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## Archeota, Spring/Summer 2026

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# ARCHEOTA

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## IN THIS ISSUE

- 2 "IT'S VIRTUAL, BABY!!"**  
*Creating a Secure Digital Space for an At-risk Community Archives Online Conference*  
By Diane Curtis
- 5 MY EXPERIENCE AS A MARA STUDENT AT QUEER HISTORY SOUTH 2026**  
By Ryan Martin
- 7 AI AND DIGITAL LEADERSHIP**  
*Transforming Libraries, Archives and Museums for the Future*  
Review by Angela Brooks
- 9 THE THRESHOLD OF ERASURE**  
*A Review of The Ministry of Time*  
By Gaby Stephenson
- 11 THE HIDDEN GEMS OF LAS VEGAS**  
*The Archives of UNLV*  
By Nana Turkson
- 14 BLACK INFORMATION FUTURES**  
*A Symposium & A Summoning*  
By Siera Milton Beal
- 17 PHOTOGRAMMETRY & THE CHALK FESTIVAL**  
By Charlene Hardin
- 20 FROM DUSTY VOLUMES TO DIGITAL ACCESS**  
*An Internship with the California State Library*  
By Emily Stockton
- 23 MATERIAL HISTORY COMPLICATES COLD WAR MEMORY**  
By Lola Jalbert
- 26 FAREWELL TO SPRING '26 GRADUATES**
- 28 MEET THE 2026 ARCHEOTA TEAM**
- 30 SAASC 2026-2027 TEAM**
- 31 SAASC SPRING 2026 EVENTS**

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# ARCHEOTA

## "IT'S VIRTUAL, BABY!!"

### Creating a Secure Digital Space for an At-risk Community Archives Online Conference

By Diane E. Curtis, MTS

This past February, I had the pleasure of volunteering for Queer History South (QHS) as a session moderator. The semi-annual archives, history, and memory-keeping conference is hosted by Invisible Histories (IH), a Queer community archives in the Deep South. The conference has been held every two years since 2019; COVID prevented their 2021 conference, which was pushed to 2022. This year was the first time the conference was held 100% virtually. A number of concerns, including safety, security, and confidentiality, led to this decision.

Co-Executive Director Maigen Sullivan recently shared with the Conversationalist that IH has been the target of two recent cybersecurity attacks. And they are becoming increasingly concerned about losing their nonprofit status. Last spring, Brian Schwartz, Joel Schechtman, and Richard Rubin of the Wall Street Journal reported that the Trump Administration is exploring ways to use IRS audits to suspend or revoke nonprofit tax exemptions. Organizations at the greatest risk are those whose missions serve initiatives and communities that fall under the DEI ideology umbrella. IH's work, as well as that of their constituent communities, conference attendees, and presenters, puts them in the crosshairs.



Invisible Histories banner. All images are courtesy of and used with permission by Invisible Histories.

In a recent conversation with Sullivan, I asked her if that was a primary motivator for making the conference virtual.

It was, and in every circumstance, there was a fear of reprisal or lack of support for a "DEI-related event." First, she noted that at least a dozen former attendees and/or presenters were being prevented from representing their state-run archives (primarily universities) at this year's conference. And their institutions restricted travel funds. IH also lost conference funding as sponsors began to "[rethink] their strategic



Invisible Histories co-Executive Director Maigen Sullivan speaks at the Dubois Center at UNC Charlotte, Center City.

giving." And rising travel costs were making it prohibitive for their student members to attend. This preponderance of survey data and anecdotal information led to the decision to host the 2026 conference online. This would mean a more accessible conference for all. And while that carried obvious advantages, it also brought risks. Namely, security breaches.

Sullivan related a recent experience at an online conference she was attending. The conference was the victim of "Zoom bombing," a form of cyber harassment where threat actors take over a Zoom session. They "bomb"

"It is a very difficult balance between safety and accessibility and is something we are contending with heavily right now."

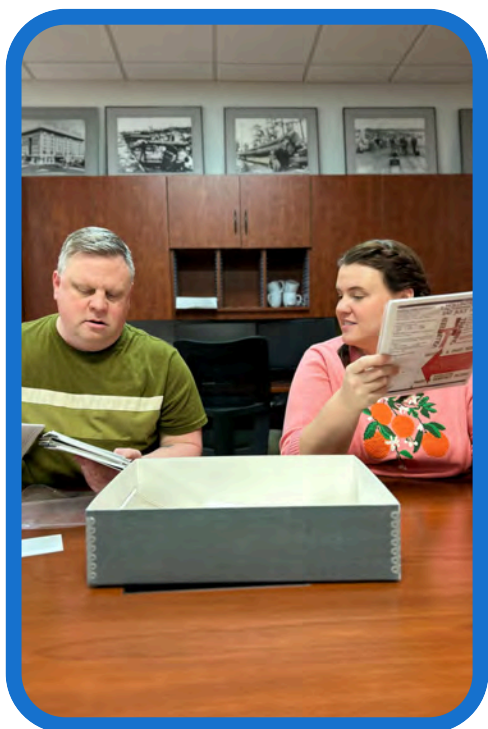
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# ARCHEOTA

## "IT'S VIRTUAL, BABY!!" (CONT.)

it with SPAM messages and verbal assault in the chat, and even take over the screen sharing function to stream pornography. According to Kristen Setera with the FBI's Boston Office, these threat actors typically gain access to meetings via public or shared links that do not require a passcode to enter.

Sullivan was determined that this would not happen at QHS26 and set up multiple security measures to mitigate the risk. First, attendees received session links shortly before the conference began and were urged not to share links. The sessions were set to private so they could not be searched on the Web or Zoom's listing of public meetings. Waiting rooms were set up during each session for traffic control and verification purposes. She made use of Zoom's in-app security controls, including assigning specific roles to presenters and session moderators, who could ban trolls, AI notetakers, or anyone else behaving inappropriately.



Co-Executive Directors Maigen Sullivan and Joshua Burford examine a collection of LGBTQ materials at the University of West Florida Archives.

Sullivan and IH also blocked recording. That was a difficult decision, because many people requested the ability to watch sessions later. She stated, "It is a very difficult

balance between safety and accessibility and is something we are contending with heavily right now." Several presenters expressed concerns over being recorded, fearing reprisal from their employers. For this reason, the presenters' identities were not included in public-facing conference announcements.



Invisible Histories co-Executive Director Joshua Burford speaks at the Dubois Center at UNC Charlotte, Center City.

Not recording sessions is also a security best practice for preventing "webinar scraping," as are banning AI note takers and verifying the identity of everyone allowed in a session room. Mary Grace Kosta, an archives consultant in Ontario, recently posted a warning on the SAA Discussion Board about a for-profit company, WebinarTV, that recently scraped and republished SAA ARCS section meetings. For IH, this would have represented a significant breach in confidentiality for their presenters and attendees.

According to Stanford University's IT Department, companies are using bots to gain access to live or pre-recorded public sessions for the purpose of republishing them on their own paid or ad-supported platforms. Stanford IT's recommended best practices for preventing scraping include no public links, requiring authentication, using the waiting room, no third-party browser extensions, removing bots immediately, placing watermarks on your sessions while recording, and restricting access during and

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# ARCHEOTA

## "IT'S VIRTUAL, BABY!!" (CONT.)

downloading after. These are all practices IH had in place.

Fortunately, the conference ran very smoothly over the two days, with no incidents. Sullivan and her co-Executive Director Joshua Burford were present on both days, managing several conference sessions simultaneously, overseeing the lobby, resolving technical issues, and fielding questions from attendees. My experience as a session moderator was fun, interesting, and rewarding. I was able to attend some amazing sessions, learn new things, and make new connections. And while I would love to attend an in-person QHS in the future, I understand and appreciate all the reasons for making it "virtual, baby!!" ♦



Invisible Histories Queer History South 2026 banner.

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## MY EXPERIENCE AS A MARA STUDENT at Queer History South 2026

By Ryan Martin

In February, I was given the opportunity to attend the 100% virtual 2026 Queer History South Conference as a first-time attendee thanks to a Student Travel Grant from the San Jose State University School of Information.

As a Master of Archives and Records Administration student, I was excited to spend some time focusing on LGBTQ archives and history in the Southern United States. This topic resonates with me personally because many of my childhood mentors were HIV/AIDS activists who helped me understand the LGBTQ experience during the epidemic through archived audio and visual recordings. This gave me an appreciation of how preserving collective memory can strengthen community bonds across generations.

