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Archeota, Spring/Summer 2022

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ARCHEOTA

THE OFFICIAL PUBLICATION OF THE SAN JOSE STATE UNIVERSITY
SOCIETY OF AMERICAN ARCHIVISTS STUDENT CHAPTER

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Welcome to *Archeota*! We're excited to present our Spring/Summer 2022 issue of the open access digital publication of the Society of American Archivists Student Chapter at San José State University. We're welcoming our new associate editor, Taliyah Shaver, and saying goodbye to graduating members of our editorial team, Kelli Roisman and Christine Mahoney, as well as SAASC chair, Barbara Alvarado Gonzalez. Be sure to check out their interviews as well as the articles submitted by our students. And, as always, consider supporting *Archeota* by contributing to the next issue or joining our editorial team!

~ Heather Reinold, Managing Editor

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ASSOCIATE EDITOR: Taliyah Shaver

ADVISING EDITOR: Kelli Roisman

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ARCHEOTA

FROM ASHES TO ARCHIVE

Photojournalist Elizabeth Sunflower's Body of Work

By Laura Darlington

Carol Elizabeth Bagby, known professionally as Beth Bagby and later as Elizabeth Sunflower, was a Bay Area photojournalist in the 1960s through the 1990s. Originally from Louisiana, Beth attended Tulane University in the early '60s. She covered jazz funerals for the school paper and contributed her photographs to Tulane's Hogan Archive of New Orleans Music and New Orleans Jazz. Throughout her career, Beth's photographs were published on the front pages of national newspapers and in publications such as *LIFE*, *TIME*, *Newsweek*, *Rolling Stone*, *The New York Times*, and even *Playboy* and *Penthouse*. Her work was featured at the de Young Museum and the Ansel Adams Center for Photography. She took the last name "Sunflower," not as a hippie flower child, but after being spooked by threats from the Hells Angels over her photos of the Altamont concert murder (the FBI discovered they also had a plot to assassinate Mick Jagger in retaliation). Beth went into hiding, retreating with her husband to a cabin in the mountains north of San Francisco with no telephone service, and stayed in touch with the world via payphone and PO Box for decades, until her siblings insisted on getting her a cell phone in her last few years.



Beth shooting in 1976 with a flower tucked behind her ear. Photo by Russ Smith. Image courtesy of Laura Darlington.



Beth's cabin after the fire. Image courtesy of Laura Darlington.

Beth was my aunt. In 2008, she died unexpectedly of an aneurysm at the age of 65, and after she was gone, her husband became even more of a hermit. Her death felt distant and unreal: My family never saw her body, there was no funeral, and we have no idea what became of her ashes. A few years later came news that her home had burned down. This second blow was devastating; the assumed loss of her body of work compounded the loss of Beth herself. Desperate to recover any singed, yet salvageable photos, I drove up to the redwoods and climbed over the barbed-wire fence, only to find that the floor of the cabin had collapsed in the fire, making entry too risky.

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FROM ASHES TO ARCHIVE (CONT.)

My family was overjoyed when her husband resurfaced with the news that she had two huge storage units in Stockton. When we opened the doors, it felt like we were unsealing a tomb. Inside, we found thousands of negatives, slides, prints, proof sheets, audio and film reels, as well as press clippings, personal papers, and the collections of an artistic hoarder, a saver of everything with an archivist's mindset. As a photographer, aspiring archivist, and borderline hoarder myself, my aunt is both a role model and a cautionary tale. After excavating Beth's work from the avalanche of stuff she had put in storage, we were left with a collection of about 42 linear feet.

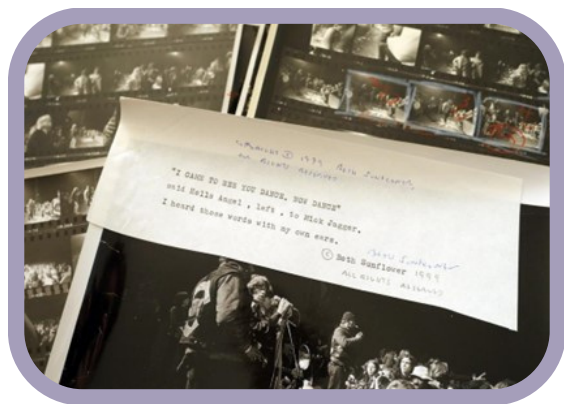


Beth's personal effects found in her storage. Image courtesy of Laura Darlington.

and the Black Panthers, with a focus on the Angela Davis trial. Beth often hitchhiked southeast to cover Dolores Huerta, Cesar Chavez, and the United Farm Workers labor movement, which led to an extensive audiovisual project on El Teatro Campesino, as well as other activist theater groups such as the San Francisco Mime Troupe and the Bread and Puppet Theater. Although these were not lucrative subjects at the time, Beth recognized that it was crucial to tell these stories, and to give voice to narratives beyond the white Haight-Ashbury scene: "While it will set me back financially more than ever, it will get me out of this rat race of hippie happenings," she commented in one of her letters. She also chronicled the sexual revolution, from topless dancers to nudists, from pornographic movie shoots to hippie love-ins. In 1977, she received a California Arts Council grant to document multicultural festivals in Stockton.



Beth's audiovisual recordings from the United Farm Workers movement. Image courtesy of Laura Darlington.



Beth's photos and notes from Altamont, 1969. Image courtesy of Laura Darlington.

In the late '60s, Beth lived in San Francisco's North Beach where she photographed friends from the City Lights scene, including Allen Ginsberg and Lawrence Ferlinghetti. Beth was fearless: She got into a van with the Manson girls to document their vigil outside Charles Manson's trial; she was shooting onstage alongside the Rolling Stones during the infamous murder at Altamont; and she was a few feet from President Ford during Squeaky Fromme's assassination attempt. Her photographs of Altamont and Ford were subpoenaed by the FBI, with the latter earning her a Pulitzer Prize nomination.

Beth's camera instructor wrote to her in 1977, "I think the greatest compliment was paid you by two of your competitors when they said, 'every time we arrive where the action is, Beth is already there!'" She photographed the women's liberation, gay liberation, and anti-Vietnam War movements, the Native American occupation of Alcatraz,

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FROM ASHES TO ARCHIVE (CONT.)

“The celebrations, while important within each ethnic community, are ignored by local news media,” Beth reported, “so, I feel this project has fulfilled a community need.”

As a television news camera operator, Beth sued for equal pay and, at a time when women were prohibited from the locker room, negotiated a dedicated space for post-game interviews with the Oakland Raiders. Yet she was exhausted by this struggle for equality. In a 1970 letter, Beth wrote: “Another photographer was telling me yesterday that anytime he’s photographing where I am, the police or officials in charge always say, ‘Who is that girl?’—like even with four cameras I can’t possibly be a serious photographer . . . I told him that I wished there were more women in news and photography, because then I wouldn’t be so conspicuous and always hassled for credentials, or pushed out of the way. I’m getting more bitter all the time.”

