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Archeota, Fall/Winter 2020

Kelli Roisman

San Jose State University, kelli.roisman@sjsu.edu

Christine Mahoney

San Jose State University, christine.mahoney@sjsu.edu

Alison Quirion

San Jose State University, alison.quirion@sjsu.edu

Alyssa Key

San Jose State University, alyssa.key@sjsu.edu

Monica Nolan

San Jose State University, monica.nolan@sjsu.edu

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ARCHEOTA

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

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Welcome to *Archeota*!

We're celebrating our five-year anniversary following the publication of our first issue in Spring 2015. Over the years, *Archeota* has provided a platform for SJSU iSchool students to write about issues and events connected to the world of archives. We've shared our perspectives, experiences, and reflections with the iSchool community. You, too, can get engaged. Please add your voice to the archival conversation and contribute to our next issue.

Kelli Roisman
Managing Editor

MANAGING EDITOR: Kelli Roisman | FACULTY ADVISOR: Lori Lindberg

ASSOCIATE EDITORS

Alyssa Key | Christine Mahoney

LAYOUT & DESIGN

Sarah Thornton and Todd Roisman

MIGRATION IS BEAUTIFUL: THE MUJERES LATINAS PROJECT AT THE IOWA WOMEN'S ARCHIVES

By Alison Quirion

In November, the Society of American Archivists Student Chapter (SAASC) and REFORMA SJSU hosted a wonderful virtual event with Janet Weaver, Assistant Curator of the Iowa Women's Archive (IWA) at the University of Iowa Libraries. We were treated to a tour of one of IWA's special collection,



Mary Vasquez and a friend in Davenport, Iowa, circa 1922, *Migration is Beautiful*.

the *Mujeres Latinas Project*, which documents the lives and contributions of Latinas, with a special focus on the women of Mexican heritage who have shaped the direction of Iowa over decades. Following the presentation of the collection,

we had a question and answer session with Dr. Weaver focused on the nitty-gritty of maintaining and processing an active collection. Weaver confirmed what we often hear from archivists: resources and time are the biggest challenges. The centerpiece is a collection of 112 oral histories, with around 30 Spanish-language inter-



Esperanza Martinez with daughter Florence, circa 1922, *Migration is Beautiful*.

views. The IWA had just recently finished transcribing the interviews collected from 2005 through 2007, allowing them to publish the collection finding aid to increase access and awareness of the collection.

Each member of the three-person, full-time archives team wears many hats, further compounding the challenge of limited resources. As part of an academic institution, the archivists are expected to teach classes and respond to reference requests from students and



Left to right, Estefania Joyce, Richard, and John Rodriguez near the boxcars, Holy City, Bettendorf, Iowa, 1927, *Migration is Beautiful*.

Continued...

MIGRATION IS BEAUTIFUL (CONTINUED)



Wedding photograph of Cruz and Esperanza Martinez, Kansas, 1920, *Migration is Beautiful*.

researchers, in addition to managing the special collections. To help with the backlog, the IWA is greatly assisted by graduate students, often from the University of Iowa MLIS program, or by bringing in additional help for special projects such as the *Mujeres Latinas Project*.

One of the unique features of the *Mujeres Latinas Project* is that it is an active collection. The acquisition policy clarifies the types of materials that are relevant to the collection and this also helps manage the processing workload. Acquisitions are focused on documents and ephemera rather than museum-type items, which require a different approach to processing and preservation. When donors approach IWA with items that don't fit the acquisition policy, they are referred to an institution that is a better match, such as the [Putnam Museum](#) in Davenport, Iowa. Another aspect of the acquisition

policy is based on format. Rather than receiving materials that have been digitized, IWA prefers to acquire materials in their original form and use their internal resources for digitization to ensure they meet archival standards. This policy is somewhat flexible if the proposed digitized material fills in collection gaps in severely under-represented areas.

One question was about discoverability and whether the collection's records should include metadata in English, Spanish, or both languages. This resulted in a sort of "aha" moment, with Weaver answering that the metadata was currently only in English, but that it would make sense for it to include the equivalent terms in Spanish. She said this was something she had not considered until now, but would bring up the issue with the metadata librarians.

We also discussed social media as a means of discoverability. The *Mujeres Latinas Project* is



Mary Terronez and co-workers (Shirley Ramsey, Warren Moore, Mae Issem) at Davenport Produce Company, ca. 1940, *Migration is Beautiful*.

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MIGRATION IS BEAUTIFUL (CONTINUED)



Estefania Rodriguez discusses her son's death in Vietnam and her efforts to bring his body back to the United States. *Migration is Beautiful*.

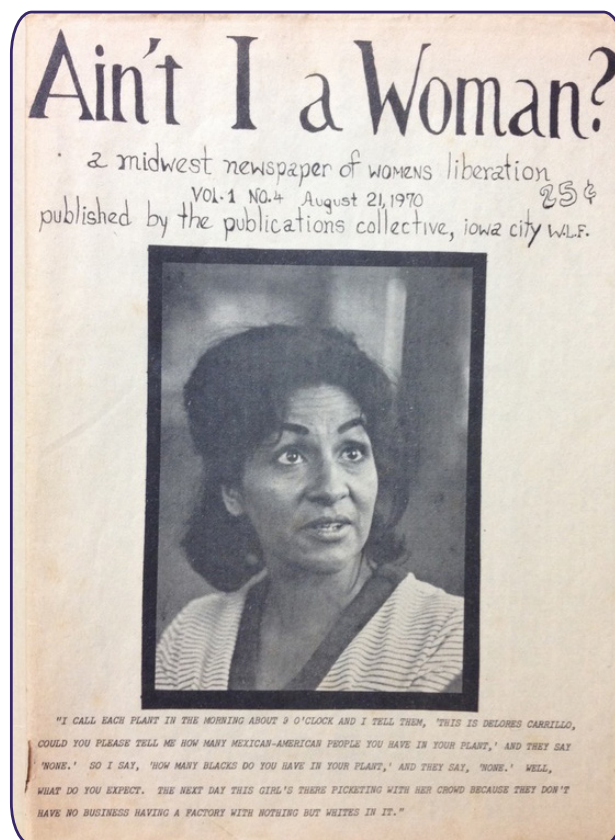
“We didn't wear the military uniform because they would at a big show,” he said. “They encouraged her not to do it. They told her she was crazy that it was a useless fight and that she should leave it alone. But for me, the only way I might have felt different,” she said. “It's not like she was all the world. They thought as the rest of us could be free, but she wasn't like that.”

The ceremony will finally take place because of the efforts of a senatorial bill request and from the staff of U.S. Sen. Chuck Grassley of Iowa, assistance from Bob Calabrese of Philippine-McCabe-Jarvis Funeral Home in Davenport and lawyers by U.S. Veterans Affairs.