I met the conference leaders through a prior archival project. The organizers, Invisible Histories, a community-based archive providing educational and professional resources for 13 southern states, provided an official description of the event. “Queer History South (QHS) is a network and conference that connects people working to preserve, research, and make accessible the rich and diverse histories of the LGBTQ US South. The primary purpose of QHS is to provide networking, professional development, and best practices for those directly working (formally or informally, professionally or communally) in the fields of Southern LGBTQ Histories, Archives, Exhibits, Historical Research, and Historical Education.”

“I walked away with new understandings of archival collections, research related to queer identity, and the power of collective memory when community members contribute to archives.”

Before the conference started, I had the chance to attend an optional virtual mixer with the other attendees and speakers. This created a welcome opportunity to learn more about this year’s incredible session presenters and conversation leaders. Each of the two days followed a similar format; after receiving announcements and updates in the



Queer History South Program cover. Image courtesy of QHS.

morning, conference presenters led sessions focused on the archives they worked with or their research related to materials they had gathered.

I attended many sessions led by people I met at the mixer, since I wanted to know more about their backgrounds and the communities that they come from. I was able to learn about Queer communities and archival collections in Kentucky, Virginia, Washington, D.C., Georgia, Louisiana, and at the national and international levels.

After each session, I walked away with new understandings of archival collections, research related to queer identity, and the power of collective memory when community members contribute to archives.

Some moments that stood out to me were:

*Where the Women Were: The Legacy of a Southern Military Town’s Thriving Lesbian Bar Scene.* Learning about the local bars and businesses frequented by queer people can inform our understanding of the places where they live. Bars and small businesses often take on multi-faceted roles in queer communities, such as publishing

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## QUEER HISTORY SOUTH (CONT.)

LGBTQ-focused news, hosting opportunities for creatives to publish their works, and facilitating networking through on-site and regional activities. Archivists can build collections focused on place-based histories through photographs, printed periodicals, group interviews, and regional maps.

***Creating Queer Community: Zines, Archives, and the Classroom.*** Universities can provide students with chances to research topics that impact or are influenced by the experiences of queer people. For example, library censorship policies that minimize the visibility of queer authors or LGBTQ media may reduce the likelihood that library patrons will find information that is credible or representative of their own experiences in a way that is valuable to their communities. Through a project like this, students can advocate in support of LGBTQ library and archival collections by helping others understand the importance of engaging county-level library boards. Some of the materials that may be incorporated in a regional-level policy analysis include municipal announcements, county resolutions, and meeting minutes.

***Signs of Pride: Deaf Queer Activism in D.C. and Beyond from 1970-2000.*** Community organizations led by LGBTQ leaders can sometimes develop historical collections as a part of their public-oriented programs. Whether tracking their own partnerships with other organizations, creating banners and clothing for marches, or maintaining records about their operations, these materials can create a window into understanding the LGBTQ community at a specific place and point in time. It was particularly interesting to consider the implications of nonprofit organizations learning from each other's preservation work to better track materials that could be valuable for historical research, even if those organizations ultimately disband.

## ***Poppin' Tags: This History of Labels and Lesbianism.***

Social media and self-publishing platforms present unique opportunities for gathering historical materials and engaging communities on LGBTQ topics. On social media, the use of region- and community-specific language becomes documented through images, video, audio, and text. Posts that become viral could become misleading when removed from their original context, but community members find ways to express their support for information that they find credible or factual by reposting or interacting with the content. As a result, social media spaces and other born-digital platforms can become collections of a community's experience and the language they use to describe themselves. Self-publishing may also allow community or institutional archives to develop formats for public engagement that allow them to raise funds, receive feedback, and celebrate the contributions of collection donors in a way that may be difficult in an institutional or formal governance structure.

At the end of the first day, QHS 2026 invited attendees to directly engage with historical LGBTQ media that has been preserved for generations. We watched one of the earliest films to depict lesbian identity, *Mädchen in Uniform* (1931), and reflected on the visibility of queer culture across time and geography. I was particularly moved by learning about the film's all-female cast, its production during the Great Depression and rise of fascism, and how internal fundraising by the team realized an independent project that might not have been publicly released at a larger studio. Being able to watch a film like this almost a century after its creation made clear the importance of queer communities writing and sharing their own stories, even during tumultuous geopolitical events.

I enjoyed my experience at Queer History South, and I hope that more MARA students, LGBTQ people and allies, and members of the public will attend in the future. ♦

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## AI AND DIGITAL LEADERSHIP:

### Transforming Libraries, Archives and Museums for the Future

By Angela I. Fritz

Review by Angela Brooks

**A**I can invoke a variety of reactions from folks in the archive and library arena. No organization is better suited for navigating the trajectory of AI than GLAMs, but especially archives. Angela Fritz, Professor at the University of Iowa's School of Information and Library Science, lays out the framework for how AI should be handled in GLAM environments. The book, *AI and Digital Leadership: Transforming Libraries, Archives and Museums for the Future*, by Angela I. Fritz is very straightforward in laying out its argument for digital leadership in the face of AI.

The book opens by discussing what digital leadership is, what it could look like, and how to bridge a gap between practitioners and management. The author seems to be challenging the current state of frameworks and leadership that are currently in place, however, there aren't clear ideas that could be easily implemented. As archivists, we know that institutions can be slow to adapt to change because of budgets, staff training, and time to accomplish the changes. Fritz even acknowledges that not everyone in the field can agree on the definition of a digital library. She does make a strong case for what digital leadership needs to look like and lays out 10 characteristics of what it should look like. Some of those qualities included being AI-forward in cultures, meaning digital leaders need to understand them even if they are not embracing them in the current work model. Also, digital leaders need to be thinking ahead in their planning, be agile and adaptive thinkers, as well as work on building and safeguarding trust with the community. We will see these ideas continue to repeat throughout the book.

"It is important to remember that AI isn't a one size fits all approach. Everyone in GLAM will use it differently based on their needs."



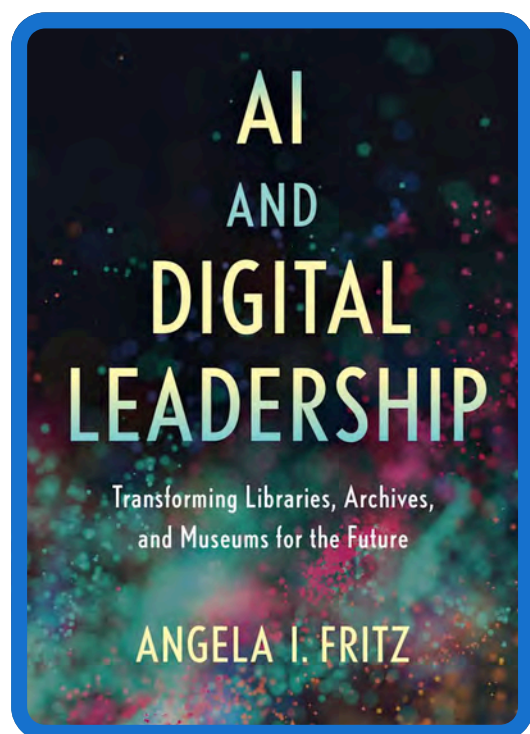
Angela Fritz, Foundation Board of Director | Society of American Archivists, via [Archivists.org](https://archivists.org).

One thing that everyone in GLAM can agree on is that AI isn't going anywhere and that all four fields (Galleries, Libraries, Archives and Museums) need to be leaders in AI. Fritz acknowledges that institutions have used predictive AI in their work but generative AI is the LLM that concerns everyone because it is extractive, cumulative, and iterative in how it functions. Archivists are using AI in helping with massive backlogs of data, metadata, and data mining. However, what are the ethical implications of this work? Ethical AI is an important theme throughout the book. Digital leaders need to consider the following before implementing AI: safety and trust with community, privacy, consent based permissions, legal framework, and if AI is used, then a human must be part of that process. This should also include environmental impact and sustainability. One key component that this book brings up is working with vendors who are implementing AI. These contracts need to be scrutinized not only for cost but for how the AI they are using will impact your institution and community. It is important to remember that AI isn't a one size fits all approach. Everyone in GLAM will use it differently based on their needs.

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## AI AND DIGITAL LEADERSHIP (CONT.)

In the book, there are guidelines for responsible digital stewardship: deciding what best practices and standards to use around AI, centering digital provenance, documenting the work that staff is doing with AI, testing any AI before implementing it into a workflow, and making sure a human is involved in all things to do with AI. Instead of thinking of AI as replacing workers, AI should be considered an augmentation to the work that archivists and other GLAM folks are doing. Fritz encourages GLAMs to network and share knowledge so that AI frameworks can be put in place and everyone is following some sort of standard in digital and AI practices.