For Beth, as for many photographers, the camera was her passport into new worlds, yet also a shield against the feeling of being an outsider and a buffer for the anxiety of interaction. She was notorious for cutting herself out of photos, even from family photo albums. When I was 13 and had just begun to shoot with an SLR camera, I was excited to show Beth a picture I took of her, but she tore it into



Beth, far right, being pushed aside while photographing President Carter. Photographer unknown, labeled “ME” in Beth’s handwriting. Image courtesy of Laura Darlington.



Negatives that Beth cut herself out of. Image courtesy of Laura Darlington.

pieces immediately. Even as a kid, I could sense that her reaction was not meant to hurt me, it was simply that unbearable feeling which I well knew—the intense fear of being seen, of being judged, of existing. “I like to let the stories tell themselves, and intrude as little as possible,” she explained in 1983. Because of its journalistic nature and the pivotal events captured, Beth’s work is a public record, and vital evidence of the times she lived through and documented.

As an MLIS student, I was tempted to take on the task of archiving her collection, perhaps partnering with an institution and applying for grants. However, I recognized that I have neither the historical, nor local, nor archival knowledge necessary, and that my closeness might present an obstacle. While I had my heart set on a Bay Area academic library as a repository for Beth’s work, the funding and timeline for processing and digitization were nebulous. My family decided that the [Retro Photo Archive](#), an archive specializing in her genre and locale would be best, resulting in a monograph, exhibition, and documentary that her remaining siblings could witness in their lifetime. Finding a home for a late artist’s body of work feels as meaningful as choosing the final resting place for their body. When an elder dies, a library burns, according to a West African proverb. After the trauma of Beth’s cremation and the house fire, this resurrection of her oeuvre from the ashes feels miraculous. As her work is archived, digitized, and made discoverable, her legacy will live on. “I did not seek recognition,” Beth observed in her final report to the California Arts Council. “That will come as a matter of course.” ♦

ARCHEOTA

ACCESSIBILITY IN ARCHIVAL SPACES

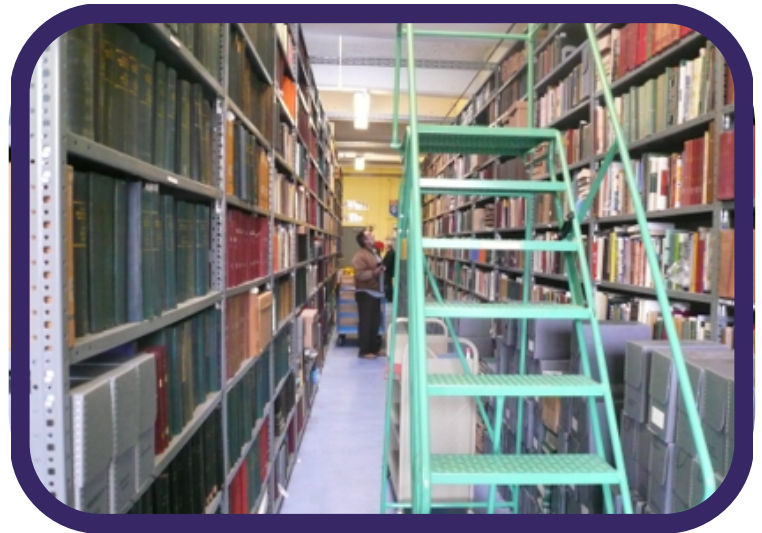
Breaking Down Barriers for Archival Workers with Disabilities

By Kate Goodwin

Must be able to regularly lift and carry 40 lbs. That sentence is, without a doubt, my least favorite phrase in the English language—or, at least, in a job description. For many archivists new to the field, this sentence is easy enough to gloss over. After all, lifting heavy boxes and moving them around is just something we have to do in an archive, right? For disabled archivists like me, that requirement is a warning: *We don't want you*. Granted, if I went through the process of applying, and *if* I heard back, and *if* I landed an interview (or two, or three), and *IF* I received an offer, I could probably corner my potential employer into accommodating my ability (or lack thereof) to lift things. Maybe they didn't realize how exclusionary that phrase was, or perhaps, it was included just to cover all of their bases, and there may be some flexibility to that requirement. But is that a risk I'm willing to take? Is that a worthy investment of my time?

“As a solo archivist, I find myself confronted by issues of *accessibility* far more often than issues of *access*, and I'm woefully underprepared.”

I'm far from alone in this experience. In the [January/February 2022 issue of *Archival Outlook*](#), Michael Marlatt writes about his experience as a film archivist with epilepsy and shares how a common requirement—a valid driver's license—poses a difficult challenge for him. His experiences as a disabled archivist have driven him to become a disability advocate in the archival field and work to raise awareness of some of the challenges he and I—and people like us—face. Marlatt points out that there isn't much discussion about disability in the archives from the



"Prelinger Archives Shelves 4.jpg" by gruntzooki.
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perspective of both the user and the archivist. I'm inclined to agree with him since my archival education focused a great deal on the concept of access without much conversation on accessibility. Often, disability and access get lumped in with other related topics, and are only briefly touched upon, unless you go out of your way to research disabled users or take courses specifically dedicated to meeting accessibility needs. As a solo archivist, I find myself confronted by issues of accessibility far more often than issues of access, and I'm woefully underprepared.

Professionals in the archival field are not strangers to disability issues. There is a lot of conversation about how archivists are shaping and reshaping the perception of disability in appraisal, arrangement, and description (see, for example, Sara White's article "[Crippling the Archives](#)" in the Spring/Summer 2012 issue of *The American Archivist*). A popular topic of discussion is how to meet the accessibility needs of users—especially how technology can be harnessed to help archivists meet these needs. Now, it's time for disabled archival professionals to step into the

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ACCESSIBILITY IN ARCHIVAL SPACES (CONT.)

spotlight and talk about their experiences. The ever growing awareness around accessibility has created the perfect environment to finally talk about disabled archival professionals and their struggles. But is anyone listening? The [Disability Archives Lab](#) is trying to fill the gap by investigating the interaction between archives and disability in collections, in patrons, and in professionals. The Lab's researchers are gathering firsthand accounts from disabled people who interact with archival collections and are sharing their findings to shed light on aspects of disability that are often overlooked in archival spaces.

“ Our ability to advocate for ourselves is limited by our courage to raise our hand and identify as part of a group of 'others.' ”

Being a disabled archivist can feel lonely at times. We don't see ourselves represented in archives and institutions, and there's one very small, but very significant reason why: disclosure. Disabled employees are not the only ones who must deal with the uncertain waters of disclosure—just look at any forum or group aimed for non-male professionals and read the number of posts seeking advice for disclosing a pregnancy to an employer. However, we do have to face the topic over and over again throughout our lives. It's a balancing act. On the one hand, disclosing your needs can get you the support you need and let you connect with other disabled employees. On the other hand, you might find yourself facing sudden hostility or discrimination for reasons beyond anyone's control. Once disclosure occurs, there is no going back, and some disabled people wish to avoid the chance that others might make assumptions about their abilities, whether those assumptions are rooted in fact or not.

