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Archeota, Fall/Winter 2022

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ARCHEOTA

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SOCIETY OF AMERICAN ARCHIVISTS STUDENT CHAPTER

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Welcome to *Archeota*! We're excited to present our Fall/Winter 2022 issue of the open access digital publication of the Society of American Archivists Student Chapter at San José State University. It seems as though we are slowly getting back to normal after a hectic few years! We're welcoming our new associate editor, Katrina Williams who is also SAASC's Vice Chair. We also have a great set of articles submitted by our students, so be sure to check them out! And, as always, consider supporting *Archeota* by contributing to the next issue or joining our editorial team!

~ Heather Reinold, Managing Editor

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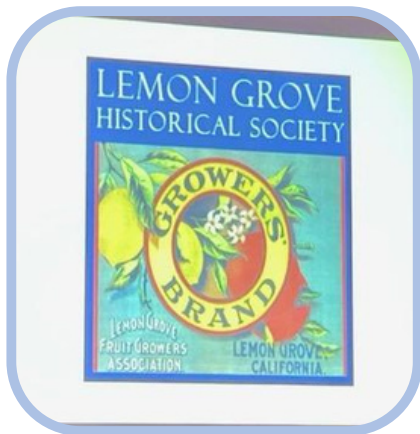
THE FORWARD CLUB

Archival Outreach and Community Connections

By Sarah Lewis

“Late in 1912 or early 1913 about a dozen Lemon Grove ladies were called together by Mrs. C. H. Shellbach and a literary and cultural club was organized...After considerable discussion, the name of ‘Forward Club of Lemon Grove’ was chosen because that expressed our spirit and purpose.”

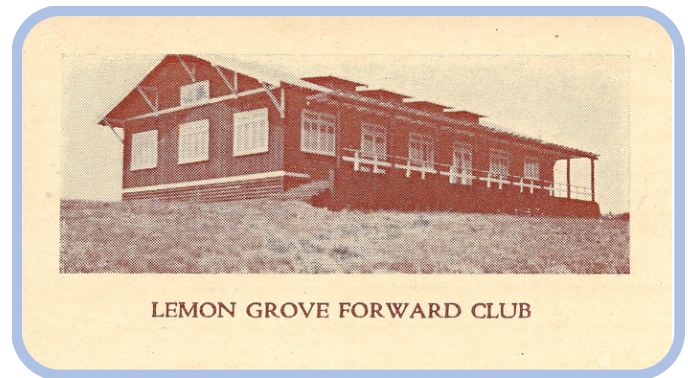
This was the introduction to the Forward Club history, typed on a loose-leaf page in a gingham, fabric-covered binder with a cross-stitched title: “Lemon Grove Woman’s Club Historical Book.” I explored this collection in my search, through our small archive, when I was looking for fun and interesting collections to share with our community. We had an upcoming event and, as a new board member fascinated by our largely undiscovered small archive, I wanted to use the opportunity to share our collections. I hoped to increase excitement and support for our preservation efforts.



Lemon Grove Historical Society logo. Image courtesy of Sarah Lewis.

and began to consider an MLIS degree – now, here I am, finishing my third semester! In October 2021, I shared many of our collections with the community in a temporary “Treasures of the Archives” one-day exhibit. I displayed original artifacts from eight of our most interesting and representative collections. This event was well-received, and I was able to turn my research into a lecture for our free monthly “History Alive” series the following February.

I was invited to join the Board of the [Lemon Grove Historical Society](#) in January 2020. Lemon Grove is a tiny town of three square miles, just east of San Diego. Soon, I began organizing the small archive in the attic of our beloved historic H. Lee House. I quickly grew frustrated with my own lack of experience



Lemon Grove Forward Club building. Image courtesy of Sarah Lewis and the Lemon Grove Historical Society.