—MOTHER'S PLEASE TALK TO PAGE 24

This philosophy of sharing collections and increasing awareness was made clear in Weaver's

primarily promoted through the [Migration is Beautiful](#) website and is featured in IWA posts on its blog and Facebook pages. This led to a discussion about finding oneself in the archives. I mentioned to Weaver that I had watched the recording of a recent Society of American Archivists webinar [Finding Aid to My Soul](#). One of the speakers, Micaela Terronez, shared that she knew very little about how her family had arrived in Iowa from Mexico until, as a University of Iowa student, she discovered the Mujeres Latinas Project and was surprised to see documentation of her ancestors. Weaver shared that she was excited to present the story of Iowa's Latinas to people beyond Iowa because history takes on a deeper meaning when you can think about it in the context of your own experience. As Weaver elegantly stated, “we are all migrating constantly and there are connections everywhere; it is a richer world when we are



Dolores Carillo (Garcia), cover page of "Ain't I a Woman?", August 1970, *Migration is Beautiful*.

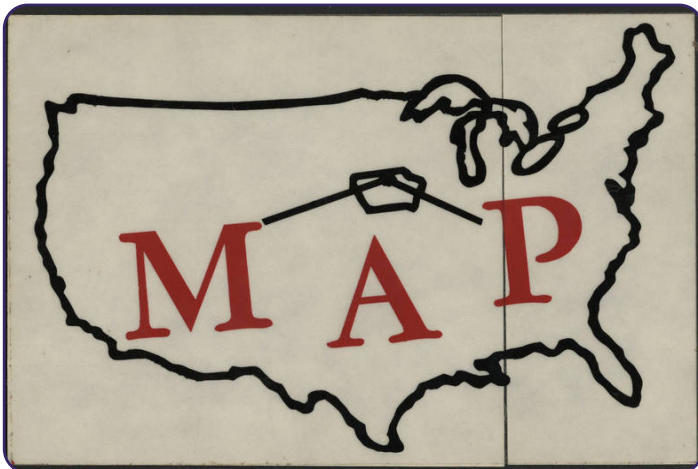
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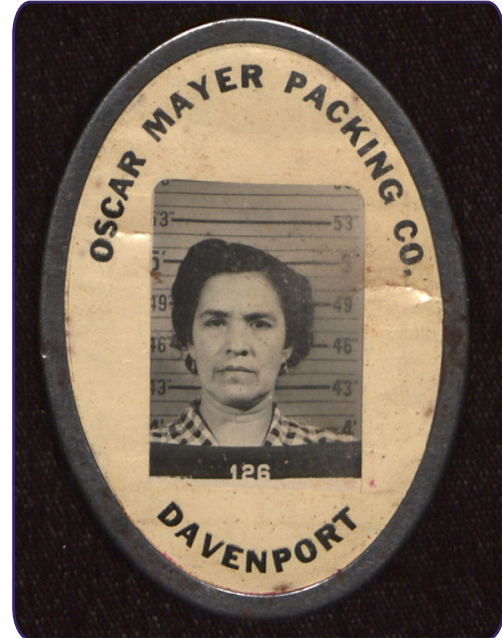
MIGRATION IS BEAUTIFUL (CONTINUED)

mission to integrate the migration stories of Iowa's Latinx population into K-12 curriculum. Students continue to learn about immigration through the lens of Ellis Island, but rarely do the lessons on immigration extend beyond that. By incorporating the Mujeres Latinas Project resources into lesson plans on immigration, students are learning more about their own communities, and potentially their own families. Not only does this enhance the story of Iowa, but it also contributes to an overall sense of inclusion, understanding, and appreciation. One of the near-term goals for Weaver is to add a "Teaching Resources" section to the Migration Is Beautiful website that connects K-12 teachers with the collection resources and offers lesson plans on how to use those resources to teach the story of immigration.

Looking towards the future, the Iowa Women's Archives recognizes that Iowa is in the middle of the next chapter in its Latinx story and



Logo for the Migrant Action Program, Mason City Iowa, *Migration is Beautiful*.



Work identification badge of Basilisa Herrera, *Migration is Beautiful*.

encourages the community to save their papers, so those stories can be reflected in history. IWA is coordinating with the [Iowa Labor History Oral Project](#) to collect interviews to document the exploitation of Latinx packinghouse workers during the current pandemic. Additionally, IWA continues its work with the [League of United Latin American Citizens \(LULAC\)](#), a Hispanic civil rights organization that has consistently been on the front lines of activism. LULAC has been actively creating new records on how the community has been impacted by the pandemic, and IWA plans to integrate those records into the existing collection. The IWA continues to shine a light on the activism and impact of women in Iowa, especially those in underrepresented communities who are often unrecognized for their work in improving the

Continued...

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MIGRATION IS BEAUTIFUL (CONTINUED)



Claro Díaz, Fort Madison, Iowa, 1920s, *Migration is Beautiful*.

lives of future generations.

Weaver made a lasting impression on me when she described her work on the Mujeres Latinas Project, along with the collaboration with the community and her colleagues, as the most wonderful experience and the part of her job that gives her great pleasure. I was inspired by Weaver's passion for the materials and the mission to preserve and share this important piece of Iowa's and America's history. During my time as an MLIS student, I've felt excited and energized by my courses, instructors, and fellow students. My worldview has expanded along with my desire to know more about the communities that are silenced or underrepresented in traditional education.

Thank you, Janet Weaver, for sharing your passion and enthusiasm and making me excited and proud to be entering the LIS profession! ♦



Portrait of Blanca Vasquez, Fort Des Moines, Iowa, *Migration is Beautiful*.

Interested in learning more? We've recapped the presentation on our [blog](#) and posted a [recording](#) on our [YouTube channel](#). In addition to what was shared in the presentation, the [Migration is Beautiful](#) website is a treasure trove of materials. The [Interactive Map](#) feature on the site visualizes the migration patterns, from 1850 through 1940, of communities, families, and individuals. I encourage you to play around with the map and explore the entire website. If you have questions about the Iowa Women's Archives, the Mujeres Latinas Project, or any other questions for Janet Weaver, you can contact her through the Migration is Beautiful website's [Contact Us](#) page.

INFORMATIONAL INTERVIEW SURVEY REPORT: ADVICE AND INSIGHTS FOR ASPIRING ARCHIVISTS

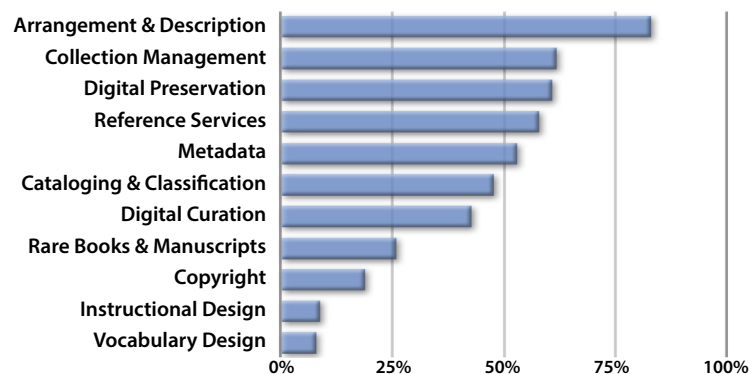
By Kelli Roisman

Informational interviews are an excellent way to gain firsthand perspectives on what it is like to work in your field of interest. Insider knowledge from working professionals can help you clarify your expectations and shape your career choices. It's not just about finding a job, but choosing a pathway to job satisfaction and personal fulfillment.