As an early career archivist, I find myself torn between keeping my invisible disabilities to myself so that opportunities might remain available to me and disclosing

“ My archival education focused a great deal on the concept of *access* without much conversation on *accessibility*. ”

my needs and my struggles so that I can work in a way that is comfortable and safe for my body. Unfortunately, when individuals with disabilities are afraid to disclose, it makes it a challenge to find out exactly how many of us there are and what we need. Our ability to advocate for ourselves is limited by our courage to raise our hand and identify as part of a group of “others.” While being a disabled archivist can be a lonely path to walk, you should know that you are far from alone. It can be daunting to face down a field that feels so opposed to your inclusion, but there are people around the world working hard to break down these barriers for you and for me. Whether you're a disabled student looking to break into the field, or an ally who wants to learn how to advocate, your presence here matters. Being here is making a difference, so let's continue to show up and tell the world: “I am here. See me. Make room for me.” ♦

SAA RESOURCES FOR DISABLED ARCHIVISTS

The Society of American Archivists' [Accessibility and Disability Section](#) (ADS) advocates for inclusive hiring practices and work environments, and provides a space for disabled archivists to connect and share experiences. The SAA [Guidelines for Accessible Archives for People with Disabilities](#) is a valuable resource for helping employers build accessible environments and helping disabled employees advocate for changes to make their jobs safer and easier. As the pandemic marches on, it is worth evaluating what the new normal should be for work arrangements in-person and remotely, especially for archivists who are immuno-compromised. [Archivists at Home](#) is a valuable resource that can help employers evaluate what archival work can be done from home and how to facilitate a work-from-home situation for employees. It includes tools, resources, and many links to additional sources of useful information.

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QUEER ZINE ARCHIVE PROJECT

Building a Community Archive of Living History

By Alice Wynne

Milo Miller and Christopher Wilde are community activists and archivists who run the [Queer Zine Archive Project \(QZAP\)](#), a Milwaukee-based organization that has been actively digitizing and sharing queer zines from around the world since its founding in 2003. Their organization is well-known and celebrated in queer communities and zine communities, both online and on the ground. QZAP's mission is "to establish a 'living history' archive of past and present queer zines and to encourage current and emerging zine publishers to continue to create. In curating such a unique aspect of culture, we value a collectivist approach that respects the diversity of experiences that fall under the heading 'queer'."

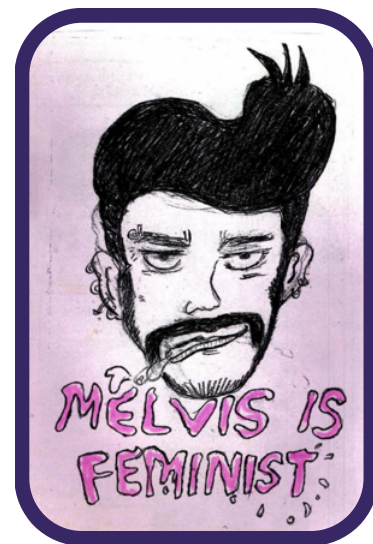
Zines fit perfectly into queer culture because they are easy to create and easy to distribute; no approval is needed from publishers or anyone in the mainstream—or anyone at all. These cheap self-published texts, similar in form to magazines, and of any subject imaginable, have been a major part of queer communities since the early 20th

century and have since been incorporated into academic, special, and public libraries. They are photocopied and usually stapled, though zinesters often thread or gum their creations, or forgo binding at all. The point is to get your message out there and, due to the do-it-yourself nature, these radical texts are uncensored materials and can help both the reader and the writer find

community and even change their lives. Digitizing these primary source materials is crucial if we want to continue to learn and share information about queer history.

Miller and Wilde met in 2001 as local organizers of San Francisco's Queeruption, an annual queer/anarchist/punk gathering that has had installments in other cities, including New York, London, Barcelona, and Budapest. "As you can probably imagine," Miller told me in my interview with them, "a bunch of queer anarchists organizing anything is delightful and also slightly farcical." In organization meetings, the group went over workshop ideas and asked themselves questions such as how they could make spaces for everybody, what the workshop was going to be like, and who was going to show up. Following Queeruption meetings, Miller and Wilde would meet in the Bay area to share a meal and have conversations which would plant the seeds for QZAP.

After moving to Milwaukee some time later, they began to combine and digitize their personal zine collections, an effort which became the Queer Zine Archive Project. QZAP's official start date was November 3, 2003, preceding the launch of Facebook and Google Books in 2004. In these early days, when Miller and Wilde were coding their website by hand, they explored using open-source OPAC (Online Public Access Catalog) software with the idea of circulating the zines that they were digitizing. That idea did not last very long because they realized that there wouldn't be a high demand for circulating materials given the lack of a big queer punk scene



Melvis is a feminist, Pee Bucket & Piss Stanley, 2012. Courtesy of QZAP.



Piss Elegant #2, Fluffy Boy, 1990. Courtesy of QZAP.

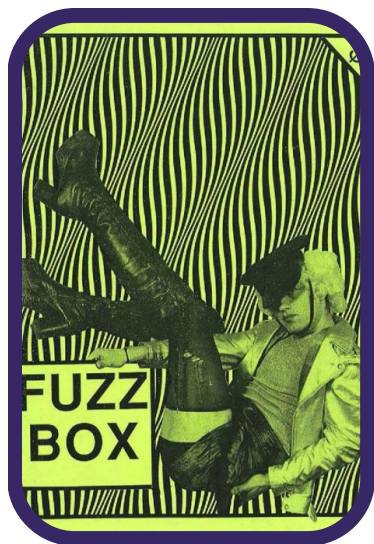
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QUEER ZINE ARCHIVE PROJECT (CONT.)

in Milwaukee. Instead, they decided to prioritize the digitization of the collection for publication on the world wide web, eventually receiving donations from other queer punk zinesters and bringing on local volunteers.

Miller and Wilde's lived experiences as activists, punks, and queer people give them a perspective that is important when accessioning materials. "We're a community archive and we're archiving literally our own community," Miller said. "Depending on who and what you are, if you send stuff to us, you know that we're going to treat it with some degree



Fuzz Box, Nicholas Jenkins, 1990s.
Courtesy of QZAP.

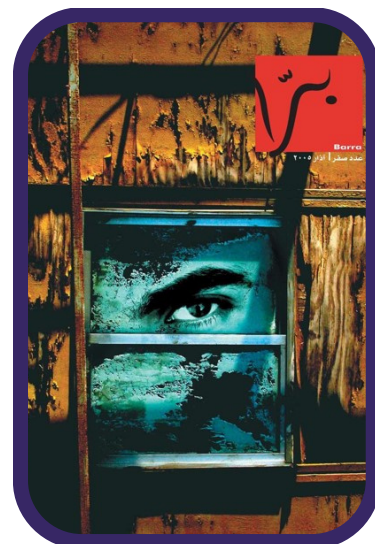
of respectability and reverence." When receiving a zine that does not align with the organization's mission, such as a zine with hate speech from a specific time and place, Miller said that they keep it, but will not digitize or publish it on the QZAP website. "It sits in a drawer with a bunch of other materials from the same collection," they elaborated. "We discuss it, we show it to people. If people ask, we bring it up when we're talking about access to information and censorship and the importance of maintaining a document like this."