The Forward Club collection remains a favorite of mine and, a few months ago, I remembered that their clubhouse was built in 1922. We had a unique opportunity to celebrate this historic building, an old redwood clubhouse, turning 100! Especially since the clubhouse still stands today and is currently owned by the Baptist Church. Our board reached out to the Pastor who was excited to celebrate the centennial of the historic building the church had owned since 1973. The church wanted us to take the lead since we had the records and could piece together a history of the club. Together, we made a plan for a community celebration. I was excited when we scheduled the event for May 12th, exactly 100 years from the first meeting in the building! The church team graciously agreed to set up the building and coordinate refreshments, while I would present the history.

The fun part was exploring the Forward Club collection. This club lasted for 85 years, from 1913-1998. We have minute books that go back to 1918, and records regarding the meeting when the club honored each local soldier that served in World War I and sent condolences to the family of Lemon Grove’s only casualty. Our best records come from several 1950s scrapbooks, with photos of club women in perfectly coordinated dresses and heels. My favorite is a 1956 jaywalking safety campaign, where club women

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THE FORWARD CLUB (CONT.)

“ticketed” jaywalkers, giving them a choice of where to send their remains in case they were hit by a car. In 1951, they voted to change their name to the more descriptive “Lemon Grove Womans’ Club.” It is interesting to see these women – even into the 1970s and 80s – be addressed by their husband’s name (e.g. Mrs. H. Irving Vernier), all the while



Jaywalking Tickets. December 1956. Image courtesy of Sarah Lewis and the Lemon Grove Historical Society.

fighting for women’s rights and showing incredible community leadership. From the early club history, “Meetings were opened with roll call to which the members usually responded with current events, although sometimes with the words ‘Women’s Rights.’”

After much reading, scanning, importing, and editing, I created a 40-minute lecture with lots of visuals from the archive, telling the story of these

club women, their work, and their legacy. Additionally, I brought club artifacts and captions to set up a mini-exhibit.

Because we collaborated with the church and advertised the event through many different community groups, our attendance was much better than our usual free monthly lectures. The inside of the clubhouse was beautiful and the room was filled with community members who admired the open beams, the old wooden stage, and the historic fireplace with “1922” embedded in the cement. People were excited to learn of these largely forgotten club women, and others shared reminiscences of the buildings – from a daddy-daughter dance, to school band concerts and graduation ceremonies, and even a wedding reception. The evening ended by sharing a birthday cake, browsing the tables full of artifacts, and forming a real sense of history and community. Many thanked me for the lecture and were excited for the opportunity to be inside the clubhouse.

A couple weeks after the event, I found out that a group of women were inspired to reopen the club, and began working with the General Federation of Women’s Clubs to reinstate the original club 24 years after it ended. Thanks to our preservation efforts, we were able to share original articles of incorporation and several versions of club bylaws, which were needed to be able to reinstate the club and open a bank account. In June 2022, the club met to get organized and vote in officers. I attended, passed around a few artifacts, and shared a mini-lecture on the club history. That evening they voted to reuse the historic name – so the Forward Club of Lemon Grove is, once again, going about and doing good in our community!



Vogue Section. June 1955. Image courtesy of Sarah Lewis and the Lemon Grove Historical Society.

As an aspiring archivist, I was incredibly excited and proud that a single line in a long forgotten club history book became a way to bring a community together to celebrate a historic building and inspire engagement with history.

This semester I continued my work on the Forward Club collection and designed an exhibit for our small museum for a class project. I plan to install this exhibit next year, including a panel showing current community service groups. I also plan to engage each of these groups to share their work at our monthly “History Alive” Lecture, and invite them to a special opening reception. By sharing this collection in an exhibit, I hope to continue to encourage community connections and engagement. ♦