Read this report to learn what archivists think about their jobs. What do they like most? What do they like least? What tips and advice do they have to offer aspiring archivists?

While this survey is a valuable resource, don't neglect to reach out and conduct your own informational interviews. Archivists are eager to help newcomers to the profession.

What coursework would be the best preparation for your job?

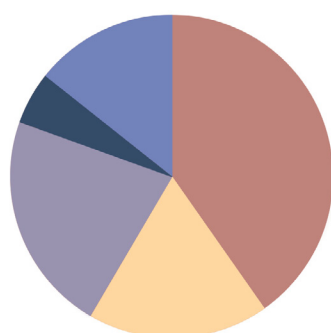


Also mentioned: Outreach/Marketing; Grantwriting; Management/Budgets; EDI; Communication; Advocacy; Records Management; Appraisal; Subject Expertise.

The 77 archivists participating in this survey work in a variety of archives and organizations from over twenty states across the country. The quotes in this report were chosen to represent the full range of responses. The invitation to participate was posted on [SAA Connect](#), the [Western Archivists Listserv](#), and social media (special thanks to Colleen Theisen and her cohort of Twitter followers).

For more information on LIS careers, including archives, be sure to check out *MLIS Skills at Work: A Snapshot of Job Postings*, a publication of the San José State University iSchool. This annual report collects and analyzes data from 400 job postings to identify job trends and provide recommendations for career development.

Type of Organization



- Academic institution
- Corporate
- Government
- Museum/cultural
- Other

Other archives include Film; LGBTQ; Religious; Conservation; Consulting; Nonprofit; Historical Society; Think Tank.

Continued...

WHAT DO YOU LIKE MOST ABOUT YOUR JOB?

I like working with primary sources

because I feel a deep sense of connection to history and that I am contributing to the collective knowledge of our culture.

I enjoy figuring out the arrangement

for a collection, thinking about description, and how it provides access, and seeing people use the resources I've prepared - how excited they get and the interesting ways they use it for their research.

I love that instead of being on a team

I get to support everyone and their work. I also love that I can do a little bit of everything, and that I make the decisions about what and how I do things.

“

I LIKE THE FEELING OF SATISFACTION YOU GET FROM FULFILLING A REFERENCE REQUEST & KNOWING THAT THE CONTENT YOU PROVIDED IS GOING TO BE PUT TO GOOD USE. I ALWAYS COME BACK TO THE MANTRA 'ARCHIVES ARE FOR USE' SO ANY DAY WHERE I CAN PROVIDE CONTENT FROM THE ARCHIVES FOR USE IN A COMPANY PROJECT OR INITIATIVE, THAT'S A GOOD DAY.

”

“

I LOVE A QUESTION THAT REALLY MAKES YOU WORK FOR AN ANSWER. INSPIRING STUDENTS OR RESEARCHERS TO WORK UP THE FORTITUDE TO GRAPPLE WITH THESE KINDS OF QUESTIONS CAN LEAD TO AN INCREDIBLY TRANSFORMATIVE LEARNING EXPERIENCE, AND IT'S FUN WHEN WE CAN GET A GOOD DIALOGUE GOING.

”

I love sitting in strategy sessions

to see what's on the horizon and figure out how our company history can play an integral role in new projects. It's an opportunity to integrate history into product design and marketing initiatives.

I love how I get to work with a variety

of collections and help make institutional priorities. I have also led the shaping of our internship program and transformed it from an afterthought to a mentoring program that helps early career archivists.

I like engaging with people to share

our company's history. It is a joy to show employees how the work they do now has such a long legacy.

Continued...

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INFORMATIONAL INTERVIEW SURVEY REPORT (CONTINUED)

I truly enjoy the public-facing nature

of my work. Early in my career, I had a mentor who emphasized this aspect of archival work. Her influence so early in my career helped prepare me for an untraditional path in archives that focuses more on interpersonal skills than collections.

I like feeling that I can lead the archives

in a useful direction. My focus has been on marketing our resources and services and making sure that both state staff and the general public are aware of what we have that they could use.

“ I ENJOY WORKING WITH TALENTED PEOPLE TO FIND INNOVATIVE WAYS TO PRESERVE AND PROVIDE ACCESS TO ARCHIVAL MATERIALS. I LIKE WORKING TOGETHER TO MEET CHALLENGES AND SOLVE PROBLEMS. ”

I like working with students

either through reference or primary source literacy instruction, and seeing them get excited about some of our materials. I also see archival processing, description, and preservation as the cornerstone of our democracy. We are making the historical record discoverable and accessible.

WHAT DO YOU LIKE MOST ABOUT YOUR JOB?

“ I LOVE BEING ABLE TO CONNECT OUR LOCAL COMMUNITY TO THEIR HISTORY, & PLAY A PART IN TELLING FORGOTTEN STORIES THAT HELP EXPLAIN THE PRESENT. ”

I enjoy meeting with donors

to learn more about their personal stories and experiences and determining the best ways to preserve and make their legacies accessible.

I enjoy the autonomy of doing

what I wish, getting to work on my own research projects, and feeling a sense of purpose working at a Hispanic-serving institution.

I am a lone arranger

and get to work in all aspects of the field, from traditional paper based archives, to digital materials, as well as project management, exhibits, social media, etc.

Continued...

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INFORMATIONAL INTERVIEW SURVEY REPORT (CONTINUED)

WHAT DO YOU LIKE LEAST ABOUT YOUR JOB?

Advocating for the archives

within my organization is exhausting. I don't think of myself as a particularly good advocate either. I would prefer to be hands-on with the collection materials.

“

ALTHOUGH TRANSITIONING FROM AN ONLINE MLIS PROGRAM TO PANDEMIC TELEWORK HAS BEEN FAIRLY SMOOTH, I DO FEEL LIKE I AM WORKING IN A VACUUM, DISCONNECTED FROM THE TEAM.

”

It can be pretty thankless sometimes.

I also spend a lot more time on the library side than I would prefer; I would really love to be able to just focus on the archives. And since COVID-19 hit, I am very aware that I don't generate any revenue for the firm. In times of crisis, my position is somewhat of a luxury.

It's part-time and has to be combined

with a full-time job to ensure sufficient income.

Customers can be unappreciative

when we try to help them. Some do not understand that we may not have EVERY record ever kept for every agency. Also, there's not enough time to process incoming records and create finding aids.

Understaffing causes never-ending

backlogs, fighting for more staffing, and overworking. Also, with each change in leadership, you must re-teach what archives do and their importance.

Sometimes we have money

for a contractor, but most of the time it's just me. While I work great independently, it gets lonely.

There are so many committees

that sometimes it just gets to be too much. Also, it can be frustrating to wear so many hats; I don't have the opportunity to specialize or hone my skills in any one particular area.