By providing materials about queer people, QZAP has kept the long history of queer culture available to anyone with access to the Internet. "Anytime queer folks want to study themselves, we've always had to build whatever scaffolding we needed in order to climb up and see what there was to look at," Miller said. They don't do their work alone, as they have other organizations to look to for inspiration such as the [Lesbian Herstory Archives](#) and the [Research Center for the History of Sexual Science](#) in Berlin, Germany.

Since its start in 2003, the collection has grown to over 2,500 zines in at least 12 different languages and from at least 15 different countries. One can only expect the size

and reach of the archive to grow. Before the pandemic, Miller and Wilde both hit the road to share word of the archive project. Wilde has spoken about it at UCLA and Harvard, and both have participated in the Milwaukee Zine Fest. Miller also attended the Queer Zine Fest in London in 2011. Of their eighteen-year experience, Miller said, "Queer zine librarianship has given us community." To find community and feel like you belong is incredibly important as a human. Even if you don't feel like you are steeped in it yet, the ability to find archived documents from that community can be thrilling. Through their decades-long work, the Queer Zine Archive Project helps people around the world experience this feeling.

Miller also works with a team of people to manage the Zine Librarians listserv, a global support network for librarians who work with zines. From my own personal experience, I can attest that this listserv is incredibly helpful and is a great introduction for a new zine librarian to resources by way of kind people. I work at a small public library in Los Angeles County and am responsible for the creation, programming, and outreach for its zine collection, which was started in July 2020. Since joining the listserv, I have made connections with many other zine librarians and learned a lot about collection development and maintenance from them. I am relatively new to working in libraries, and as I work to achieve my Master's in Library and Information Science, I am learning how much I want to carve out a nest of my own in the zine librarian universe and continue working with zines in libraries. I want to branch out from public libraries and gain professional experience at archives with mission statements similar to that of QZAP. Browsing the internet or a library with a keyword in mind and coming across self-published materials related to that keyword is such a



Barra Issue #0 (Premiere Issue),
Hellem, 2005. Courtesy of QZAP.

satisfying experience, and I want to continue my efforts to ensure, like QZAP does, that information seekers continue to have that opportunity. ♦

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BREWSTER KAHLE'S VISION FOR THE FUTURE OF LIBRARIES

Interview with the Founder of the Internet Archive

By Claire Kelley

Brewster Kahle is a revered Internet pioneer and library leader who, over the past 40 years, has been a passionate advocate for libraries in the digital age. After graduating from MIT in 1982 with a BS degree in computer science and engineering, Kahle worked for the Thinking Machines Corporation, where he helped develop WAIS (Wide Area Information Server), a precursor to the World Wide Web. In 1996, Kahle co-founded Alexa Internet, a web traffic analysis company that was later sold to Amazon. That same year, he founded the Internet Archive, a non-profit digital library with the mission of providing “Universal Access to All Knowledge.” Since its inception, the Internet Archive’s Wayback Machine has archived nearly 700 billion webpages. The digital library also includes millions of books, texts, images, videos, and audio recordings.

I met Kahle through Peter Kaufman, author of *The New Enlightenment and the Fight to Free Knowledge*, which was published in 2021 by my employer, Seven Stories Press. Kaufman works at MIT Open Learning, and he connected me to the Internet Archive team because he hoped we could collaborate in order to share his book with interested readers. While coordinating a project with Internet Archive’s collections manager, Marina Lewis, I reached out to Kahle for an interview. What emerged from our conversation is a leadership philosophy that combines a vision for a digital library of the future with the core values of access, preservation, and the public good.

Since Kahle has both a library background and a clear ability to anticipate future trends and digital innovation, I was curious to hear what he had to say about the evolution of libraries. His optimism and enthusiasm for the future comes from his understanding of the current and developing capabilities of technology to help libraries go beyond proprietary formats and licensing arrangements. “We can now use computers to analyze thousands of books and help



Brewster Kahle at Foo Camp, 2009.
Photo by Joi Ito via Wikimedia.

us get a bigger picture than is currently possible with paper or e-reader platforms,” he told me. “Libraries offering services such as this will become increasingly important.” Kahle’s hope for future libraries lies in his vision of a collaborative digital library—one that allows patrons to participate in crowdsourcing a variety of materials, including books, documents, music, and video. “I think patrons should be able to upload to all libraries, not just read what the library has chosen for their collections. We get thousands of writings, movies, and audio recordings uploaded to the Internet Archive, contributing to a vast and eclectic set of materials that are available nowhere else. I would love to see other libraries begin to develop their collections in collaboration with their patrons in a similar way.”

“Libraries play an important role in ensuring underserved communities have access to the materials they need to learn and become informed, engaged citizens.”

~ Brewster Kahle

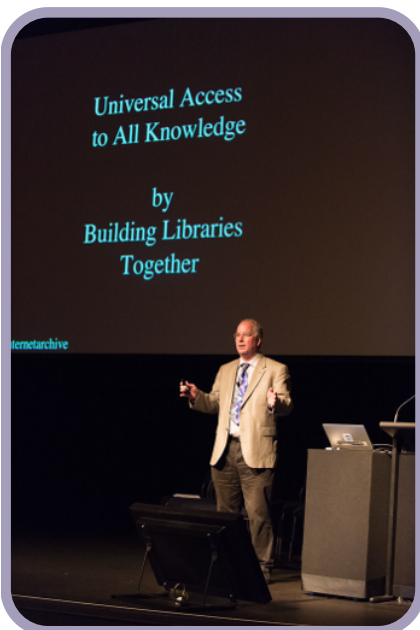
Kahle is committed to the mission of creating a “Library of Everything,” and wants publishers to allow libraries to buy digital copies to keep, not license; otherwise, “any given book can disappear from library shelves at any time.” This is necessary in order for libraries to continue serving the public

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BREWSTER KAHLE'S VISION (CONT.)

good as they have for centuries. “Libraries buy, curate, preserve, and offer access to books and other cultural works —this essential work must continue in the digital age if we are going to ensure an inclusive democratic society. Libraries play an important role in ensuring underserved communities have access to the materials they need to learn and become informed, engaged citizens. Libraries promote literacy and fuel reader knowledge of and excitement about new authors and books.”



Brewster Kahle at National Digital Forum 2014. By US Embassy New Zealand. Public Domain Mark 1.0.

The Internet Archive operates under the concept of controlled digital lending (CDL)—the idea that one digital copy of a book can be loaned out to one reader at a time, just like the traditional library model for print books. Controlled digital lending is at the core of the controversy about copyright, access, and the relationship between publishers and libraries. From Kahle’s point of view, CDL is nothing new: “[It’s] a long-

standing and widespread library practice that allows one reader at a time to borrow digitized editions of the books in a library’s collection. These digitized images or digital

files are protected from copying and redistribution using the same technical protections that publishers use when making their ebooks available. This system works in the digital world just like a library does in the physical world.”

“We get thousands of writings, movies, and audio recordings uploaded to the Internet Archive, contributing to a vast and eclectic set of materials that are available nowhere else.”