Cover for "AI and Digital Leadership: Transforming Libraries, Archives and Museums for the Future", image courtesy of Bloomsbury Libraries Unlimited.

The one thing I liked about this book was how this framework keeps people in the conversation and prioritizes the staff, as well as the community, when approaching decisions on AI. Fritz shows studies that relate strong leadership with morale of staff, which translates into positive interaction with the people that they are serving. Instead of looking at AI as a villain, AI needs to be treated like any other technology that has been implemented in GLAM environments.

Archivists protect the integrity of records through standardized recordkeeping practices that facilitate transparent and open government. These core activities are the foundation for building best practices for AI. Digital leadership isn't just about AI—it's about the people implementing AI in their institutions and how AI is going to impact their communities. This book puts forth solid arguments on how to approach AI, what kind of leaders are needed, what frameworks can be used, and how to make sure that everyone understands the real impact of using AI. While this book speaks to GLAM as a whole, I see these frameworks being implemented by archivists first. We are uniquely positioned to help shape the future of AI through our expertise in provenance, authenticity, accountability, and preservation. The Society of American Archivists has formed a [task force](https://www2.archivists.org/governance/handbook/section8/groups/AI-Task-Force) to adopt and implement AI frameworks in archival workflows. For archivists in particular, the book reinforces the idea that archival principles will remain essential as AI becomes more embedded in our workflows.

Some areas that I think the book misses on addressing is its limited focus on audiovisual archives workflows, automation of AI and the replacement of workers, handling misinformation from AI, and copyright problems around AI. I think that as professionals we need to acknowledge that to understand AI, we need to use AI. The book does provide a solid basis for laying the groundwork for embracing AI, but it doesn't give concrete examples of these frameworks being used. Overall, *AI and Digital Leadership* provides a broad spectrum of challenges and opportunities AI presents for GLAM institutions.

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## THE THRESHOLD OF ERASURE:

### A Review of The Ministry of Time

By Gaby Stephenson

In the field of archival science, we often describe ourselves as “bridges,” neutral intermediaries connecting records to researchers and the past to the present. We claim to give voice to the silenced, yet Kaliane Bradley’s *The Ministry of Time* (2024) offers an uncomfortable critique of this metaphor. For the information professional (particularly those of us navigating mixed-race identity), the novel reveals the archive as a surveillance system,



[The Ministry of Time](#) by Kaliane Bradley, image courtesy of Gaby Stephenson..

suggesting that to “bridge” a subject is often to perform the labor of imperial oversight.

The novel’s unnamed narrator, a British-Cambodian woman, is hired by a shadowy government entity as a “bridge” for Graham Gore, a Victorian explorer exfiltrated from his death in the Arctic. While her title suggests a supportive role, her functional utility to the Ministry is that of an information specialist. She is tasked with making Gore legible to authority, monitoring his

ideas, documenting his trauma, and converting his private moments into institutional data.

Bradley illustrates how the narrator’s mixed-race identity is not a shield against complicity, but a strategic asset of the state. Accustomed to navigating cultural displacement and conditional belonging, she is positioned by the Ministry as an empathetic intermediary for Gore. Her double consciousness becomes an administrative asset as the Ministry relies on her emotional intelligence to ease Gore’s assimilation and secure his cooperation. By mediating Gore’s transition through companionship, the narrator performs a soft version of state coercion, laundering the violence of his displacement into a series of manageable, even charming, bureaucratic tasks. For the LIS professional, it is a chilling reminder that empathy can be instrumentalized to make power imbalances feel palatable.

The Ministry represents an evolution in imperial strategy. While Gore’s nineteenth-century Britain relied on the physical map, planting flags and drawing borders, the twenty-first-century Ministry utilizes the taxonomic map. Territorial occupation has been replaced by interpretive authority. In this modern conquest, the “frontier” has shifted from geographical terrain to the internal life of the subject. The Ministry’s power lies in its ability to proceduralize harm, stripping away the political urgency of refugees and relabeling them “expats.” The trauma of temporal displacement is reformatted into the banal structure of bridge reports, which the narrator eventually discovers in her boss’s trash. This revelation exposes the anthropological component of the mission as bureaucratic fiction. While the Ministry neglects expats pursuing personal fulfillment, it fast-tracks Gore for military deployment. Here, the archive is not a site of memory, but a laboratory for the selection of functional assets, the ultimate perversion of information governance. Subjects are only preserved if their history can be weaponized for the state’s next conflict.

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## THE THRESHOLD OF ERASURE (CONT.)

Historically, colonial archives sought to “save” the cultures they were actively dismantling. The Ministry mirrors this by identifying Gore’s extraction as a rescue from his death in the Arctic; however, the price of his life is total surrender to the record. He is saved from the ice only to be frozen in a file, a narrow, state-determined existence that replaces his agency with administrative utility. When we “rescue” a record from obscurity, especially when we remove it from its original context, are we providing it with a future or merely bringing it under a new management that will weaponize data for its own means?

One of the most profound tensions in the novel lies in the hierarchy of historical attention. Gore represents history as a palatable narrative that fits neatly within British imperial mythology. He is unflappable, chivalric, and tragic in a handsome way that institutions (and readers) find easily consumable. He fits the metadata tags of a British hero, allowing the Ministry to seamlessly crosswalk his Victorian exploits into a modern skillset for espionage and warfare. Conversely, the narrator’s mother embodies history as private and untranslatable, a legacy of violent displacement that resists curation. The conflict between the narrator and her sister over their mother’s trauma exposes a deep ethical rift. When we force marginalized and traumatic histories into literary or administrative frameworks, we risk a secondary act of colonial extraction. For the narrator, “bridging” these experiences for public consumption is a form of grave robbing that reduces complex, lived experiences into entertainment. Yet, her stance is deeply hypocritical as she continues to harvest Gore’s life for the Ministry. She defends the sanctity of her mother’s memory while romantically entangled with the subject of her surveillance, proving that even a perceptive bridge can become an instrument of the very extraction that offends them.

While categorized as sci-fi romance, *The Ministry of Time* offers a radical reimagining of archival agency in its closing pages. The ambiguous ending allows readers to assume that the narrator and Gore will reunite off the page, a deliberate omission that allows them to finally escape the archival gaze.

By refusing to narrate their reunion, the protagonist finally stops being a “bridge” for the institution and the reader alike. The novel is essential reading for student archivists because it challenges the benevolence of our professional intentions. It asks us to consider the cost of making the ambiguous legible. Bradley’s protagonist is not a traditional hero; she is a complicit narrator (intelligent, perceptive, and morally inconsistent). She reflects the reality of the modern professional: the individual who possesses the critical theory to see the system’s flaws but lacks the institutional will to disrupt them.

"When we ‘rescue’ a record from obscurity, especially when we remove it from its original context, are we providing it with a future or merely bringing it under a new management that will weaponize data for its own means?"

As a mixed-race woman in LIS, the narrator’s complicity hits close to home. I have spent my life navigating disparate realities, developing a built-in radar for the way institutions use neutral language to flatten complex identities. I recognize the narrator’s position because I have lived it; I have stood at the threshold where bureaucratic jargon stops and the erasure of a human being begins. Ultimately, Bradley’s novel serves as a warning against the institutionalization of the self, the danger of surrendering our liminality simply to smooth over the friction within a system that cannot account for us. For the archival professional, the goal is not merely to bridge the gap between state and subject, but to leverage our vantage point to protect the margins where people actually live. Archival resistance demands that we prioritize lived experience and empathetic design, centering the dignity of the individual over the efficiency of the institution. ♦

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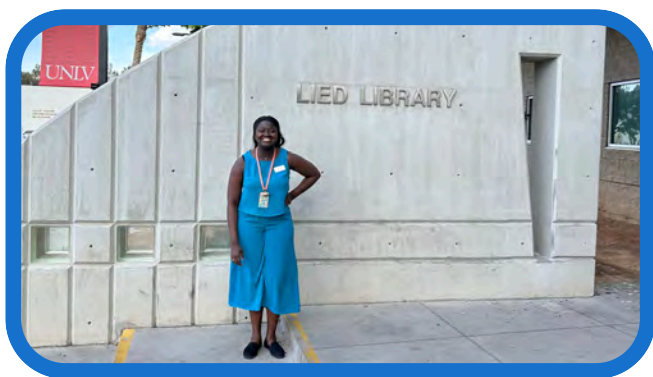
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## THE HIDDEN GEMS OF LAS VEGAS: My Fellowship Experience at the Archives of UNLV

By Nana Turkson

When people think of Las Vegas, they automatically think of the casinos, hotels, gambling, bright lights, and its origins with the mob. But the city is much more than that. Despite Vegas's flashy exterior and constant changes on the Strip, it strives to preserve its history. In service to that, the University of Nevada, Las Vegas (UNLV) University Libraries, Special Collections and Archives sought a Diversity and Inclusion Fellow for the 2022 academic school year. This role was to assist the head of the archives' Public Services Department, with collecting the documents of various cultural organizations. I expected to contact nonprofits. But I also learned about community archives, digital archiving through organizing metadata, and assisting with web archiving.