“

AS A LONE ARRANGER WITH FEW VOLUNTEERS, I SOMETIMES FEEL THE PRESSURE TO GET THE WORK DONE QUICKLY. IT CAN BE HARD TO PACE MYSELF AND NOT STRESS OUT.

”

Archivists have to advocate

each and every day for the relevancy of our jobs. I feel this especially in a corporate environment where the value of archives rests directly on its utility to the company. I think we would all like it if our stakeholders just “got it” and understood our value.

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INFORMATIONAL INTERVIEW SURVEY REPORT (CONTINUED)

WHAT IS YOUR BEST ADVICE FOR ASPIRING ARCHIVISTS?

Get as much experience as you can!

If you don't have the opportunity to work directly with a trained archivist, then reach out to find a mentor you can talk to, ask questions of, bounce ideas off of.

People skills are as important as

all the other archival skills you have. My days are full of interactions with other people as users, managers, investors, and resources, all of whom impact my work and my ability to be successful.

Don't narrow your focus

to a specific job or area of the profession. Know that work in different areas can benefit you & make you a better archivist. For example, taking an academic library position because you want to be in higher education rather than refusing to branch out.

COURSEWORK WILL ONLY GET YOU SO FAR. JOIN SAA AND BECOME AN OFFICER IN YOUR STUDENT CHAPTER. DON'T BE SHY ABOUT REACHING OUT ON SAA MESSAGE BOARDS. BY AND LARGE, EXPERIENCED ARCHIVISTS ARE WILLING TO CHAT AND SHARE REAL-WORLD EXPERIENCES. YOU CAN ALSO GET EXPOSURE TO FIELDS LIKE BUSINESS ARCHIVES THAT DON'T GET A LOT OF TREATMENT IN ARCHIVES EDUCATION.

Keep an open mind - what you will end

up doing will probably look very different than what you expected it to look like.

EXPERIENCE WITH CUTTING EDGE TECHNOLOGIES AND APPLICATION OF ARCHIVAL STANDARDS WILL GIVE YOU AN ADVANTAGE IN THE JOB MARKET. DON'T EXPECT TO LEAPFROG OVER VOLUNTEER WORK OR ENTRY-LEVEL JOBS. THEY PREPARE YOU FOR THE NEXT STEP.

Find the institution you would like

to work at (or type of institution) and get any job you can there, even if it's not the one you want. A lot of finding your "dream job" is about waiting for the right time, building relationships, and positioning yourself for success in the interim.

Be flexible and willing to take jobs

that will give you a diverse skill set early on; you can focus or specialize more later. A good institution and job will help you grow by challenging you to learn new skills.

Get a lot of different perspectives!

Because I interned in so many different places before getting onto the job, I had a good sense of where I wanted to work and what I wanted to do.

Continued...

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INFORMATIONAL INTERVIEW SURVEY REPORT (CONTINUED)

Diversify your internship experience

both by type and size of institution but also in the nature of work. This will help you achieve job satisfaction.

“

VOLUNTEER IF YOU CAN, AND NETWORK! JOIN ARCHIVAL ASSOCIATIONS AND GET TO KNOW PEOPLE. IT COULD LEAD TO YOUR DREAM JOB! STAY INFORMED AND SHOW INITIATIVE. THE COMPETITION FOR JOBS IS FIERCE, SO YOU REALLY NEED TO STAND OUT. DON'T "SETTLE" FOR AN ARCHIVES JOB - LIVE THE JOB!

”

Be flexible and understand

that sometimes you need to adjust your expectations and requirements to succeed, both when it comes to collections care and personal goals.

If you can, find a place that you love.

There is joy in archival work itself, but if you don't like the subject matter of the records or the organization that creates them, that joy is diminished and will not be enough.

Consider corporate/business archives!

The work is fun and ever changing, good compensation and benefits, and there are fewer budget restrictions than in government/academic archives.

WHAT IS YOUR BEST ADVICE FOR ASPIRING ARCHIVISTS?

Try to gain exposure to various aspects

of the profession, since you're unlikely to spend a career doing the one thing that you find most exciting. You may be responsible for outreach, grant writing, staff supervision, etc., and need to learn other essential duties on the fly.

Be open to non-traditional career paths.

Get as much practical experience as you can while still in school. Don't neglect the traditional skills - paper is still very much with us. And never forget the human side. In the end, the user is the reason for everything we do.

Get to know the job market early on.

Think about what might set you apart as far as skills, experiences, and interests. Develop qualifications that will serve you in a wide range of positions. Also, learn grant writing and how to promote the archive to community stakeholders.

Become the go-to source of information

in your organization, the person people turn to when they need help. Build relationships with experts. You don't have to know the answer, but you should know who to ask. It takes a village to raise an Archive!

Continued...

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INFORMATIONAL INTERVIEW SURVEY REPORT (CONTINUED)

Network, network, network!

Join the SAA and your local/regional archival organization. Ask questions via the SAA section listservs. Professional organizations are a gold mine of education, support, and job opportunities. Definitely join SNAP, the Student and New Professionals section!

Keep trying to break into the field

even if at first you don't succeed! I applied to several jobs right out of school, but did not have success. I felt defeated and like maybe I wasn't cut out to be an archivist. I ended up in an entirely different career for seven years, and then I happened to see an opening for an archivist position and decided to give it another try. I got the job!

“
FOCUS ON COMMUNICATION SKILLS. EMPLOYERS LOOK FOR CANDIDATES WHO CAN WORK COLLABORATIVELY. AND THE PROFESSION DEFINITELY NEEDS NEW BLOOD THAT'S VOCAL IN ADVOCATING FOR THE VALUE OF ARCHIVES.
”

Don't discount an archives job

just because it's not your ideal type. Getting your foot in the door eventually leads to the ability to be choosy, and you can learn a lot working with any kind of collection.

BEST ADVICE FOR ASPIRING ARCHIVISTS?

Be prepared to spend the first

couple years of your career moving around and chasing down opportunities. The jobs are not going to come to you.

“
BE WILLING TO LEARN NEW THINGS. BE PROACTIVE AND APPROACH INSTITUTIONS ABOUT OPPORTUNITIES THAT MIGHT EXIST. YOU NEVER KNOW UNLESS YOU ASK, SO REACH OUT AND SEE IF THEY'RE OPEN TO MEETING AND CHATTING WITH YOU.
”

It's important to have skills

in processing, reference, and especially digital preservation. Attend conferences and get to know your fellow colleagues.

Look at current job postings

and work to fill in any gaps in your skills and experience. Learn the archival language. Include the language and duties outlined in a job posting in your cover letter.

Reach out to archivists

for interviews and start networking. This can be intimidating (it was for me) but we are generally friendly and happy to help newcomers to the profession.

AMIA GOES VIRTUAL IN 2020: REPORT FROM FOUR DAYS IN FRONT OF THE COMPUTER

By Monica Nolan

The pandemic push to turn in-person events into virtual experiences has been hard on archival and academic communities used to connecting at annual conferences. However, for students like myself, the trend has a silver lining: I was able to attend 2020's annual conference of the [Association of Moving Image Archivists](#) (AMIA) this past November while still reporting to my part-time position as San Francisco Library page-turned-disaster-service-worker. Although I received the [Savada Family Legacy Conference Grant](#), which covered the cost of conference registration, the additional costs of travel, lodging, and lost income from work would probably have prevented my attendance at the conference's original venue in El Paso. And while I sympathized with return conference-goers, who were clearly missing the human contact, I had no past experience to compare it with, and participated in every aspect of the online event with pleasure.