PUTTING THE SPOTLIGHT ON WOMEN'S HISTORY

The Significance of Reevaluating Historic Site Narratives

By Lawrence Mullen

It was when I was laying on my stomach, reaching to the very back of the archive's annex, a.k.a. overflow attic space, to discover yet another box titled 'Van Cortlandt Manor,' that I realized there was a much larger issue at play. As the Women's History Institute Summer Research Fellow at [Historic Hudson Valley](#) this past summer, I was conducting archival research on the prominent Hudson Valley family, the Van Cortlandts. Specifically the Van Cortlandts who resided at [Van Cortlandt Manor](#) in Croton-on-Hudson, New York from 1836 to 1940 (for context, there is also a Bronx-offshoot of the Van Cortlandts who resided at Van Cortlandt House). Historic Hudson Valley is a non-profit that owns and operates tours of three historic sites: Philipsburg Manor, Van Cortlandt Manor, and Washington Irving's home, Sunnyside. In addition to the historic sites, Historic Hudson Valley also has a curatorial collection of nearly 10,000 objects and a manuscript collection of well over 3,000 items, along with thousands of other paper documents, such as pamphlets, rare books, maps, and architectural blueprints. The archive and curatorial collection are at the core of the tours given to visitors as they pass through the three historic homes. The archive and the curatorial collection consist of items donated by members of the general public, but also items that were used or collected by the families that originally resided in the three homes during the eighteenth, nineteenth, and twentieth centuries. So why was my scramble for another vaguely marked archival box significant?

The research fellowship I was awarded is specifically designed to bring women's history and women's contributions to the Hudson Valley area to light. Van Cortlandt Manor, the site I chose to focus on, had one tour available to visitors which focused on the great military and political achievements of the men of the household: Pierre Van Cortlandt I, Pierre Van Cortlandt II, Philip Van Cortlandt, and Gilbert Van Cortlandt. Pierre Van Cortlandt I was the first Lieutenant Governor of New York, serving as



Van Cortlandt Manor House, Croton, New York. Image courtesy of the New York Public Library Public Domain Collection.

acting Governor when Governor George Clinton went to fight in the Revolutionary War. The tour for Van Cortlandt Manor starts with the 1730s-1740s and concludes around the 1800s-1810s—simply put, it tells the story of great men doing great things. However, after 1810, the Van Cortlandts continued to reside in the home until 1940, meaning that an additional 130 years of history was hardly acknowledged. While only so much can be included in a 60- or 90-minute tour, it seemed to be a massive oversight to gloss over more than a century's worth of history—especially when the women of the Van Cortlandt family took centerstage around the 1840s.

The three or four archival boxes that I found marked as 'Van Cortlandt Manor' had been cataloged, but hadn't been inventoried. The contents of these boxes also included homemade scrapbooks with late nineteenth- and early twentieth-century photographs of the Van Cortlandt family, their estate, and its gardens. The boxes included newspaper clippings of obituaries and articles. The boxes hadn't been processed nor inventoried because the contents spoke to domestic nineteenth century-life—which wasn't part of the original Manor tour. Through genealogical and digitized newspaper research, I learned that Catherine Elizabeth Van Cortlandt (formally Beck) wasn't *just* the wife of Pierre Van Cortlandt III, as she had

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SPOTLIGHT ON WOMEN'S HISTORY (CONT.)



Mrs. Pierre Van Cortlandt III, (Catherine Elizabeth Beck), ca. 1843. Image courtesy of the Frick Art Reference Library.

previously been referred to, she was a well-known biographer and an amateur genealogist. She believed in prison reform, working diligently with Sing Sing Prison's women prisoners, and she petitioned the Westchester

County's Board of Supervisors to provide \$5,000 additional funds for the retention of a full-time physician at the Westchester County Almshouse. All of Catherine's deep-rooted interest in social welfare and support was absent and undiscussed; not because of intentional ignorance, but because it simply didn't fit the initial tour

narrative. No one had thought, nor had time, to research further into the lives of the Van Cortlandt Manor residents during the nineteenth century.