Founded in 1905, Las Vegas has always been unique. Although UNLV's Special Collections and Archives owns the world's largest records of gaming, Las Vegas is so much more than that. The Archives houses documents, manuscripts, ephemera, photographs, and recorded oral histories for students, the community, and visiting researchers to access. Notable among the vast collections are old menus from restaurants that no longer exist. They also house the University archives.



Turkson outside of UNLV's Lied Library, image courtesy of the author.

The Special Collections and Archives also has a variety of digitized collections that are accessible through their

website. Staff members are in the Reading Room to assist patrons, and there is a landing page that explains the proper etiquette, including a [video tutorial](#).

UNLV University Libraries has an [Inclusion and Equity Committee](#) (IEC) backed by its [Diversity and Inclusion Statement](#) that funds projects dedicated to such goals. The IEC funded my participation in a month-long online course titled "Community Archives," taught by [Library Juice Academy](#). My supervisor explained that learning about community archives would give us the direction we would need to connect with and represent as many nonprofits as possible. We took inspiration from [Arizona State University's Community Archives](#) to collect a more diverse collection. Through this course, I learned that community archives are any form of documentation and memory project that is outside traditional archives, such as written letters, contracts, and manuscripts.

"Community archives desire to represent themselves in a way that traditional archives seldom do or can."

Community archives desire to represent themselves in a way that traditional archives seldom do or can. The class emphasized that everyday ephemera, such as ticket stubs and old brochures, as well as journals, books, and photographs, are just as worthy of preservation as the collections in traditional archives.

At the same time, this course taught us what archivists can learn from them. We are there to see what they have preserved for their stories, and to partner with them. These guidelines gave us insight into how to approach our project with mutual respect and professional regard.

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# ARCHEOTA

## THE HIDDEN GEMS OF LAS VEGAS (CONT.)

For means of contact, my supervisor and I drafted an email to send to the list of nonprofits we gathered. Our target nonprofits were those by and for people of color, affinity groups, and marginalized communities. The purpose was to give recognition to diverse groups in Las Vegas, showcasing the city's rich and inclusive local history. The email introduced my role, the work of the library's Public Services Department, and its benefit to our community. We then gave them the option to either donate their documents to us or an opportunity to learn preservation skills at our workshop. If our potential clients had any questions or needed more clarification, I offered to give them a tour of our Special Collections and Archives so they could form a better understanding. Whenever any of our patrons responded positively to the tour, we would select archives related to their organization through our finding aids and display them to our visitors on our tour.



Photo courtesy of the author.

When we did not get responses from our initial emails, we drafted a follow-up email to send a couple of weeks later. Phone call and voicemail scripts were also drafted for additional follow-up. Unfortunately, a challenge we did not anticipate was a lack of response. When a few organizations were confused by what we do, we did our best to articulate our goals in everyday language. Our first lesson was learning how to adapt our archival jargon for a general audience which does not consist of historians, librarians, or archivists.

This work carried some down time, which allowed me to learn about other departments in Special Collections and Archives. For instance, I shadowed the head of the Oral History Research Center as she conducted an oral history interview of a local bus driver. He lived in Las Vegas's

historic Westside, a predominantly black neighborhood initially created during segregation. It has become a reflection of community, history, and flourishing in the decades since. I also assisted our technical librarian with web archiving by collecting URLs of our nonprofits' websites from the Wayback Machine, and worked with the metadata librarian on labeling and organizing the digital collections of Kappa Alpha Kappa's Theta Theta Omega chapter, one of the Divine 9 black sororities and fraternities. I helped my supervisor host this sorority's reunion in the library, and I accompanied her to off-site visits to nonprofits belonging to women, Native American, LGBTQ+, and Latinx communities.

Finally, my supervisor and I planned and hosted our daylong workshop in March of 2023. Ten groups of fifteen to twenty people attended. The workshop educated the



Photo from the 2023 Community Archives Workshop, courtesy of the author.

nonprofits on how to preserve their own documents to keep within their organizations. They learned how to conduct an oral history interview as well as physical and digital processing. We also provided lunch and gave tours. They now conduct this workshop annually, and attendance has remained consistent.

This experience demonstrated to me the active role academic libraries play in their local communities. The love and care the staff has for their researchers and their resources inspired me to become a librarian. As someone who studied history in college and is a natural people-person, I was elated to see a profession where I could apply my skills so naturally. I enjoyed connecting with my staff as we shared the same goal of representing groups of people who have been silenced, historically. It would give researchers a chance to see themselves in the past and present movers

CONTINUED . . .

# ARCHEOTA

## THE HIDDEN GEMS OF LAS VEGAS (CONT.)

and shakers in our city. This path introduced me to San Jose State University's iSchool program and gave me a greater love for my hometown. I will forever cherish this experience. 📖

"This experience demonstrated to me the active role academic libraries play in their local communities. The love and care the staff has for their researchers and their resources inspired me to become a librarian."

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## BLACK INFORMATION FUTURES:

### A Symposium & A Summoning

By Siera Milton Beal

For years, I've been on a relentless pursuit of knowledge about my family, my community, and their history. The journey has been fascinating in part because history was hands down my worst subject in school. I could never absorb the flood of facts and figures long enough to fully understand or appreciate their impact. Every successive history class was a deluge of information, keeping me grasping for the nearest fixed point in that era and geography to ground myself in. Now, here I am more than 20 years later finally finding the ballast I always needed through my family's genealogy. I get to spend quality time with my elders, family members and other loved ones from the community, hearing them give history the texture I missed in textbooks.

At times, though, it can feel like I am the only one doing this for some parts of my family and community; sometimes that is indeed a fact... then the fear and anxiety settle in. Fear: how much longer would these stories, artifacts, histories and ancestors have gone undiscovered had I not shown up with this rabid curiosity? What if the community I know and remember gets lost to time? Anxiety: how do I share everything I know widely and meaningfully? How can I make sure it sticks? I am overwhelmed by the number of ways I can share information these days: oral history, books, images, social media, website, podcast, art, voice notes, journaling... how does one choose? And on, and on, it goes.

As an African American woman, my fear and anxiety around information availability and transmission over the years is hardly theoretical. For centuries, many of us were not even documented by name, only by hash marks. Black Americans' ability to maintain, recover and convey information across generations has been hard won (Scott, 2020). Nowadays, between funding cuts, policy changes, book bans, and the abrupt dismissal of some of the foremost practitioners in our field, attempts to stifle the proliferation of knowledge and access to it are plentiful.



Black Information Futures Symposium Postcard, image courtesy of Siera Beal.

In February, I attended the Black Information Futures Symposium in Seattle hosted by the Center for Advances in Libraries, Museums and Archives at the University of Washington Information School. I went to the symposium with hopes of connecting with other African American family and community historians who might share these fears and anxieties and learn what they are doing about it. How are they witnessing, documenting, preserving, and sharing these stories in this day and age?

"What I want to know is: how much Black family history is reaching anyone beyond the most curious and enterprising?"

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## BLACK INFORMATION FUTURES (CONT.)

Genealogists and family historians have been rich grounds for academic inquiry for ages with sociologists leading the way focusing on personal motivations and meaning in their work (Yakel & Torres, 2007). Information sciences mostly examine the dynamics between genealogists and family historians (often Anglo and/or European or descended), the knowledge institutions they engage with, and their information seeking behaviors (Duff & Johnson, 2003). We do not see as much focus on information sharing practices, especially with those beyond other members of the genealogical community. There seems to be budding literature on American family historians and genealogists as information communities; however, research centering on the information behaviors of African Americans is in very short supply (Gray et al., 2023). What I want to know is: how much Black family history is reaching anyone beyond the most curious and enterprising? Can we identify the griots of our families and communities in this modern day?

So, off I flew to Seattle to attend my first academic conference to dig in and discover.