~ Brewster Kahle

Publishers’ resistance to the Controlled Digital Lending model came to a crisis point when the Internet Archive opened the [National Emergency Library](#) in March 2020 to support “emergency remote teaching, research activities, independent scholarship, and intellectual stimulation while universities, schools, training centers, and libraries were closed due to COVID-19.” In June 2020, four major publishers—Hachette Book Group, HarperCollins, Penguin Random House, John Wiley & Sons—claimed copyright infringement and launched a lawsuit against the Internet Archive. The National Emergency Library closed on June 16, 2020, but the lawsuit itself is still pending as of June 2022 (see case details at [CourtListener.com](#)).

I admire Brewster Kahle’s visionary leadership and uncompromising pursuit of unfettered access to knowledge for all. He is willing to take a controversial stance and refuses to sacrifice his utopian dream of a decentralized Internet and digital library to corporate interests. “Libraries are here to ensure things don’t disappear, that future generations can read the books of our time and understand their own history,” he explained. “Bringing the good ideas in books to as many people in as many ways as possible is what libraries do best—libraries will continue to evolve and grow in these dimensions.”

“Libraries are here to ensure things don't disappear, that future generations can read the books of our time and understand their own history.”

~ Brewster Kahle

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TEXT, PROSE & ROCKnROLL PODCAST

Preserving the Diverse History of Popular Music

By Sharon Kosach

T*ext, Prose & RocknRoll* (TPR) is a unique podcast that delves deep into the history of popular music in conversations with musicians-turned-authors, documentary filmmakers, and music journalists. Host and storyteller, Kris Kosach, believes “music is a thread in the fabric of our lives and times.” She comes to the podcast world with an impressive resume. She was a founding video jockey for MTV’s M2 when it launched in 1996 as an all-music video service. She also hosted the Emmy Award-winning series, *Audiofile*, for TechTV and was instrumental in creating the show’s first podcast and blog.



Susie Quatro, 2017. Photo by Stefan Brending via Wikimedia.

Kosach’s inspiration for the TPR podcast came when she was out driving and listening to one of her favorite interviewers on the NPR program, *Fresh Air*, who was talking to journalist Neal Karlen about his biography of Prince. “Karlen had been Prince’s confidant and was ghostwriting his autobiography when the artist tragically died,” Kosach explained. “Karlen’s publisher decided to switch the book from an autobiography to a biography so Karlen could finish it and get it published. What bothered me the most about the interview is I could tell the interviewer was phoning it in. She seemed unprepared and uninterested and I found myself yelling at the radio to quit softballing the interview and ask questions that cannot easily be Googled. It was right then I realized I wanted to be the one asking the hard questions and *Text, Prose & RocknRoll* was born.”

Kosach is my sister, so I may be biased, but I find TPR’s truth-driven storytelling about the history of popular

music fascinating. Currently at thirty-three episodes, or tracks as the show prefers to call them, the list of guests and subject matter is varied and impressive. Kosach does ask the hard questions. In Track 2, she talks with author Dr. Jenny Boyd, who is the sister of the famous 60s model Pattie Boyd, was once married to Mick Fleetwood, and was sister-in-law to both Eric Clapton and George Harrison. Boyd was also the inspiration for singer Donovan’s hit “Jennifer Juniper.” Kosach asked about the time Boyd was with Cynthia Lennon when she walked in unexpectedly on her husband and Yoko Ono—a scandal that led to divorce. The questions were not meant to be titillating; the intent was to discuss and document, via oral interview, the content of Dr. Boyd’s autobiography, *Jennifer Juniper: A Journey Beyond the Muse*. Both the book and the interview capture times in history that many of us wish we could have lived through ourselves.

Text, Prose & RocknRoll features groundbreaking artists who, while not well-known today, laid the foundation for artists who came after them. These include musicians like Susie Quatro, whose career influenced future female rockers like Joan



Richard Hell, 2008. Photo by David Shankbone via Wikimedia.



Genesis P-Orridge, n.d. Photo by Masao Nakagami via Wikimedia.

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ARCHEOTA

TEXT, PROSE & ROCKnROLL (CONT.)

Jett and the Go-Go's and Richard Hell, who some consider the godfather of punk. Hell and his band Television were the first act and house band to perform at CBGB, New York's legendary music club. Both Quatro and Hell paved the way for other punk and rock bands like the Ramones and Talking Heads. In Track 23, Kosach interviews Bobby Balderrama, an original band member of Question Mark and the Mysterians, when his memoir, *Famous Guitarists I Have Met Who Influenced Me*, was first published. I learned the story behind one of my favorite songs, "96 Tears," which is considered one of the first garage band hits and is also credited with helping launch the punk movement.



The Shirelles, 1962. Photo by Sceptor Records via Wikimedia.

One of Kosach's goals is to highlight a diversity of experiences and identities in order to bring attention to artists who have been overlooked in the history of popular music. In Track 22, we're introduced to the late Genesis P-Orridge in a discussion of their book *Non-Binary: A Memoir*. Born in 1950, the young Englishman formed the bands Throbbing Gristle and Psychic TV, and they're now considered one of the founders of the industrial music genre. We learn about the artist's journey with gender identification, and how they came to identify as non-binary. In Track 16, Kosach honors women of color in music in her interview with Maureen Mahon, author of *Black Diamond Queens: African American Women and Rock and Roll*. In her book, which is well-researched and pain-



LaVern Baker, 1956. Photo by Atlantic Records via Wikimedia.

stakingly documented, Mahon presents a wonderful history of women in rock who have been marginalized and somehow forgotten—artists like LaVern Baker, Merry Clayton, Sister Rosetta Tharpe, and the first girl group, the Shirelles. Kosach and Mahon discuss the Rolling Stones song "Brown Sugar." As catchy as the tune is, the story behind the lyrics is chilling, and I will have a hard time listening to that song in the future. In a 1995 *Rolling Stone* interview, Jagger himself admitted he would never write that song today.

Kosach is very aware that people making podcasts have little idea of the risks posed to born-digital files and the need for digital preservation. Her experience in seeing digital replace analog technologies gives her a step up in the podcast game. She possesses stronger preservation habits than most as she has personally lost much of her analog data simply due to the obsolescence of past technology. With this in mind, she is currently working with the Internet Archive to digitally archive the TPR podcast. She has also contacted the Library of Congress (LOC) to see if they would be interested in adding the podcast to their digital preservation program. If TPR is added to the LOC archives, this would be a second layer of preservation for the podcast's born-digital content.

My own story is that I fell in love with archiving when I volunteered at a local museum to help digitize huge amounts of collected images and documents that had been in storage for years. This experience led me to the San José State University iSchool where I just finished my third semester of the MLIS program. I look forward to doing my part in collecting, preserving, and sharing any and all stories from archives I may have the pleasure and honor of working with. ❖



Sister Rosetta Tharpe, 1938. Photo by James J. Kriegsmann via Wikimedia.

ARCHEOTA

FAREWELL TO OUR SPRING 2022 GRADUATES

Interviews With SAA Student Chapter Leaders

KELLI ROISMAN
MLIS SPRING 2022

ARCHEOTA
MANAGING EDITOR
FALL 2019–SPRING 2022

SAA STUDENT CHAPTER
CHAIR
FALL 2019–SPRING 2020



Congratulations, Kelli! How are you going to celebrate graduation?

I'm going to have a low-key celebration with my family. They've been cheering me on from the very beginning.