This is not to say that the current tour is inaccurate, nor does it do a bad job of telling the Manor House's history. However, deliberate alternative tours of historic homes, specifically emphasizing previously under-researched and under-studied residents, is absolutely instrumental in the continual re-evaluation of museums and the stories that they tell. There is a substantial collection of manuscripts, correspondence, and objects that exist in the Van Cortlandt Manor collection because of Catherine's great-granddaughter, Jean Mason Browne. It was due to her efforts and her work with the Historic Hudson Valley from the 1940s to 1980s, that her family's legacy was preserved.

When I began my fellowship, there were a number of photographs that were associated with the Van Cortlandt women, but those in the photographs couldn't be identified —no one knew who they were. When I concluded the fellowship in September 2022, every single woman in those previously unknown photographs could be identified. ❖

SJSU SAASC RECOMMENDS. . . WHAT WE ARE WATCHING AND LISTENING TO THIS WINTER

DERRY GIRLS

SHOWS

A fun watch about growing up in Ireland that brings back 90's nostalgia. All four seasons available on Netflix.

~ Recommended by SAASC Vice Chair Katrina Williams

THE BEAR

It's making all the year-end "best of TV" lists for a reason, the acting, pacing, storytelling...it's superb! First season available on Hulu.

~ Recommended by SAASC member Sabrina Gunn



UPLOAD

Comedic SciFi about "uploading" your consciousness before you die, so you can live eternally in a virtual world. Two seasons available on Amazon Prime.

~ Recommended by SAASC Chair Katie Burns

HEAVYWEIGHT

PODCASTS

Amazing storytelling with a lot of heart. This is my absolute FAVORITE podcast. Available on Spotify.

~ Recommended by SAASC Chair Katie Burns



HIDDEN BRAIN

Fascinating tales of the human brain and how it impacts our everyday lives. Available on Spotify, Amazon, Stitcher, and in the iOS and Android stores.

~ Recommended by SAASC Secretary Ali Phelps



SICK TO DEATH:

A HISTORY OF MEDICINE IN TEN OBJECTS

If the ewww and ick interests you then this might be your jam. Available on Spotify, Acast, and Podbean.

~ Recommended by SAASC Social Media Manager Erin Robinson

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MEET THE 2022-2023 ARCHEOTA TEAM

TALIYAH SHAVER MLIS GRAD WINTER 2023

ARCHEOTA - ASSOCIATE EDITOR
SPRING 2022



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

I've never quite done something like this before, so I'm most excited about creating and compiling content for others to read! And, of course, I have been extremely excited to learn a lot about archives – from internship stories to firsthand experiences with archival materials, it is all very fascinating to read about!

What is your dream job after graduating from SJSU?

As a museum lover, my dream job would be working with fine art archival materials. I think there is something so inherently calming about a museum, and I'm very interested in anything to do with the arts (whether it be old paintings or rare books), so fingers crossed I will find an opportunity one day!

Tell us something fun about yourself!

Every year when Oscar nominations come out, I like to marathon the Best Picture nominees. I'm not a film critic by any means, but it's a habit that I've gotten into – it helps me see a lot of great movies that I likely wouldn't have watched otherwise!

Other comments?

I have typed this for the past thirty or so minutes with a small, brindle-colored chihuahua mix sitting next to me and requesting that I scratch his stomach – hopefully someone gets a kick out of the image and can relate to having a very, very spoiled pet!

KATRINA WILLIAMS MLIS GRAD SPRING 2024

ARCHEOTA - ASSOCIATE EDITOR
FALL 2022

SAA STUDENT CHAPTER
VICE CHAIR
FALL 2022



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

I love reading about what other students are accomplishing before they have even graduated. It is interesting and inspiring! It keeps broadening my view of what archives exist and the types of jobs people do.

What is your dream job after graduating from SJSU?

I started this path with museums in mind, but I'm not sure about a dream job. I am interested in California history, photos, film, and clothing. I want to make information accessible and interesting to people. It could be at a university, museum, or library. It seems like I hear about a new 'wow, somebody gets to do that!' job in information every week.