The event took place over approximately two days, and what I found there was beyond a symposium. It was more like a warm family gathering with the most brilliant series of ‘show-and-tells’ I have ever witnessed. And every last one of the presentations explored elements of the fear and anxiety I was looking to resolve.

Information obstacles remain a reality. No less than five presentations offered new ways for us to describe the kinds of obstacles information seekers navigate; particularly, those from Black and other marginalized communities. Among these were Dr. Beth Patin’s work on epistemicide, Dr. Amelia Gibson’s work on information marginalization (an extension of Dr. Efreda Chatman’s theory of information poverty), and Dr. Megan Threats’ theory of information resilience.

Despite the obstacles, Black folks are still indeed excavating and sharing their family and community histories. I saw that in spades. Here are some of the mediums I found most striking:



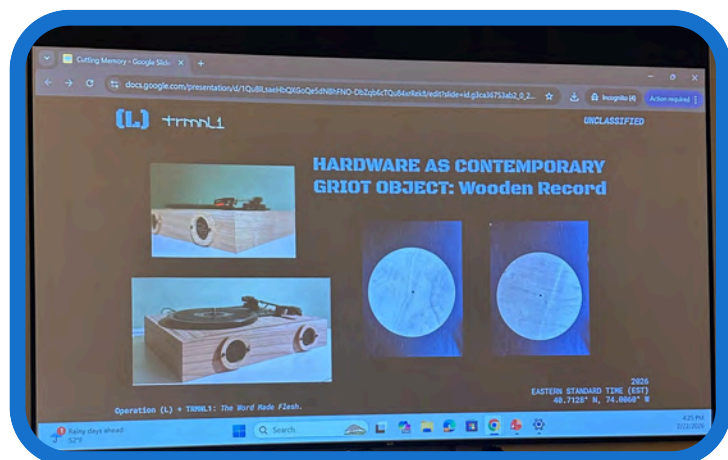
Social justice artist, Tonika Lewis Johnson, sharing her practice. Image courtesy of Siera Beal.

### Art activism.

Chicago-native artist and MacArthur Genius Tonika Lewis Johnson shared her body of work, which largely focuses on repairing harm caused by redlining and other predatory real estate practices in Chicago’s historically Black neighborhoods. One of her projects, called Folded Map, unites residents who share mirroring addresses on the North and South sides of the same street to share experiences and build relationships.

### Sonic material artifacts.

Jevon Francis Bazil and Lindsee “Liutenant” Downer merged traditional storytelling and sonic presentation with new rendering in sharing their process of recording oral history and inscribing it into a record made of reclaimed wood.



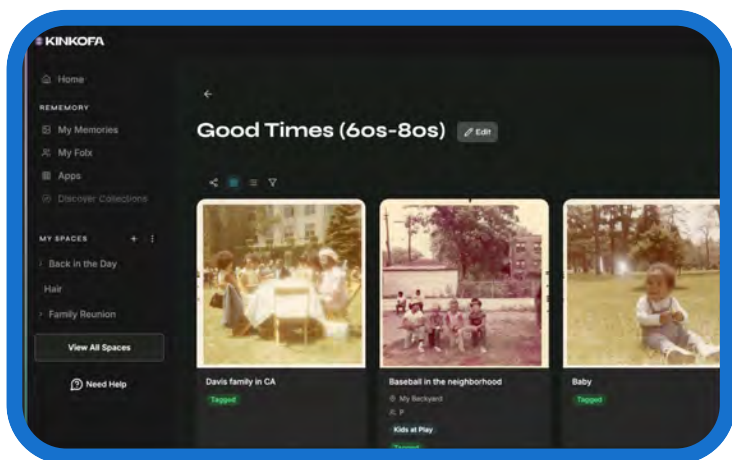
Wooden record and record player made by Jevon Francis Bazil & Lindsee “Liutenant” Downer. Image courtesy of Siera Beal.

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## BLACK INFORMATION FUTURES (CONT.)

### Technology.

Cousins and co-founders, Jourdan Brunson and Tameshia Rudd-Ridge, presented their platform and company, Kinkofa. The platform is designed with Black families in mind, with the goal of supporting all of their digital memory collecting, storing and sharing needs.



Dashboard view of Kinkofa.com, a digital memory keeping platform for Black families. Image courtesy of Siera Beal.

In addition to these newer approaches, we also heard from people keeping with long-lived traditions of sharing oral histories, writing books, creating exhibitions, and so on. The most encouraging part was seeing that many of them were young people. Sometimes, developing an interest in interrogating our origins can only come from living long enough to recognize how much you still don't know yet.

Beyond all that I witnessed, the symposium was also a homecoming. It felt familiar. I was in community with other Black folks who share the same intellectual curiosity and deep-rooted purpose in all things Black memory work. In presenters, conveners and attendees, I could see versions and slices of past, present and future versions of myself. I got to hug and speak with people that I had only ever seen in Zoom rooms, bylines and social media for years. Everything in my body knew, I was exactly where I needed to be. ♦

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## PHOTOGRAMMETRY & THE CHALK FESTIVAL

By Charlene Hardin

I have been a chalk artist, or street painter, since 2008. According to an [article by the Cleveland Museum of Art](#), the art form traces its roots to the Renaissance, when itinerant artists attempted to bring images of the Madonna (I Madonnari) to the public by painting religious images on the pavement using charcoal or chalk pastels. Eventually, the tradition saw a revival in the 1970s through more secular festivals, where large-scale works came to life over a weekend, surviving only in memories and photographs. The pictures are often



Lori Antoinette Chalk It Up, Courtesy of Charlene Hardin via [Sketchfab.com](https://www.sketchfab.com)

taken from a perch on a rickety ladder in an attempt to take in the full view before it is washed away by rain or city workers.

The ladders present a challenge, from the photographer dangling above the image to the shadows the ladders cast. Photographers can capture only one angle from one ladder, under whatever lighting conditions nature provides, when the painter's tape is pulled from the ground. Taking the image from a standing level also distorts the image, which

may be desirable for 3D or forced perspective, but often loses the experience of scale and proportion. It's not uncommon for passersby, or even the artists, to joke about wishing they could rip up the pavement and take it home intact. However, most artists appreciate the ephemeral nature of the art and respond with a knowing smile when a festival-goer says, "All that work just to see it washed away."

These festivals are part art and part marathon. They are a battle against time, with ten-foot, twenty-foot, or even larger murals rendered in the span of a weekend, transcending skilled mural work to become a test of physical endurance. It is about sharing the process while pushing past personal limits on hot pavement filled with imperfections. Artists know the impossibility of preserving the vibrance of that moment when the colors of the pigment on the pavement never quite match the screen or print, recordings cannot fully capture the sound of the bands, and how does one encapsulate the occasional chaotic child or stray puppy that decides to run a dusty path across the delicate details of the work? These pieces are part of a living, breathing moment.

Chalk murals have always resisted permanence and faithful reproduction on film or in a digital file. The laws of physics impose limits on the dynamic range needed to capture precise spectral colors. Even with Photoshop corrections, the color of the chalk in the perfect sunlight on a clear festival day never makes it to the archive, because the constraints are real. There are, however, solutions to the problem of distortion caused by the boundary of one moment, one ladder, and one angle.

Here, I encountered photogrammetry. According to research by [Emma Letizia Jones](#), this technology feels modern but traces its roots to the 19th-century architect Albrecht Meydenbauer, whose near-fatal fall from his own precarious perch on a cathedral he was surveying for the Prussian government inspired decades of

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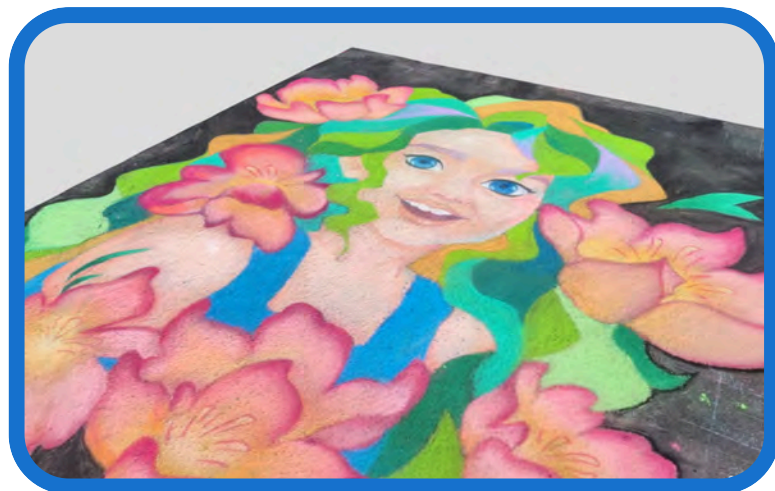
## PHOTOGRAMMETRY (CONT.)

