agent, or the law, and
- A statement that the information in your notification is accurate and that you are the rights holder or are authorized to act on behalf of the owner.

Upon receipt of a request, Welga! Filipino American Labor Archives staff will:

- Promptly acknowledge the request via email or other means of communication if you do not have an email account;
- Assess the validity of the request;
- Upon request, we may temporarily remove the material from public view while we assess the concern.

Upon completion of the assessment, we will take appropriate action and communicate that action to you.
Appendix D

Metadata Entry Example

<table>
<thead>
<tr>
<th>Title</th>
<th>An Interview with Philip Vera Cruz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>Filipino American migrant agricultural laborers</td>
</tr>
<tr>
<td>Description</td>
<td>Interview with Philip Vera Cruz, describing the early days of the United Farm Workers and the Delano Grape Strike.</td>
</tr>
<tr>
<td>Publisher</td>
<td>University of California</td>
</tr>
<tr>
<td>Date</td>
<td>June 1971</td>
</tr>
<tr>
<td>Rights</td>
<td>University of California, Los Angeles Asian American Studies Center</td>
</tr>
<tr>
<td>Format</td>
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</tr>
<tr>
<td>Language</td>
<td>English</td>
</tr>
<tr>
<td>Identifier</td>
<td>ucdw_pub_gk001_2015_0013</td>
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</tbody>
</table>

Collection

UC Davis Asian American Studies files

File Metadata

- 1.jpg
- 2.jpg
- 3.jpg
- 4.jpg
- 5.jpg
- 6.jpg

Output Formats

- atom
- dcmes-xml
- json
- omeka-json
- omeka-xml

Bibilographic Citation

Appendix E
Home Page
Appendix F

FINDING AID SAMPLE: LINDA MABALOT COLLECTION

**Biography**

Linda Mabalot was a Filipino American filmmaker and community activist. Mabalot was born in Fairfield, California on 1953. She grew up in Liberty Island, a small farming town in the Sacramento Delta. Her Father, Thomas Mabalot, a first generation Filipino American, leased and managed 20 acres of land on the Delta. She spent much of her youth’s years assisting her father harvest beets and tomatoes that grew on the land. Her experiences in the fields, along with the writings of Carlos Bulosan, nurtured an interest in social activism.

After high school, Mabalot attended the University of California, Davis and majored in pre-medicine. During her college career, she was active in the Asian Pacific American student movement.

On 1977, Mabalot joined Visual Communications, a non-profit organization “dedicated to the honest and accurate portrayals of the Asian Pacific American peoples, communities and heritage through the media arts.” When Visual Communications faced financial troubles in 1985, Mabalot rose to the position of Executive Director.

Mabalot worked on several Filipino American documentaries and projects, including Manong (1977) and Planting Roots: a Pictorial History of Filipinos in California (1981). While working on these projects, Mabalot encountered notable Filipino-American farmworker activists, including Philip Vera Cruz and Willie Barrientos. She was renowned for supporting up-and-coming Asian American filmmakers, establishing the Asian Pacific Film and Video Festival.

Mabalot passed away on May 19, 2003 at the age of 49.

**Scope and Content**


The Oral History Interviews feature one of the most significant items in the collection, particularly with material regarding Filipino American Farmworkers and laborers in the mid-20th century. The Oral History accounts feature various interviews conducted by Mabalot, including interviews with Philip Vera Cruz and Willie Barrientos. The oral
history accounts detail Filipino immigration into the United States, the Delano Grape Strikes (1965-1970) and Filipino-Mexican relations in the United Farm Workers.

The Scripts series include various drafts regarding Filipino-American documentaries worked on by Mabalot, most notably for the Domingo and Viernes assassinations. This series will be especially insightful regarding Filipino American cannery workers and longshoreman, and the Marcos conspiracy to subvert Filipino American unions.

Additional accruals are expected.