AMIA celebrated its 30th anniversary this year. The Association's membership includes media professionals from all over the world, in all kinds of disciplines, from both public and pri-



Courtesy of Association of Moving Image Archivists.

vate sectors. Whether in academia or at a regional archive, in public broadcasting or Hollywood, members share a common focus on the “acquisition, preservation, description, exhibition and use of moving image material.”

The conference schedule reflected the diversity of the organization's members and interests. There were presentations on preserving early nitrate films in Argentina, posters on the evolution of Native American representation in public broadcasting, and panels on the ways television archives can interact with their communities. In addition, the packed four-day schedule offered virtual tours of archives, screenings, committee meetings, a trivia night, and even virtual karaoke. My interest was snagged the first morning by

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AMIA GOES VIRTUAL IN 2020 (CONTINUED)

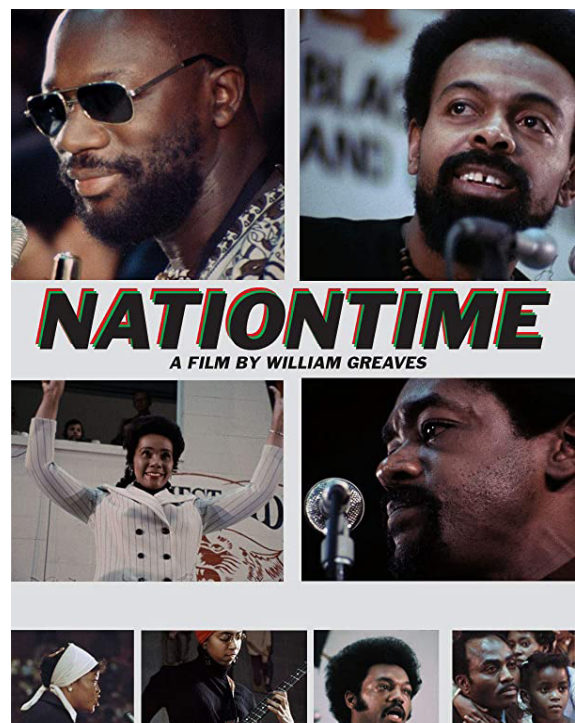


Poster for the 1945 film *Detour*, directed by Edgar G. Ulmer. Public domain.

“Developing a Roadmap to Photochemical Materials” with Ben Harry, Curator of Audiovisual Materials and Media Arts History at Brigham Young University. Harry described the challenges of managing the enormous amount of material he received when the BYU film production studio closed. Much of the material consists of by-products of the film production process: outtakes, workprints, and dialogue tracks in different languages, to name a few examples. Harry described the challenge of describing and distinguishing these different elements when vocabulary has changed over time and different film laboratories might use different terminology for the same element. To solve this problem, Harry has begun creating a glossary of descriptive terms for the different production elements, essentially a controlled vocabulary that can be used as a tool to describe material, evaluate items for retention, and eventually catalog the additions to the collection. Harry’s talk resonat-

ed with me not only because of the real-world application of archival concepts of appraisal and description, but because as a former filmmaker, I have my own closetful of celluloid material whose fate I need to decide! I was also struck by the need for patience and long-term thinking. Harry expects that accessioning may take two years to complete, and described his careful approach as “no hasty decisions.”

One of the appeals of the AMIA conference is the opportunity to see rare, obscure, and recently restored material. These included recently restored versions of *Detour*, a 1945 film directed by Edgar G. Ulmer, and *Nationtime-Gary*, a 1972 film directed by William Greaves, which were screened live on Vimeo. On Archival Screening night, members had the op-



Nationtime-Gary (1972) directed by William Greaves. Courtesy of Amazon.

Continued...

AMIA GOES VIRTUAL IN 2020 (CONTINUED)



Prospector Roshier H. Creecy. Courtesy of Alaska Film Archives.

portunity to show off recent acquisitions or archival treasures. The dazzling variety included film shot by President Harry S. Truman, a Hungarian light bulb commercial, and [footage of Roshier H. Creecy](#), one of the few black prospectors in Alaska in the early 1900s.

Caroline Cappa, an archivist and media professor, showed clips from [Argentina's early nitrate films](#), an era she described as “the age of fragments.” The presentation raised issues particular to underfunded archives where established standards for preservation are sometimes impossible to achieve. Cappa described how many archivists “hack” film scanners out of available materials in order to digitize and share media. Mariela Cantù, archivist, artist, curator, and researcher, also raised the problem of inherent bias in international standards during her exploration of Argentina's community video archives, suggesting “the need to look at colonial policies that have shaped our epistemologies.”

The scrappy, guerrilla approach to restoration

was echoed in a Brazilian initiative to restore, or perhaps approximate, Brazil's first sound film, *Acabaram-se os otários* (*No More Suckers*), directed by Luiz de Barros in 1929. Rafael de Luna Freire, Associate Professor in the Film and Video Department at Federal Fluminense University, described the process of combining the fragments of footage, titles, stills, and sound elements to create a cohesive work that would be accessible to a general audience and allow Brazilians to appreciate their country's film history and heritage.

Conference participants who attended “When Archivists Need Fair Use: Stories from the Field” had a chance to ask lawyers and other experts practical questions about copyright and fair use, and to air their concerns about risk and liability. Rick Prelinger, the founder of [Prelinger Archives](#) and professor at University of California, Santa Cruz, suggested that a more sweeping approach to copyright issues would be useful to archivists, many of whom grapple with the



Prospector Roshier H. Creecy. Courtesy of Alaska Film Archives.

Continued...

AMIA GOES VIRTUAL IN 2020 (CONTINUED)

Este film alcançou 52 exhibiões
consecutivas no Theatro Santa
Helena. S. Paulo

— HOJE —



ACABARAM-SE OS OTÁRIOS

A formidável super-comédia paulista com as aventuras de dois capirais

Direção de Luiz de Barros

No elenco : Tom Bill-Caialfa - Genesio - Arruda - Paraguassú Rima Weiss-Gina Bianchi

O primeiro grande film brasileiro "cantado" e "fallado" em portuguez

RIALTO

Ad for *Acabaram-se os otários*.
Public domain.

issue of duplicating works for preservation, an act that can violate copyright. Instead of working through these issues on a film-by-film basis, Prelinger advised establishing appropriate copyright designations for whole categories of film, such as home movies.

Professional networking is an important benefit of any conference. In some ways, the virtual environment made networking easier; it can be less daunting to message a panelist than to walk up and introduce yourself in person. I made several connections and



Acabaram-se os otários (Luiz de Barros, 1929). Public domain.