German architectural documentation. Through the clever application of photography and geometry, Meydenbauer replaced dangerous direct measurement with calculations on paper and feet firmly on solid ground. These archival photogrammetry efforts preserved buildings and allowed for the reconstruction of many structures that were reduced to rubble during World War II.

Photogrammetry works by capturing overlapping images and reconstructing the geometry of the piece as a three-dimensional object. For large-scale ephemeral art, this gives artists a chance to capture a more faithful image without the acrobatics of climbing a ladder and using a camera. Making the 3D scan viewable in augmented or virtual reality allows viewers outside of the festival window to experience the artwork's scale and presence. Unfortunately, the colors remain less vibrant, sometimes even duller than in traditional photographs. The methods used to recreate the geometry cause the high dynamic range to be lost and the glitter in the pastels to fall away.

During my most recent festival experience, the prolific street artist, Lori Antoinette Willingham, offered to participate in my effort to capture an artist at work instead of just the work itself, and gave express permission to be mentioned in this article. I appreciated her patience as she sat still in a chalking pose while I snapped upwards of 60 images using the Reality Scan app. We attempted this a few times before abandoning the effort. The results are interesting, but regrettably, could not capture much above her shoulders, leaving us with an uncanny image showing part of an artist, the partial shell of an embodied author at work, rather than the whole person.

It is possible this is a temporary limitation as the technology improves. There may be a day when we routinely archive small time capsules of experiences. Meydenbauer's brush with death while trying to preserve Germany's buildings not only allowed the memory of the buildings to live on beyond the destruction of war, but also gave archivists and digital artists new avenues for preserving and experiencing the spatial world in digital form.



Angelina Ollier Chalk It Up, Courtesy of Charlene Hardin via [Sketchfab.com](https://sketchfab.com)

No doubt, these will be valuable and give our descendants a richer understanding of worlds that came before, and will recreate the parts that time resists preserving. At the same time, even the best archive will always struggle to hold onto the lived experience of a moment in time on a bright festival day, and the living artist making contact with the chalk and asphalt. The software is better, but the gap between the archive and the moment is as tenacious as the desire to preserve.



Charlene Hardin Chalk It Up, Courtesy of Charlene Hardin via [Sketchfab.com](https://sketchfab.com)

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# ARCHEOTA

## PHOTOGRAMMETRY (CONT.)

My work, 3D scanning chalk festivals in Arizona, can be found on Sketchfab under the following link or by typing "Chalk Mural" into the search bar. ♦

"Through the clever application of photography and geometry, Meydenbauer replaced dangerous direct measurement with calculations on paper and feet firmly on solid ground."



Charlene Hardin Chalk It Up, Courtesy of Charlene Hardin via [photos.google.com](https://photos.google.com)

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## FROM DUSTY VOLUMES TO DIGITAL ACCESS:

### An Internship with the California State Library

By Emily Stockton

I can remember the first time I touched a century-old legislative document. I was deeply struck by how ordinary it felt. The paper was thinner than I expected, with soft edges and faded ink, but it was not fragile in the way I imagined. Instead, it felt like something that had been stuck—waiting to be read again, understood in a new way, and reimagined in today's world. That moment reshaped how I saw libraries, not as static repositories of the past, but as active participants in shaping access to historical memories.

My internship with the California State Library revealed a new perspective on the possibilities behind preservation. Most of my time was spent carefully scanning and digitizing legislative collections, ensuring documents and books were captured clearly and accurately, which required patience and immense attention to detail. These old pieces of history are far from abstract records: they reflect debates, priorities, and moments that shaped California into the state it is today. Digitizing these artifacts provides researchers, students, and the public with the opportunity to engage more meaningfully with these materials without physical access barriers. These materials serve as anchors of evidence for public understanding, which makes them in high demand for easy access. I have learned that digitization creates the opportunity for better engagement with collections that are often too fragile to be circulated. Providing materials online makes it easier for patrons to retrieve research materials and offers more ADA-compliant options.

Something I truly value about the California State Library is its dedication to not only preserving history but also sharing it with others. Through free public events, like the Sacramento Archives Crawl, and rotating exhibitions, the library elevates archival materials to invite curiosity and connection. I had the honor of helping facilitate and contribute to these outreach efforts to ensure our presentation was engaging to anyone passing by.



Exhibition table for California's 175 years of statehood on the state trees presented by Witkin State Law Library staff.  
(Photo Credit: Emily Stockton)

During a public celebration of California's 175 years of statehood, I supported the Witkin State Law Library's exhibition table on the legislation behind California's state trees: the giant sequoia (*Sequoiadendron giganteum*) and the coast redwood (*Sequoia sempervirens*). While looking at legislative documentation may seem boring, it details an important history of our state's values. To make these concepts more engaging for all ages, we created a game to show the process of law-making, and outlined the circumference of General Sherman and Hyperion, the two largest trees in the world, native to California. Choosing which materials to use in the display took a lot of time, involving outlining the relevant legislative actions that were historically significant. Mounting techniques, best preservation practices, and controlling exposure to the elements were all important factors to consider when presenting the materials to ensure they are protected, yet accessible. I was struck by how much detail and thought go into creating an exhibition, and learned how the spacing of items, accompanying text, and ease of visibility all shape how visitors interpret what they see.

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# ARCHEOTA

## DUSTY VOLUMES (CONT.)

What made this internship experience especially meaningful was the people behind the scenes who nurtured my professional development. From the start of my internship, I was welcomed with open arms and encouraged to collaborate with a wide range of professionals at the state library. My direct supervisor, Elena Smith, approaches her work with both professionalism and generosity. Her routine tasks became engaging opportunities to learn first-hand about essential practices and demands of the job. I especially appreciated her dedication to library work and how she would



Image of the California State Library & Courts Building  
(Photo Credits: Emily Stockton)

find interesting moments within the legislative collections that show that law is not always boring. If you look closer at the history presented, you can better understand why certain events unfolded throughout history. When we were creating the exhibition on state trees, she found a piece of legislation that reaffirmed why California designated two state trees instead of one. It showed the humanity within decision-making and proved how past legislation can still be referenced today to uncover new answers.

Digitized files and curated exhibits are important components of outreach and engagement at the California State Library. Access is not just about availability; it is about engagement. Even after I made the effort to digitize, transcribe, and upload records online, people still needed to be informed about library resources to know they are there. Through research guides, webinars, and other outreach events, the library is able to build connections and inform others. In this case, digitization and outreach go hand in hand. By inviting people into a shared experience of discovery, I supported the library's outreach efforts and help create more dynamic, community-centered practices.



Three vintage agricultural posters put out by the government during the Hoover administration, urging farmers to participate in a "spring drive" to kill ground squirrels, which were causing major crop losses. (Photo Credit: Emily Stockton)

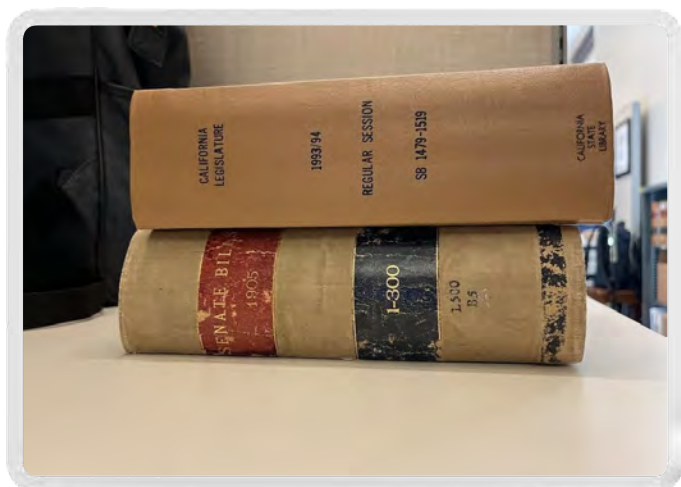
"By the time I finished my internship, I no longer saw the legislative documents I had scanned as outdated artifacts. I see them now as essential records lending to an ongoing discovery of California history that the library continues to aid."