Tell us something fun about yourself!

I have been on a romance reading kick since the middle of the pandemic. I read one or two a week. It has gotten me back into reading for fun and using my local library regularly. Reading new releases has also helped me find online book forums and reader groups.

Other comments?

I was a yearbook editor in high school, and a yearbook advisor in my first teaching job, so editing page layouts for Archeota is bringing back memories!

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FARM TO FOLDER

Found Ephemera Joins the Dziekanowski Farm Papers Collection

By Emma Ruff

This past summer, I found myself at the entrance of a local farm in Amherst, Massachusetts. As you pull into the drive, a former dairy barn with a heavy lean is neighbor to an aging but endearing farmhouse. A glance to the right offers a welcoming view of a shop selling seasonal offerings: wrapped wildflowers form lovely groupings, ripe tomatoes gather in abundance, and freshly cartoned strawberries sit shoulder-to-shoulder. All of which pay homage to [Simple Gifts Farm](#), a suiting name considering the humble but mighty bounty it provides to the surrounding community, and for those, like myself, who happen to visit. In parting, I left with a few items attributed to the sprawling fields including a tote bag filled to the brim with disheveled papers.



Letter addressed to Mrs. C. T. Dziekanowski, from the Dziekanowski Farm Papers. Photo by Emma Ruff, shared with permission from the Jones Library Special Collections.

If I were to name one of the many qualities of an aspiring archivist, I would note that they have an affinity for embarking on projects that seek to preserve the layered histories of human experience. Being handed an assortment of tightly rolled documents, from a farmhouse tenant, aligned with my innate desire to study, sort, and sift through.

Seemingly untouched for over 50 years—and keeping true to their originally curved form—the documents had been found in a small table drawer. I brought the assortment of papers home to embark on the process of unraveling. With time, and careful touch, the slips relaxed and were made legible. Mundane in nature yet historically relevant, the pale pink, yellow, and white slips revealed the costs of upkeep for a dairy farm with bank statements, machinery repair bills, and milk quality slips. Dated from the 1950s-1970s, these documents serve as indicators of a farm that once was.



Photos from the Dziekanowski Farm Papers. Photo by Emma Ruff, shared with permission from the Jones Library Special Collections.

In reaching out to the local Amherst historical society, I was connected with Katherine Whitcomb, the Interim Head of Special Collections at Jones Library. Katherine expressed interest and enthusiasm, noting that the library had acquired a donation in 2009 establishing the [Dziekanowski Farm Papers Collection](#) with papers of similar nature dated from 1933-2001. With found papers in hand, I paid a visit to the Jones Library Special Collections, reuniting the ephemera with its counterparts. Folding in a fragment of this history, the sight of similar slips and familiar handwriting signified the seamless contribution and preservation of the once-family farm's history. Together, the scope of the collection includes documentation of a successful dairy operation, correspondence between the Dziekanowski family, and personal items such as photographs, papers, and World War II ration books.

Parting with the [Jones Library Special Collections](#), I left with a humble reminder of how the physicality of found ephemera reflects not only what is written, but—more greatly—who it was written by. The papers offer a glimpse of life at that time, as most historical documents do. To be drawn to ephemera feels natural. We are pulled to documentation, records, and objects that trace existence and life lived. With that, there is a heightened sense of fulfillment in projects such as this for the aspiring archivist who intends to hold and sustain history. For this reason and for the fulfillment felt, I will continue to enthusiastically accept offered piles of paper as they come—open and eager hands at the ready. ♦

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AN ARCHIVIST'S EVOLVING ROLE

By Amanda Galvez

I began working for the [Chinese Historical Society of Southern California](#) (CHSSC) in September 2021, as an Archives Intern. I was on the hunt for a paid internship that would allow me to obtain some hands-on skills and experience while I was working on my MLIS, and balancing a couple other little odd jobs. The posting seemed like a dream! I would work along fellow archivists to build finding aids for an archeological collection while gaining knowledge about a community based archive repository.