Looking back to when you first enrolled in the program, what advice would you give yourself?

I would remind myself that life is a journey, not a destination. It's a truism, of course, yet it does apply to my time in the program. I was open to new experiences, and this led me to *Archeota* and other volunteer opportunities, such as moderating Library 2.0 conferences and organizing events for the ALA Student Chapter.

How did you keep yourself motivated?

It was easier to find motivation when I first started the program, but it became harder during the pandemic. Everyone was stuck at home and there was a lot of anxiety and uncertainty. My family was my main source of motivation. They were always there to support me.

What was the main distraction that got in the way of your studies?

To be honest, just about anything could be a distraction if I let it! I tried to avoid distractions by working at night when the house was quiet. I'm a night owl, so the late night hours suited me.

If you could create your own dream job, what and where would it be?

My dream job would be to work for the Great Library of Alexandria in ancient Egypt. I would be responsible for preserving the library's massive collection of papyrus scrolls representing the knowledge of the ancient world. I would be fluent in Greek, Latin, Egyptian, Arabic, and other languages. This would allow me to converse with the scholars who came to use the library. The challenge would be figuring out how to travel two millennia back in time!

Did you have a study buddy?

I have a dog and three cats who were always napping nearby whenever I was studying. One of my cats was more of a saboteur than study buddy—walking across my keyboard was not helpful!

How did you achieve (or not!) life/work/school balance?

This was a constant challenge, especially during the pandemic. It was hard to set boundaries between work and life when I was always at home. Now that I've finished my e-portfolio, I'm taking more time for myself.

What did you value most about being part of the Archeota editorial team?

I enjoyed collaborating with the other members of the editorial team and working with contributors. It was very rewarding to see a new issue published at the end of a months-long process.

Do you have any "big" plans following your graduation?

I don't have any big plans, though I have promised a friend that I will visit her in Seattle. Just being able to have more time to relax and spend time with family and friends is a huge reward.

Keep in touch with Kelli on LinkedIn

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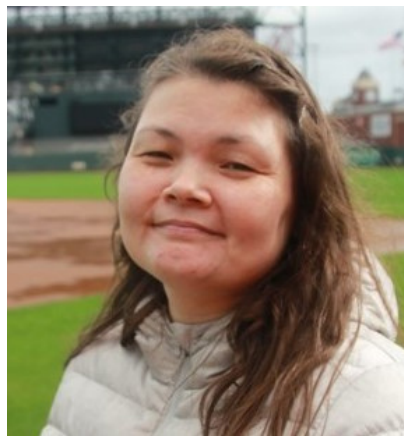
ARCHEOTA

FAREWELL TO 2022 GRADUATES (CONT.)

**CHRISTINE
MAHONEY**

MLIS SPRING 2022

**ARCHEOTA
ASSOCIATE EDITOR
FALL 2019-
FALL 2021**



Congratulations, Christine! How are you going to celebrate graduation?

Not sure other than enjoying a really good meal. Originally, I was going to take a trip to the UK and Ireland, but it will have to wait until next year because of delays due to COVID.

Looking back to when you first enrolled in the program, what advice would you give yourself?

Stick to taking the courses you are most interested in rather than what you think may be “useful.” The opportunity to take preferred classes may not always be there and if something else is necessary, you will take it when you need it. Remind yourself of what your goals are, not just in this program, but in your life. I moved across the country in 2018 as part of an effort to obtain my own definition of a better quality of life, but so many things kept happening after I moved and I lost sight of that, especially once school began. It’s important to not only consider your goals within one area of your life, but how it fits in with other areas of your life. Otherwise, it all becomes unbalanced.

If you could create your own dream job, what and where would it be?

A cataloguer or archivist at a natural history or art museum or at an older academic institution.

How did you keep yourself motivated?

I had to think about the things I would be doing once the assignments were complete. It helped to create a schedule of what dates and times I would work, so that on the days I wasn’t, I could fully enjoy them rather than feel guilty.

What was the main distraction that got in the way of your studies?

Only myself. While I did have a lot of personal demands, my difficulty was in compartmentalizing my focus because I felt pulled in multiple directions whenever I made the time to do my assignments. It’s difficult to ignore the other things I should be doing, even when I need to complete coursework.

Did you have a study buddy?

My study buddy was the Amazon Music app which I used to toggle between music channels, my music library, and white noise to distract myself just enough to focus on my work.

How did you achieve (or not!) life/work/school balance?

Prior to COVID, I had developed a good routine of balancing school work and family responsibilities, but after COVID, I had to go at a slower pace than I originally planned. My spouse was teleworking and my four children were distance learning in a very small house; there was not a room that did not have someone in it. I also had to sit with my youngest daughter to assist with class work. Like many people, I was burned out. I still feel the effects of that.

What did you value most about being part of the Archeota editorial team?

I valued the genuine enthusiasm and interest in archives that manifested itself in the effort exerted by each staff member. The SAA student chapter did such a great job creating new events and keeping the love of archives alive in the iSchool community.

Keep in touch with Christine on LinkedIn

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ARCHEOTA

FAREWELL TO 2022 GRADUATES (CONT.)

**BARBARA ALVARADO
GONZALEZ
MLIS SPRING 2022**



**SAA STUDENT CHAPTER
CHAIR
FALL 2021-SPRING 2022
WEBMASTER
FALL 2019-SPRING 2020**

Congratulations, Barbara! How are you going to celebrate graduation?

I'm having a little party the day after our iSchool virtual ceremony. I'm also planning to participate in the in-person ceremony the following week in San José. I'm excited to see the campus in person.

Looking back to when you first enrolled in the program, what advice would you give yourself?

Organize your e-portfolio evidence at the end of every semester!

If you could create your own dream job, what and where would it be?

Some of my professional interests include preservation of heritage collections, archival research, and expanding non-Eurocentric costume/fashion scholarship. I'm also very interested in protest art and how that contributes to a movement's visibility and progress. Working for an archive or institution whose mission focuses on that would be cool.

How did you keep yourself motivated?

I'm big on making lists. Being able to physically cross off tasks, assignments, and goals can be very cathartic. Also, I can be a little self-deprecating, so having a visual of my progress helped me stay focused and motivated.

How did you achieve (or not!) life/work/school balance?

A lot of take-out and frozen meals. I jest. In all seriousness, having to work full-time while attending graduate school was really, really hard. Fortunately, I have a wonderful partner who was very supportive throughout the whole process. I was also really lucky to have extremely supportive supervisors who also understood the grind of school + work. Finally, I gotta give Marshall's a special shout out for holding down the student planner game—this was key to helping me stay organized.

What was the main distraction that got in the way of your studies?

Succession and the L Word: Generation Q.

What did you value most about being part of the SAA Student Chapter team?

Being a part of the SAASC leadership team gave me the opportunity to get to know some of my schoolmates and future colleagues. Also, I got to attend the SAA annual conference for FREE two years in a row, which was such a treat and really helped solidify my interest in archives.

Do you have any "big" plans following your graduation?

Yes! My husband and I are moving to Budapest, Hungary this summer. We're really into backpacking and hope to do the Mont Blanc hike while we're in Europe.

Keep in touch with Barbara on LinkedIn

Congratulations to Erin Castillo!