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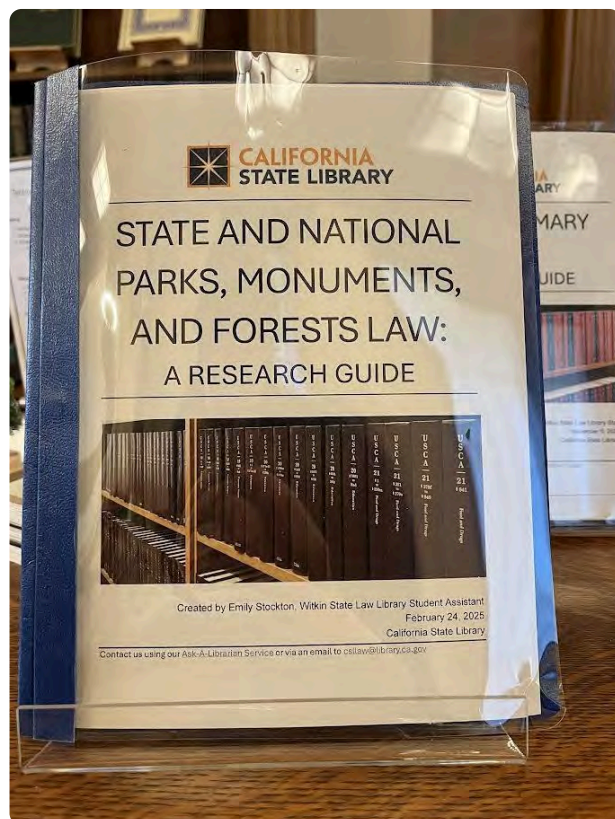
# ARCHEOTA

## DUSTY VOLUMES (CONT.)

Preservation is not about keeping history frozen in time, but rather ensuring that historical documents remain usable, interpretable, and available to engage with new perspectives. Learning about how to maintain sustainable outreach efforts during my internship highlighted how opportunities for access are most effective when they are inviting and inclusive. By the time I finished my internship, I no longer saw the legislative documents I had scanned as outdated artifacts. I see them now as essential records lending to an ongoing discovery of California history that the library continues to aid. ♦



Comparison between two California legislature books from 1993/94 and 1905. (Photo Credit: Emily Stockton)



Research guide on state and national parks, monuments, and forests law for patrons to utilize when navigating the California State Library's databases. (Photo Credit: Emily Stockton)

Check out the SAASC website for blog posts about other cool archives to explore, like [The Sherlock Holmes Collections](#), and learn about what happens to your [common office supplies](#) over time.

[ischoolgroups.sjsu.edu/saasc](https://ischoolgroups.sjsu.edu/saasc)

## MATERIAL HISTORY COMPLICATES COLD WAR MEMORY

By Lola Jalbert

Archival materials complicate ideological narratives. Holding and handling an item can add human complexity and nuance to a known idea, period of time or story. No matter how detached and distant the handler of the object may be, the “human-ness” of an object reaches every “objective” researcher, archivist, or journalist eventually. The individual stories and lives begin to bleed through, adding nuance to what felt settled, true, and sure.

The United States lives in the aftermath of the Cold War. The baby boomer generation grew up in the thick of McCarthyism, “duck and cover” exercises, and anti-communist media, all of which they transmitted both consciously and unconsciously to their millennial children, who are now raising children of their own. These ideas have become deeply rooted in the American psyche, becoming a reflex that is rarely deconstructed or questioned. This bias can be seen in healthcare and other public spending debates, with the accusation of communism being lobbed indiscriminately at anything public, shared, or communal.

The Wende Museum in Los Angeles, founded in 2002, is an art museum, cultural center, and archive that brings Cold War history to the public through exhibitions, academic scholarship, educational programming, and community engagement. Wende means change or transformation in German. The Museum holds over 100,000 artifacts, archives, and personal histories from the Cold War era. Their ever-expanding collection complicates hegemonic narratives about the Cold War.

The documentary *Do Communists Have Better Sex?* responds to assumptions that former East Germans had inferior sex lives because *everything* behind the Iron Curtain was perceived as worse. By amassing a video archive of sorts, the director André Meier concludes that

<sup>1</sup>East Germans had earlier, more frequent, and better sex than in West Germany. The academic book *Love in the*

"The individual stories and lives begin to bleed through, adding nuance to what felt settled, true, and sure."

*Time of Communism: Intimacy and Sexuality in the GDR* analyzes interviews of former East Germans and material culture archives to conclude that some aspects of sexuality in the GDR were more free, while some were less so. In both works, material culture archives are used to complicate simplistic, ideological narratives from all political perspectives.

When prompted to summon imagery from behind the Iron Curtain, many people cite tall tower blocks made up of countless homogenous apartments. In reality, countries on both sides of the Iron Curtain built this style of housing after World War II. Below are images of *Gropiusstadt*, which was built between 1962 and 1975 in West Berlin,

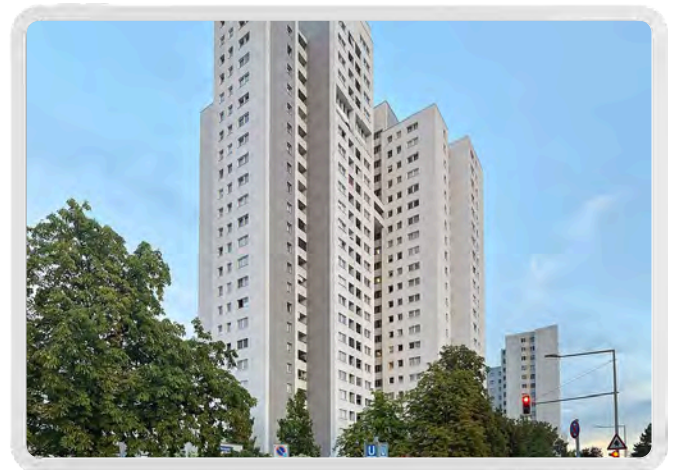


Figure 1  
Gropiusstadt, courtesy of Gunnar Klack, via [Wikimedia Commons](#)

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## MATERIAL HISTORY (CONT.)

and *Komplex Leipziger Straße*, which was built between 1969 and 1982 in East Berlin.

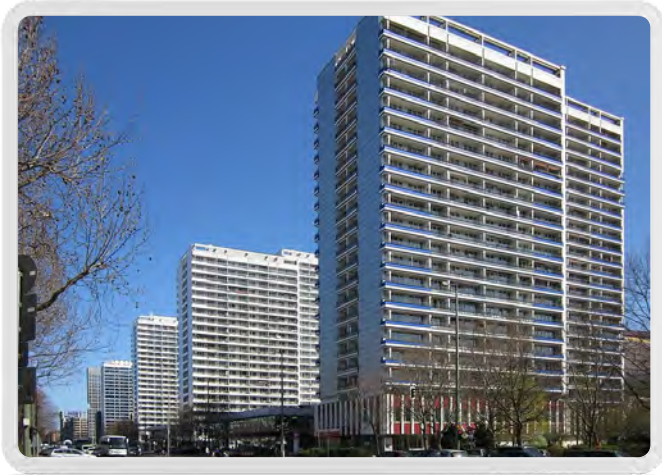


Figure 2  
*Komplex Leipziger Straße*, courtesy of Jörg Zägel, via [Wikimedia Commons](#)

Life behind the Iron Curtain is often associated with the color grey, but furniture design from that era tells a completely different story. The Furniture Collection at the Wende offers tangible, visual examples of this.

The Garden Egg Chair, designed in 1968 by Peter Ghyczy, was originally conceived as a suitcase that could be unfolded to form a chair, before evolving into its final egg-shaped form. The interior of the chair reveals strikingly colorful cushions, pictured in Figure 3 in orange but also produced in dark blue. The chair was designed for West Germany and was then sold to the GDR in 1971.

Not only does this chair challenge ideas of grey, monochromatic furniture in East Germany, it also shows a continuity of furniture design and aesthetic taste across East

"[T]he material culture collections at the Museum provide examples of beauty, color, and vibrance in communist countries during the Cold War."

and West, despite the ideological and physical barriers that existed at the time. As an example of Space Age design, it demonstrates how this movement, which emerged from the Space Race, flourished on both sides of the Iron Curtain.

Of course, the ideology of the archive cannot be ignored either. Derrida (1995) calls the passion to archive traces of memory “archive fever,” arguing that this process inevitably excludes other memories, creating a conflict over which memories are deemed worth preserving. It is impossible for acquisitions to be impartial, but continuing to collect while critically examining the ideologies underpinning what is collected and why is the only way to build an archive for people to stumble across and reinterpret. Only then can materials challenge assumptions, as imperfect as the materials may be.