The conference organizers did an excellent job of encouraging participants to connect, making sure everyone had an online bingo card, with boxes containing prompts such as, “Introduce yourself to one of your heroes,” and “Volunteer for a committee.” Although I never filled my bingo card completely, I did ask a panelist about his path to becoming an archivist, and even joined a group of friendly strangers to form a team for the trivia night competition—although I drew the line at karaoke.

AMIA20 was overwhelming at times, but always rewarding. The experience confirmed me in my ambition to become a media archivist. The exposure to the many different aspects of the profession has been invaluable as I move into the home stretch of completing my MLIS. ♦

tried to get a sense of where I might fit into this professional world and how best to prepare for my future job hunt. By the end of the conference, my notebook was an illegible mass of names, resources, ideas for future classes, and skills that might make me more employable.

AMIA is holding another virtual conference this spring, April 13-16. At this time, they hope to have an in-person conference in the fall. For more information, visit <https://amianet.org/events/annual-conference/>.

AN UNPRECEDENTED YEAR: DOCUMENTING THE COLLEGE STUDENT EXPERIENCE

By Alyssa Key

2020 is a year we are unlikely to forget, no matter how much we may want to, and recent events presage another memorable year. From a global pandemic, continuous racial injustice, and destructive natural disasters, to a violent siege of the nation's Capitol following a tumultuous presidential election and beyond, it is difficult to gain an informed perspective on all of the events that are unfolding as no one person has experienced these events from the same point of view.

So, if personal points of view are not shared and archived for posterity, then how can we gain a more inclusive look at the past for our future collective benefit? This is especially true for the unique experience of being a college student during a pandemic.

So, we need ways to document and archive our experiences during this time to ensure the historical record is as inclusive as it realistically can be so future college students can better understand just how current events are shaping college students' lives.

This is why

documenting college students' experiences is so important. University archives, like San José State University's Special Collections & Archives, have grown essential to understanding not only different aspects of institutional history, among other historical topics of interest, but, as of late, how the current pandemic is impacting students and the larger campus community. Luckily though, many universities, SJSU included, have acknowledged this reality, and have continuously committed to creating space and establishing collections within their existing archives for members of their campus communities to cultivate a more diverse and inclusive historical record for posterity's benefit. For example, SJSU's Spartans Speak on COVID-19 project invites students and the larger SJSU community

to submit materials documenting their experiences and share insights on the ongoing pandemic that would otherwise not be available for future reference by the public. I encourage you to make your own voice heard for generations to come by contributing to this important project. ♦

For more information on how to contribute, visit [Spartans Speak on COVID-19](#).



Alicia Perez Covid-19 Collage. Courtesy of SJSU Special Collections & Archives.

SPARTANS SPEAK ON COVID-19: OUR VOICES, OUR STORIES

Nearly four hundred SJSU students have contributed thus far to the Spartans Speak on COVID-19 project. The images and excerpts from personal narratives in this montage document a variety of pandemic experiences: canceled plans, missed opportunities, anxiety for loved ones, the mental strain of social isolation, and for some, devastating loss. While each story is unique, there is a common underlying theme of hope and resilience.

This pandemic that has hit the world has been one of the scariest things I've ever been through in my life. It has forced me to be more content in my life and just honestly be more grateful for the things I have. This experience has brought me and my teenage daughter closer and I hope that we continue with our growth process even after this has calmed down. Covid 19 did not stop me from graduating or accomplishing the dreams I had set forth for me and my daughter, so I'm still a winner overall.

~ *Akila Canton*



Akila Canton. Selfie of Akila and Ta'Siyah wearing masks in car.

My work reached out to ask who would like to work when we have emergency patients come in [to the dental office] Immediately I said yes. I was desperate, broke, and my mental health was at an all time low. I needed to get out of the house. However, after a few days of working wearing the same N95 mask and only 1 surgical mask over it, exposing myself at an all time high started scaring me. I was not just working but working inside people's mouths It didn't make sense to me I told my office manager how I felt and haven't returned since a couple weeks ago. This virus is getting much worse and my health as well as my family's health is important to me. When I return to work it will be because it is safe to do so and when the shelter in place is removed. Until then, I will just continue to learn new recipes, deep clean the house, taking up new challenges/skills and making the best out of this situation.

~ *Ammunah Othman*

Continued...

ARCHEOTA

SPARTANS SPEAK ON COVID-19 (CONTINUED)

To me, the photos of the Quail Sculpture with the masked birds are a reflection of the COVID-19 pandemic's showing our response to life's uncertainty and future's unforeseeable events; yet we, as resilient creatures, continue to find ways to adapt and continue through life.

~ *Anie de la Rosa Clark*



Anie de la Rosa Clark. Quail Sculptures at Don Burnett Bicycle-Pedestrian Bridge.

Day 7 (March) : I woke up feeling really down and I didn't have a good reason for it. I'm not doing well with all of these online classes and I don't think my mental health is going to come out of this thing strong. My uncle died last week and we weren't even allowed to have our normal funeral for him because my family is way too large. It hurts that I couldn't send him off with a proper goodbye that he really deserved.

May 15th: I am just about at the end of my rope. Group projects through zoom? Stupid. Teachers who aren't empathetic? Even worse. I am having the worst month of my entire life. I have never ever ever felt this hopeless and sad ever. I never understood what people meant when they talked about constant sadness but I get it now. I'm tired no matter how much I sleep and sad no matter how hard I try. I am just over this in every possible way imaginable.

~ *Audrey Talaat*

I was working at a home care aid company as a CNA [Certified Nursing Assistant], and it was no longer feasible for me to work there. I live with my parents, and if I were to continue working, I would potentially bring the virus home and endanger my family. Instead, I opted to leave and take care of my parents, who are elderly (70 and 76 years old), with grocery shopping and tending to the house. It took a while to convince them that the pandemic is serious and life-threatening. They were initially stubborn and wanted to live normal lives, but I argued to allow me to be placed in harm's way. I did not want anything to happen to them.

~ *Jesse Bonilla*

Continued...

ARCHEOTA

SPARTANS SPEAK ON COVID-19 (CONTINUED)



Alice Ou. Blue sky on quarantine day 27.

At first, I thought it would be okay because as an introvert this life is a gift, but as time passed, I realized I missed human contact and needed human interaction in my life. I had a mental breakdown and was not motivated to do anything. I did not look forward to life after graduation. Then, I went to my backyard on quarantine day 27th and took these pictures. These simplicity feelings made me think of how grateful I should be ... Although unemployment is high and the future has so much uncertainty, I am thankful to be alive and able to see the greens and blue skies.

~ *Alice Ou*

My little family has helped me get through this last semester, meanwhile, in quarantine during the coronavirus. My wife, Jessica, and my furry pals, Ash and Java, continue to provide an immense amount of love, support and recognition. They are the reason for my hard work and my desire to thrive. After so many years of being in college, there were a few times when I felt like throwing the towel or simply uninspired but my little family always gives me the little push that I need to continue to thrive and reach my goals.