**Series Descriptions**

1. **Oral History Interviews, 1978.**

Oral History Interviews are organized alphabetically by name of interviewee.

This series features oral history transcripts of various Filipino-American farmworkers in Delano, California. The interviews were conducted by Mabalot from 1973 to 1978. Interview subjects include Willie Barrientos, Philip Vera Cruz, and an unknown Filipino-American farmer. The oral history interviews contain information regarding Filipino-American immigration to the United States, Filipino-American farmworker and activism history, the 1965 Delano Grape Strikes and Filipino membership in the United Farm Workers.

[View Online Items]

2. **Photographs, 1930-1994.**

Photographs are organized alphabetically by subject.

Currently, only photographs depicting Filipino American farmworker history has been digitized.

The photographs depict Filipino laborers in both the United States and in the Philippines. Depicted in the photographs include Filipinos farmworkers in the California Central Valley, cannery workers in Alaska, Agbayani Village commemoration events, and various Filipino American social events.

[View Online Items]

Ephemera includes union cards from the Filipino Agricultural Laborers’ Association and the Agricultural Workers Union, along with an anti-Marcos bumper sticker.

[View Online Items]


Publications are organized chronologically by date of publication.

Publications include research material used by Mabalot for the various documentaries she worked on while at Visual Communications. Publications primarily encompass newspaper articles from various Filipino American publishers, including Ang Katipunan and the Three Stars. Subjects discussed within the series include the history of Filipino immigration to the United States and the plight of Filipino migrant workers in the Central Valley.

[View Online Items]


Scripts are organized alphabetically by film title.

Due to copyright restrictions, the Welga! Filipino American Archives cannot digitally publish this series at the present time. To access this series, please email a request to ajarmiento@ucdavis.edu.

Scripts include various scripts from Filipino-American labor documentaries. The majority of the scripts relate to documentaries regarding the Silme Domingo and Gene Viernes murders. The Domingo/Viernes murder documentaries include Activists, Agents and Assassins and Domingo/Viernes: The Untold Story. A shot list of the documentary Travelers: History of the First Wave of Pilipinos is included in the series as well.


Item 3: Travelers: History of the First wave of Pilipinos scene listing, (n.d.)
Browse Items (12 total)

BROWSE ALL  BROWSE BY TAG  SEARCH ITEMS

Item Type: Oral History

Sort by:  Title  Creator  Date Added ▼

Agtang (Lorraine) Oral History Interview

Lorraine Agtang was a UFW organizer during the 1970s and served as the first manager for Agbayani Village. In this oral history interview, Lorraine recounts her early experiences as a farmworker, along with her experiences in both the 1985 Delano Grape...  

Willie Barrientos Oral History Transcript, Interview 1

Oral history interview of Willie Barrientos, conducted by Linda Mabait. Barrientos recounts Filipino migrant labor patterns in the Western United States, his own membership in the United Farm Workers, Agbayani Village, and Mexican-Filipino relations in...

Willie Barrientos Oral History Transcript, Interview 2

Oral history interview of Willie Barrientos, conducted by Linda Mabait. Barrientos recounts Filipino migrant labor patterns in the Western United States, his own membership in the United Farm Workers, Agbayani Village, and Mexican-Filipino relations in...

Philip Vera Cruz Oral History Transcript, Interview 1

Oral history interview of Philip Vera Cruz, conducted by Linda Mabait. Vera Cruz accounts Filipino migrant labor patterns in the Western United States, along with his sentiments regarding the United Farm Workers.

Philip Vera Cruz Oral History Transcript, Interview 2

Oral history interview of Philip Vera Cruz, conducted by Linda Mabait. Vera Cruz accounts Filipino migrant labor patterns in the Western United States, his own membership in the United Farm Workers, Agbayani Village, and Mexican-Filipino relations in...

Morozumi (Greg) Oral History Interview

Greg Morozumi recounts his activities as a political activist, from his early
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