Erin is the [2022 recipient of the Harold T. Pinkett Student of Color Award](#) from the Society of American Archivists. She is pursuing her MLIS at SJSU iSchool and served as the social media coordinator for the SAA Student Chapter in AY 2021-2022. She was recognized for her passion and dedication to the archival profession and documenting the heritage of communities of color.

ARCHEOTA

A JEW IN A CATHOLIC DOMAIN

Internship at Schools of the Sacred Heart San Francisco

By Max Rosen

As an adolescent, I attended Hebrew school several times a week, on and off for about five years. Though I would not consider myself particularly passionate in regards to religious expression, I did become quite familiar with the customs and culture synonymous with Jewish American life. The influence of Jewish American culture on my family's life sparked my curiosity about all of my friends' families. Since most of them were not Jewish, I wondered how their family dynamics differed from my own. I had both Catholic and Christian friends and was aware of them engaging in traditional religious activities, like attending church on Sundays and taking part in Holy Communion, yet I never understood the specifics of what they were doing or why they were doing it.

Not long after the pandemic started, I began interning in the library archives of [Convent & Stuart Hall](#), Schools of the Sacred Heart, San Francisco. I worked virtually with the resident archivist to quality-check document transcriptions, upload documents into the PastPerfect database, and add metadata terms to the archival entries. The experience exposed me to this powerful feminist society within the Catholic church and its unique history. I learned how it was founded in France in 1800 by St. Madeleine Sophie Barat, with the intention of prioritizing education for young women and transforming the commonplace social constructs of gender. By 1887, five women of the Society had traveled to San Francisco to establish their western addition to the Schools of the Sacred Heart. Throughout the years, the women-led faculty at Convent & Stuart Hall has been the backbone of the Society of the Sacred Heart, San Francisco.

Through my internship, I had the pleasure of interacting with historical documents and data which demonstrated the Society's resilience. These included daily journal entries from faculty members throughout the First and Second World Wars and Great Depression, and letters sent from

Sister Mary Mardel and other leaders advocating for funding when enrollment was particularly low. The strength to persist is apparent all throughout its history. Carefully written letters from nuns describe the children's daily activities, semester-long triumphs, and annual get-togethers. The letters from the school president to parents express pride in the success of the students and all of their accomplishments. Much of the archives is made up of materials created by students. I especially liked the zoology books with late-nineteenth-century drawings of animals, which were displayed at the Chicago World's Fair.

Prior to my internship, I thought I had all of Catholic society pinned down based on the notoriety of recent scandals, but I've learned that I could not have been more wrong. The Society of the Sacred Heart San Francisco is not the patriarchal institution I had associated with the Catholic Church. The success of the school is due to the women who have worked to maintain it for over a century and a half. It is so much more than a religious educational sanctuary. It is an educational establishment that thrives on empowering children to take full advantage of the opportunities presented to them, and an institution that has broken gender barriers and become a pivotal part of the local community. Most importantly, I learned of the kindness that the school purveys. I was lucky enough to have the opportunity to see the school in person and check out the library and archives. The views were incredible and the building itself is an architectural masterpiece. Contrary to my expectations of a strict Catholic reformatory with stringent behavioral and fashion guidelines, the school grounds were filled with laughing kids going to and from class. Not just the students, but the faculty and teachers as well, were kind and welcoming. Clearly, this is a school built upon love. ♦

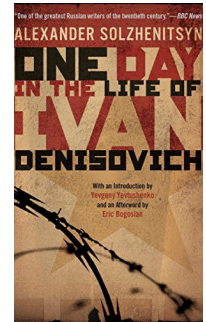
To view items from the Convent & Stuart Hall School library archives, visit the school's [Online Collections Database](#).

ARCHEOTA

SUMMER READING RECOMMENDATIONS Time to Curl Up with a Good Book!

***One Day in the Life of Ivan Denisovich* by Alexandr Solzhenitsyn**

This novella, first published in 1962, was written by Russia's most famous dissident. Accused of being a spy after escaping from a German prison camp, Ivan Denisovich has been sentenced to ten years' imprisonment in the Soviet gulag. The story describes a single day of his imprisonment in the harsh conditions of a labor camp. His survival depends on small acts like maneuvering to get an extra bowl of gruel and piece of bread for supper. While Russia wages its brutal war against Ukraine, this book reminds us of the history of Russian resistance to tyrannical regimes, whether the Communist dictatorship in the 20th century, or the reign of Putin following the dissolution of the USSR.



~ Recommended by Kelli Roisman, Advising Editor of *Archeota*



***The Midnight Library* by Matt Haig**

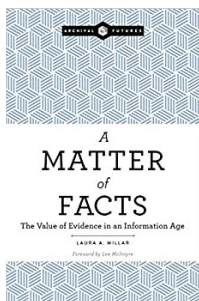
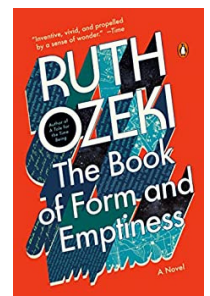
Nora Seed, a young woman with an exceptionally ordinary existence, feels regretful about her life and the decisions she has made along the way. After a particularly difficult night, she commits suicide and encounters a library that resides between life and death. Soon, Nora discovers that the library's books allow her to traverse alternate realities where she's made different life choices. Throughout the novel, Haig explores several big existential questions using Nora's journey: What does a good life mean? Is it worth feeling regret over decisions already made?

~ Recommended by Taliyah Shaver, Associate Editor of *Archeota*

***The Book of Form and Emptiness* by Ruth Ozeki**

This book is a great read for anyone, but especially so for those interested in libraries and archives. The novel follows Benny, a teenager who begins to hear objects speak to him after his father dies. The public library is the one place where he can escape some of the noise surrounding him. It is also where he meets friends who will help him navigate his life and his relationship with his mother, who is grieving in her own way.

~ Recommended by Rachael Sevilla, past Membership Director, SAA Student Chapter



***A Matter of Facts: The Value of Evidence in an Information Age* by Laura A. Millar**

This book will appeal to anyone in the LIS field as it explores the trustworthiness of information. Millar poses such questions as what is evidence, why is it important, and what do we ultimately do next. She presents several stories in an effort to re-evaluate the value of evidence in our post-truth world where "alternative facts" are exploited and accepted as valid.

~ Recommended by Jennifer Gallipo, past Vice Chair, SAA Student Chapter

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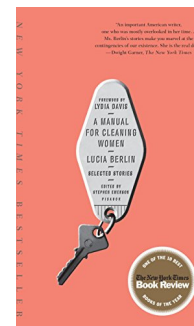
ARCHEOTA

SUMMER READING RECOMMENDATIONS (CONT.)

***A Manual for Cleaning Women: Selected Stories* by Lucia Berlin**

This collection of 42 short stories offers a glimpse of the world through Berlin's eyes. She shares the zigzagging road of her life experiences, which range from rural Alaska to high-society Chile. She writes about taking the bus and cleaning houses in Oakland, California, navigating the painful journey for her cousin's abortion over the Texas-Mexico border, and falling in love while scuba diving in Mexico. The stories reflect life's inevitable seesaw of grief and joy, dark and light, and remind us that we sometimes need to laugh and cry at the same time.