~ *Brenda Torres*

Currently, I work for the City of Los Angeles. My normal duties are as a graphic designer but when the pandemic began, the Mayor reassigned all city employees to become Disaster Service Workers (DSW). The photograph shows myself and co-workers after a long day working a COVID-19 testing site. We are standing in front of the sign that directs the public to enter the site. Over 1,600 people visited that day.

~ *Carolina Covarrubias*



Carolina Covarrubias (second from left). COVID-19 testing site.

Continued...

ARCHEOTA

SPARTANS SPEAK ON COVID-19 (CONTINUED)

My fiance and I also had to make the difficult decision to cancel our destination wedding in Mexico that was set for early June. With that said, the past nine weeks have been a whirlwind of emotions. I have had good days and full-on breakdown days As heartbreaking as it may be for us during this crazy time, my fiance and I truly have so much to be grateful for. We just have to keep reminding ourselves of our gratitudes, how beautiful our lives are and it will help us stay strong through all of this. All we can do is remain optimistic, despite this horrific illness.

~ *Danielle Gardea*



Angeleena Yeldell in black mask.

Between working 6 days a week, completing my last semester of undergrad online, and constantly seeing the many effects of COVID everywhere I look, my mental health has had a workout. But if I am nothing else, I am resilient. I am determined. I am dedicated. I am focused. And I am hopeful. COVID-19 is a beast that we as a society were not ready for. But we can overcome, and push on to see brighter days. We are all heros.

~ *Angeleena Yeldell*

I created a bucket list of things I needed to do before I graduated to make the most of my college experience. Some things were simple like go to a San Jose Sharks hockey game while others were random like pet a squirrel on campus.

Reading that graduation was “postponed” was a difficult pill to swallow. I had spent four years leading up to this moment to celebrate with friends and family and it was taken away in one email because of one virus. After that, I realized that there was no reason to be paying for an apartment on campus that I didn’t use. On March 27 I drove my car down and packed up my dorm room.

~ *Alyson Chew*



Alyson Chew. Last day in Campus Village B dorm room 1534.

Continued...

ARCHEOTA

SPARTANS SPEAK ON COVID-19 (CONTINUED)

We are the graduates that didn't have a graduation ceremony when it was our turn to leave the school but we did everything we could to make our journey memorable. It is an unforgettable end for not having the chance to sit on the stage thinking about stumbling after receiving a diploma and that last picture with college colleagues. I wish we would have gotten the chance of experiencing these thoughts and feel these emotions.

~ *Pushti Patel*



Pushti Patel. Straight Outta Pandemic sign.

College has really flown by and its crazy to think about some of the good and bad things that have happened since I have been at SJSU. Just like the entirety of our lives, college has been a rollercoaster and as of right now it seems that holds true. I never thought I would be graduating with a public health degree when I came to college or that we would be facing a public health pandemic in my last year, so I guess some things are just coincidences but that also means that I have a role to play in some way.

~ *Benjamin Korkis*



Allison Gremillion and husband announcing her first pregnancy.

I have felt loss/grief at not having a traditional end of school, graduation, as well as a baby shower, in-person support, and experiencing prenatal appointments/birth classes/plans that are unique. Yet, I have found it supportive to capture celebratory photos (albeit in a mirror) and share it with loved ones as a way to obtain some sort of closure so I can feel good, supported, and honored for the next phase of my journey.

~ *Allison Gremillion*

Continued...

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SPARTANS SPEAK ON COVID-19 (CONTINUED)



Francisco Ruelas. Setting up a virtual wake on Zoom.

Hasta luego padre, te vamos a extrañar mucho por todo lo que vivimos y por todo lo que nos faltó por vivir. Todo paso tan rapido que no pense que ese abrazo seria el ultimo que le daria. Que volveriamos a vernos en el rancho o por aca y que el tiempo nos dejara poder pagarle todo lo que hizo por nosotros y no se pudo. Hasta siempre Padre, Descanse en Paz

~ *Francisco Ruelas*



Francisco Ruelas. Altar for socially distanced wake

The procedures leading up to this [Mother's Day gathering] was complicated; everyone pictured in this photograph took extra measures and precautions in order to ensure the safety of all family members who attended. As the incubation period of COVID-19 is 14 days, no one took trips for essential items or take out food, and instead made home cooked meals for a little over two weeks before gathering.

~ *Judy Nguyen*



Judy Nguyen. Mother's Day, May 2020.

As a first-generation student, I had always wanted my parents to witness me walking across the stage with a college diploma. I was devastated when the university canceled the in-person commencement. Moving back home was a difficult decision but I am glad to have my parents by my side during this outbreak It still feels surreal that California is on lockdown to help reduce exposure to COVID-19. I am grateful that I am able to overcome the struggles and uncertainty with the support of my family and friends. I know that it's not an easy process but I am sure that we can overcome this circumstance.

~ *Jenny Wang*

All materials in this montage are courtesy of SJSU Special Collections & Archives.
Each entry contains a hyperlink to the file in the archive.

THE ARMCHAIR TOURIST'S TOP-TEN LIST VIRTUAL TOURS OF SPECIAL COLLECTIONS & ARCHIVES

By Christine Mahoney

Thanks to the pandemic, we can no longer travel to visit archives and special collections. Fortunately, virtual tours abound, offering us the opportunity to visit distant archives from the safety of our homes. Get comfortable, sip the beverage of your choice, and enjoy the traditional, popular, niche, and unconventional collections that can all be explored on a screen near you.

#1 Human Remains Collection at Leeds Museum & Galleries

All that remains is what remains to be seen at Leeds Museum's human remains collection. For over 200 years, the museum has been collecting not only mummies and skeletons, but also other items created from human remains, such as Victorian brooches with human hair worn while mourning, or a Tibetan trumpet made from a human femur. Each piece is treated with respect in the context of education, with the goal of connecting us to individuals from the past.



Leeds Museums and Galleries. Human remains and museum collections.

#2 American Organ Institute Archives & Library

If that doesn't entice you, how about a different kind of organ? Come and sing along to your favorite silent movie on a tour of the American Organ Institute Archives. The collection includes glass lantern slides which were displayed during silent movies. These were used for announcements or during intermissions, and also included song lyrics so the audience could join in. The collection includes a set of rare Wurlitzer music rolls, in addition to 15,000 photographs, 12,000 books, and 400 dissertations!



American Organ Institute. (2015, November 12). AOI archives and library.

Continued...

THE ARMCHAIR TOURIST'S TOP-TEN LIST (CONTINUED)

#3 Inside the Walt Disney Archives: Movie Props & Theme Park History

You may not be able to get to the happiest place on Earth right now, but you can relive some of your favorite Disney moments by viewing the movie and theme park props at the Bowers Museum in Santa Ana. This fan tour provides a chance to see concept art, story pages, and even surveying tools used in the park's construction. Fans of classic Disney and modern alike will appreciate the trove of items from their favorite movies.



TheDailyWoo. Inside the Walt Disney Archives - movie props & theme park history at Bowers Museum in Santa Ana.