Figure 3  
*Garden Egg Chair*, courtesy of [The Wende Museum](#)

The truth is always stranger, and more complicated, than fiction. While the United States has other archives of Cold War history, the Wende Museum collects materials that are at risk of disappearance or on the periphery of traditional archival interests. Importantly, the material culture collections at the Museum provide examples of beauty, color, and vibrance in communist countries

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# ARCHEOTA

## MATERIAL HISTORY (CONT.)

during the Cold War. These examples—available for use by researchers, artists, and the general public—continue to complicate and add nuance to our shared cultural memories of the Cold War period.

The Wende is free to visit, ensuring the complexity of the Cold War era is open and accessible to everybody in Los Angeles. Additionally, their website provides access to their

digitized collections, which continue to grow each year. Finally, the curation approaches the Cold War era from many different angles, making the topics relevant to Angelenos of all backgrounds, not just those of German and Eastern European descent. ♦

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## WANT TO CONTRIBUTE TO ARCHEOTA?

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## FAREWELL TO OUR SPRING 2026 GRADUATES

Interviews with SAA Student Chapter Leaders

### MARLENE LOZANO MLIS SPRING 2026

**SAASC CHAIR  
SUMMER 2024 - SPRING 2026**

***Congratulations, Marlene! What degree/certificates did you earn?***

I earned my MLIS.

***What was the best way you found to motivate yourself?***

Spring 2026 was a tough semester. I was taking the e-portfolio class, and I found the best way to motivate myself was to reward myself with an episode of The Pitt for each competency I finished. I also motivated myself by taking 10-15 minute audiobook breaks while working on course readings and assignments.

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

I don't know if I achieved that balance! I was better at stepping away from the computer and schoolwork this year. I would dedicate certain days of the week to specific classes and their readings/assignments, and other days to my internship and (remote) work. I also tried to give myself one day off a week where I wouldn't open my laptop or check email.

***What was the main distraction that kept you from doing your coursework?***

My cats were a welcome distraction. Searching for job and internship listings was a big distraction, especially this last semester.



***Did you have a study buddy?***

I had a motivation buddy for the e-portfolio. Rebecca (SAASC Vice-Chair) and I would send each other e-port updates. Esther (SAASC Social Media Coordinator) was also completing her e-portfolio, and it helped knowing that three of us on the SAASC board were working on the same culminating project; we would touch base at our monthly board meetings and share how we were doing with the e-portfolio. These connections helped a lot with my motivation. One of my cats is fascinated by paper and pens, especially when a pen is writing on paper. He likes to sit on my desk when I'm working, so he was my regular study buddy as well as one of my distractions.

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

I love films, and I love horror and diverse perspectives. My dream job would be being the archivist at Monkeypaw Productions. I'd love to work with the company's assets and collect and process staff oral histories to document a more comprehensive history of an independent production company that has partnerships with larger companies. It's also located in Los Angeles, CA, which is where I'd like to work since my family lives in the area.

CONTINUED . . .

# ARCHEOTA

## FAREWELL TO OUR SPRING 2026 GRADUATES

### Interviews with SAA Student Chapter Leaders

#### ***What did you value most about being part of the SAASC leadership team?***

Connecting with and getting to know the great, supportive, and dedicated people who make up the SAASC board. It's been such a great experience working with the leadership team and getting to check in with folks each month. They are definitely the ideal group project team.

#### ***If you were to design a new LIS competency, what would it be? What pieces of evidence would you use from your time in the MLIS program?***

This isn't a competency, but I would make it a requirement to complete an internship. If students are paying for a course to complete an internship, I would hope that the school could form partnerships to help us secure an internship rather than having us search for one. I learned a lot from the curriculum at the SJSU iSchool, and I wish that I could have taken additional classes, but so many jobs and internships ask about (and require) practical experience. For many students, this is a career pivot. Unless you're already working in the LIS sector or have the support to take on an entry-level or part-time job, it's hard to gain practical experience if you're not volunteering or required to take an internship.

#### ***If you could travel back in time to when you first enrolled in the program, what advice would you give yourself?***

Get more sleep and don't postpone your doctor's appointments. The school work will get done.

#### ***How are you going to celebrate graduation?***

I celebrated by going out to a graduation dinner with family. I also reactivated my AMC A-list membership and have been catching up on my theatergoing, which was on hiatus while I completed my MLIS.

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

My last internship offered me a part-time, project-based position, which I'm really excited and grateful for. So I'll be gaining DAM skills and continuing the job search. Also, at the end of July, Rebecca Billings and I will present a graduate student poster at the Society of American Archivists annual conference in New Orleans, LA. I'm looking forward to what's to come! ♦

Stay in touch with Marlene via [LinkedIn](#)!



Join the SAASC Canvas group [here](#) to become a member and stay up to date with what's happening!

# ARCHEOTA

## MEET THE 2026 ARCHEOTA TEAM!

### CLAIRE VOLKMANN MLIS GRAD SPRING 2027

**ARCHEOTA - ASSOCIATE EDITOR  
SINCE SPRING 2026**



#### ***Welcome to Archeota! What are you most excited about with this position?***

Thank you! I've been very grateful for the warm and enthusiastic welcome from the team. When I accepted this position, I was most excited to return to my roots on an editorial team, after leaving editing and publishing behind in my undergrad at UC Davis. I love being an editor because I get to read and pick the brains of authors of fantastic writing, and at Archeota, it's been no exception. It has been equally rewarding to get to know both the authors and the editors of Archeota so far. I'm excited to continue connecting with my fellow students and future colleagues, something especially special in an online school environment.

#### ***What is your dream job after graduating from SJSU?***

I've been finding myself more and more drawn to public librarianship ever since starting work in circulation at my local library system. Archives and preservation are the special interests that inspired me to pursue my MLIS, and I plan to keep an archival and preservation mindset in my future work in public libraries. As the world becomes digital, the amount of information and stories we want to

keep grows. If I'm dreaming big, I'd love to inspire more public libraries to keep archives and special collections related to local history and culture and available to the general public—and to be the librarian in charge of one of those spaces.

#### ***Tell us something fun about yourself!***

I was born in Paris, France, and moved to the Bay Area when I was six years old. I still speak French fluently at home with my family. As a consequence, my two cats, Mei and Calcifer, are also bilingual.

#### ***Other comments?***

It's been a pleasure working on the Spring/Summer 2026 issue. I'm happy to be a part of the team and hope to keep it up until I graduate next spring! ♦

**ARCHEOTA ALSO WELCOMES  
Leila Kalliel as an associate editor!**

# ARCHEOTA

## MEET THE 2026 ARCHEOTA TEAM!

### MIMI WEATHERBEE MLIS GRAD SPRING 2028

**ARCHEOTA - ASSOCIATE EDITOR  
SINCE SPRING 2026**



#### ***Welcome to Archeota! What are you most excited about with this position?***

I have always had an interest in working on magazines. Still, as a student with a visual arts background, I have found opportunities in this field to be limited. I'm excited to bolster my knowledge of the editorial process and gain valuable experience while engaging with the interesting archive-related content written by my fellow students.

#### ***What is your dream job after graduating from SJSU?***

I've always had trouble pinning down what my "dream job" might be. Some positions I would love to experience after graduating, however, include working on the editorial side of the academic publishing world or as a curator for a contemporary art museum. I also find myself thriving in a higher-educational setting, and would be interested in contributing to university LIS departments as a research assistant or reference librarian.

#### ***Tell us something fun about yourself!***

I am a comic artist, working on my first graphic novel (written and illustrated fully by me, which is very time-consuming!)

#### ***Other comments?***

I hope to continue to grow and learn over the next few semesters with Archeota! 📖

### **ARE YOU INTERESTED IN JOINING THE ARCHEOTA EDITORIAL BOARD?**

**Watch SAASC social  
media, or email Archeota  
directly for more  
information at:  
[archeota.saasc@gmail.com](mailto:archeota.saasc@gmail.com)**



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## SAASC PRESENTS...

**FEBRUARY 24TH,  
2026**

[Denver Museum of Nature and Science](#)

with Laura Uglean-Jackson, Digital Archivist

**MARCH 18TH,  
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[Curating Your Career: Strategies for  
Navigating the Competitive Path to  
Archival Internships](#)

with Rebecca Billings, SAASC Vice Chair

**APRIL 1ST,  
2026**

[The Winthrop Group](#)

with Emily Cabaniss, Lead Archivist

**APRIL 22ND,  
2026**

[SFMOMA](#)

with Meg Ocampo, Archivist and Records Manager