~ Recommended by Mia Lewis, Membership Director, SAA Student Chapter



***The Paris Library* by Janet Skeslien Charles**

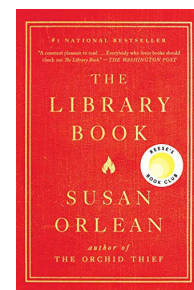
This work of historical fiction weaves a story of courage, betrayal, friendship, and love around the main character, Odile Souchet, and the life she lived in Paris during World War II, and later in Montana during the 1980s. Charles worked at the American Library in Paris as a programs manager, where she learned first-hand about the heroic efforts of its librarians during World War II and their efforts to keep the library open, safe, and accessible to all. This compelling tale begs the question, "How far would you go to protect the sanctity of the library, its contents, and its patrons?"

~ Recommended by Diana Haney, past Secretary, SAA Student Chapter

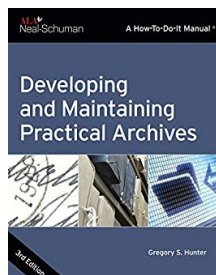
***The Library Book* by Susan Orlean**

Orlean recounts the history of the Los Angeles Central Library. We meet the head librarians (including their quirky personalities!) and learn about their impact on the library through the years. Much of the book is concerned with the main suspect in the 1986 arson fire, and the investigation into the crime. As a budding archivist, I was fascinated to learn how some of the books rescued from the fire were restored. Orlean also reflects on how libraries impacted her life by recalling visits to the library with her mother when she was a child.

~ Recommended by Katie Burns, Chair, SAA Student Chapter



***Developing and Maintaining Practical Archives: A How-To-Do-It Manual* by Gregory S. Hunter**



Developing and Maintaining Practical Archives (DMPA) is a great resource for those interested in working in archives or even librarians who have been tasked with beginning an archives in their library. It provides an overview of the differences between archives and libraries, as well as the archival processes of selection and appraisal; acquisitions and accessioning; arrangement; description; preservation; security and disaster planning; and access, reference, outreach, and advocacy. Additionally, DMPA discusses leadership and management of archives, the archival profession, and how to start an institutional or community archives. This book is a great how-to manual as well as introduction into archives. It also happens to be one of the books suggested to read for the Academy of Certified Archivists exam!

~ Recommended by Heather Reinold, Managing Editor, *Archeota*

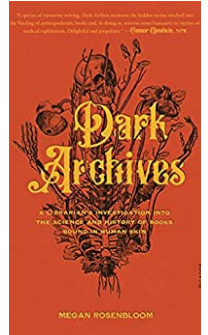
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SUMMER READING RECOMMENDATIONS (CONT.)

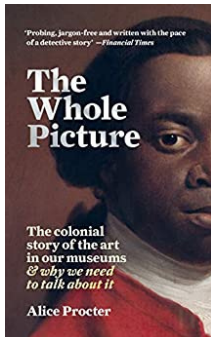
***Dark Archives: A Librarian's Investigation into the Science and History of Books Bound in Human Skin* by Megan Rosenbloom**

Rosenbloom takes the reader on a historical tour of her macabre investigations into the provenance of human skin books from around the world. As a member of the Anthropodermic Book Project, she examines books to verify whether or not they are bound in human skin. One cannot help but be ensnared by her contagious enthusiasm as she recounts the occasionally hilarious, and often dark, origins of the volumes she is tasked to examine. If you're interested in learning more, please see the book review in the [Fall/Winter 2021 issue of Archeota](#).



~ Recommended by Ali Phelps, Secretary, SAA Student Chapter

***The Whole Picture: The Colonial Story of the Art in Our Museums & Why We Need to Talk About It* by Alice Procter**

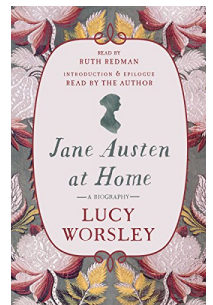


Procter is an art historian and has led Uncomfortable Art Tours in London. Her work sheds light on objects stored in famous institutions that the typical museum visitor isn't privy to. She asks us to consider the legacy of colonialism. What objects are in an institution's collection? What is the backstory, and how have they come to possess these objects? How are these objects displayed? What is being conveyed to the public about the object? While Procter herself comes from a position of privilege, as she readily admits, she points out that these institutions of public trust are ultimately responsible for their collections.

~ Recommended by Erin Robinson, Social Media Coordinator, SAA Student Chapter

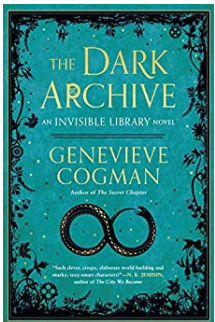
***Jane Austen at Home* by Lucy Worsley**

Historian Lucy Worsley illuminates the creative and passionate life of Jane Austen, from her childhood home at the Steventon Parsonage to the small rented house in Winchester where she resided at the end of her life. By examining the rooms, spaces, and possessions that were important to Austen, Worsley captures the various ways that the novelist's homes inspired the settings of her famous novels.



~ Recommended by Ashley Minnich, Webmaster, SAA Student Chapter

***The Dark Archives* by Genevieve Cogman**



The Dark Archives is book 7 in the Invisible Library series. The protagonist, Irene, is not a typical librarian. Her partner is a royal dragon and her apprentice is a teenaged fae. She is bound to the Invisible Library, which connects, collects, and protects the writings of multiple worlds with varying degrees of chaos, or technology (same difference). The story is gripping and exciting with plenty of paranoia. It is a wonderful fantasy of what the world of books and the mysteries they contain could mean to the fabric of the universe.

~ Recommended by Sheralyn Milton, Social Media Coordinator, SAA Student Chapter



SAN JOSÉ STATE UNIVERSITY
**SOCIETY OF AMERICAN
ARCHIVISTS
STUDENT CHAPTER**

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EVENTS HOSTED BY SAASC IN FALL 2021 & SPRING 2022
MISSED AN EVENT? VIEW IT ON OUR YOUTUBE CHANNEL

[ONE Archives at the USC Libraries](#)

With Loni Shibuyama, Archivist and Librarian at ONE Archives

[J. Paul Getty Trust Institutional Records and Archives](#)

With Jennifer Thompson, Records Analyst and Archivist at J. Paul Getty Trust Institutional Records and Archives department

[Society of American Archivists Student Chapter \(SAASC\) Spring 2022 Meet & Greet](#)

With the SJSU SAASC 2021-2022 leadership team

[Spring 2022 SJSU iSchool Student Group Meet & Greet](#)

With student group leaders from San José State University iSchool

[Celebrating African American History: SJSU's Civil Rights and Campus Protest Collection](#)

With Craig Simpson, Director of Special Collections & Archives at SJSU Dr. Martin Luther King, Jr. Library

[Writers Guild Foundation](#)

With Hilary Swett, Librarian & Archivist at the Writers Guild Foundation

[Labriola National American Indian Data Center](#)

With Alexander Soto, Director of Labriola National American Indian Data Center at Arizona State University