#4 Billy Ireland Cartoon Library & Museum

The funnies take on serious issues at the Billy Ireland Cartoon Library and Museum at Ohio State University. This tour takes you beyond the light-hearted appeal of cartoons to reveal the beauty and detail of comic art, as well as the wit and deeper messaging which lie beneath. Rather than simply highlighting their own work, well-known artists, such as Garry Trudeau, Bo Willems, and Bill Watterson, offer enthusiastic critiques of other cartoonists.



Ohio State University Libraries. Behind-the-scenes tour of the Billy Ireland Cartoon Library and Museum.

#5 Infinite Worlds, One Library: Science Fiction Collections at University of Liverpool Special Collections & Archives

Are you a fan of science fiction? Join a virtual tour of the University of Liverpool's Science Fiction Collections. The recently acquired personal library of Arthur C. Clarke includes signed book copies, newspaper clippings, videos, and annotated books. The collection also includes personal objects such as the typewriter he used to write his famous letter about geospatial satellite communications ten years in advance of its development. In addition to Clarke, the archive holds the works of famous science fiction writers such as Olaf Stapledon, John Wyndham, and Eric Frank Russell.



University of Liverpool Special Collections and Archives. Infinite worlds, one library: Science fiction.

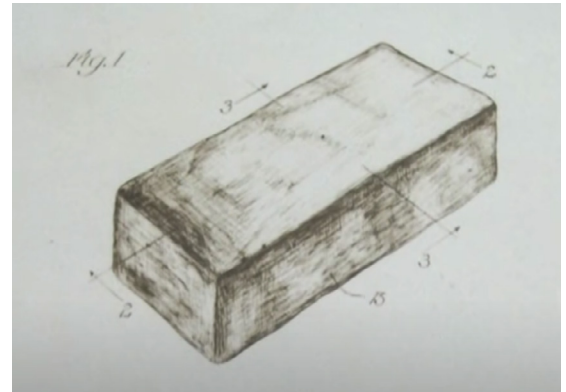
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THE ARMCHAIR TOURIST'S TOP-TEN LIST (CONTINUED)

#6 A Room for Treasures: Cool Things at the National Archives

Do abominable snowmen exist? Find the answer to this and more when you see what's stored inside the vaults of the National Archives. At last, a genuine government reference to the existence of yetis and the do's and don'ts when encountering one! Another "cool" thing is the patent filed on March 15, 1922 for the frozen treat we know as the Eskimo Pie. This offensive name is now being replaced by Edy's Pie, but did you know that the treat's original name was I-scream?



US National Archives. A room for treasures: Cool things at the National Archives.

#7 Curator's Corner: Behind the Scenes in the British Museum's Archive

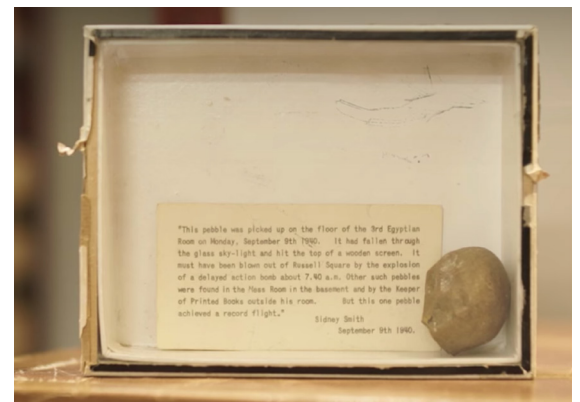
What happens when you cross a camel with a leopard? A camelopard! These long-necked creatures were popular attractions for curiosity-seekers in the 1800s. But when did the first ones come to the British Museum? Archivist Francesca Hillier shares how she played the role of archivist-detective to investigate this mystery. She dug through old documents until finally recovering her first clue. Join the tour to learn what she discovered!



The British Museum. Behind the scenes in the museum's archive: Curator's corner.

Hillier also shares some of the more unusual objects documenting the history of the museum itself:

- A brick from the old museum.
- Fire buckets from the time when the museum had its own fire department.
- A shell fragment from a bomb that landed on the museum in World War II.
- A pebble that followed an extraordinary trajectory from an explosion in a nearby street, falling through a glass skylight, and landing in a room filled with Egyptian artifacts.



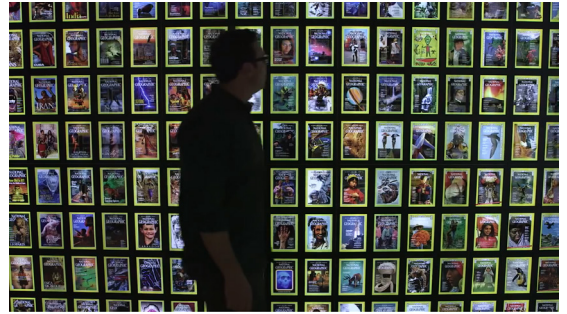
The British Museum. Behind the scenes in the museum's archive: Curator's corner.

Continued...

THE ARMCHAIR TOURIST'S TOP-TEN LIST (CONTINUED)

#8 Exploring National Geographic's Photo Archive

Travel through space and time at the National Geographic Society's collection of photographs, with over 8 million images dating back to 1888. The archive documents the full range of human cultures, communicating to each of us who and what is in the world, and forging connections to those near and far. The Society is located in Washington, D.C., but extends to the far reaches of our planet to record the variety and universality of human experience.



Where's Andrew. Exploring National Geographic's photo archive.

#9 Tate: What Are Archives? Animating the Archives

The Tate Archive in London specializes in British art from 1900 on. But what are archives? The answer depends on who you ask. Archivist Adrian Glew says archives are where history is made and memories of the past are stored. Amaris Dixon, a Tate Collective member, says it can be anything: artwork, asteroids, even stuffed birds!



Tate. What are archives? Animating the archives.

#10 California State Archives Virtual Tour Series

Need a short course on how to handle and treat archival materials? If so, this is the playlist you've been looking for. This series of videos introduces the variety of items held in the California State Archives. Archivists act as tour guides and share the techniques they recommend for preservation, including what types of papers and adhesives to use, the effects of environmental and pest damage, and how to address various types of deterioration.



California State Archives. Archives virtual tour.

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INTRODUCING OUR SPRING 2021 SAASC TEAM

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JOIN US & GET INVOLVED!

2021/2022 SAASC BOARD ELECTIONS

SAASC elections will be held in April for the Fall 2021 through Summer 2022 term. If you are looking to fill out your resumé and broaden your network, consider nominating yourself for Chair, Vice-Chair, Secretary, Webmaster, Social Media Coordinator, or Blog Editor. More information about each role will be posted on our [website](#) in February.

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SPRING 2021 EVENTS HOSTED BY SAASC

- February 17 Spring 2021 Member Update
- February 22 A4BLiP: An Archival Response to the Black Lives Matter Movement
- March 24 A Reel Look: The Collections of the UCLA Film & Television Archive
- April 7 Celebrating Earth Day with the Sierra Club's Colby Library
- May 3 Preparing for the ACA Certification Exam for Future Archivists
- May 18 End-of-Semester Happy Hour

SAN JOSÉ STATE UNIVERSITY

STUDENT CHAPTER OF THE SOCIETY OF AMERICAN ARCHIVISTS

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