I was contracted to work 75 hours as a paid intern for the summer and fall term, and tasked with processing the [Fritz Family Collection](#). The Fritz Family were French immigrants who arrived in, what is today, New Chinatown in Los Angeles, CA. The Family built three homes on a vacant property in the late 1880's, which became the current home of the CHSSC's main headquarters in 1995. In addition to inheriting the property, CHSSC acquired several of the family's original artifacts, objects, portraits, and legacies, revealing marvelous historical records pertaining to the property, the land, the family, and the neighborhood. This collection is extremely important to Chinatown, in terms of architectural points and the evolution and migration of people within the area. Having a personal interest in historical buildings, as well as in French culture, I was more than eager to begin working with the collection.

In the beginning, I was new to archival practices. However, I had a huge passion towards working with tangible materials and objects. That passion carried me through my first internship stint, where I created a finding aid with ArchivesSpace, and uploaded it to the Online Archive of California for the Fritz Collection. I spent time digitizing many kinds of photographs and slides relevant to both Old and New Chinatown, and, overall, realized the importance of working in a community-based archive and a small, independent institution.



Collection of photographs from CHSSC.
Image courtesy of Amanda Galvez.

I was then invited back to be an Archives Intern for the following winter term, starting late January 2022 and ending March 2022. In this time period, I processed and created a finding aid for the Susan Dickson Collection, created an ongoing virtual exhibit for the Lem Kay Collection on the platform Omeka, and continued digitizing other archival materials. These two collections brought forth many moral and ethical considerations relating to Chinese burial practices, emotional family connection and ties between Chinese-American immigrants and their families back in China, and the ongoing struggles of life at the time.

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AN ARCHIVIST'S EVOLVING ROLE (CONT.)

In May 2022, I began a new term with CHSSC as a contracted Archivist and Collections Manager, where my role slightly shifted, changed, and expanded. Some of my new responsibilities have included aspects such as serving as facilitator for our collections and resources, being a project manager and supervisor, being a teammate, and a life-long learner. While serving as a facilitator for our collections and resources, we've hosted a group of PhD students from around the country who translated rare Chinese materials, pulled materials for a historical architecture preservationist, worked with an art history graduate student, and assisted several authors for various academic publications. This



Image courtesy of Amanda Galvez.

aspect is one of my favorite parts of being an archivist due to working with various individuals and learning about how they utilize our collections. While serving as a project manager and supervisor for our wonderful team of interns and volunteers, I've created workflow documents, organizational and communication documents, teaching documents, as well as assigned and delegated projects. It is important to make sure we work on projects that are both important to CHSSC as well as our community! Some of our most current goals include building up our Digital Library by making open access Omeka exhibits with detailed metadata on an oral history project from the 1970's. Another goal is to process an extremely large donation by an archeologist and anthropologist, which will be embedded within our physical library and cataloged on our Libib database. These materials in this collection include books, grey literature, documents, archeological reports and ephemera.

Serving as a teammate for my other archivists, where we can bounce ideas and best practices off of each other as well as brainstorm potential projects and exhibits (both on-site and virtually on Omeka) is another important aspect of my job. I also make sure important protocols, procedures, and communication documents are set in place. Furthermore, I am a lifelong learner and a continuous student. I enjoy learning about the profession, how to improve my own professional skills, learning about Chinese-American history, and about the people that make up this community.

Within these collections lie many lessons about humanity that constantly circle back to the relevance of human connection. Saving the stories, traditions, and memories of a culture is so rewarding. My main job as an archivist is to preserve past materials in the present, for the future. We are constantly bridging the gap between the past and the future, whether that is through observing and interpreting objects, communicating with and interviewing people, tasting and sharing food, or always striving to think critically and intentionally for our potential patrons and community members.

It is exciting to see how my roles, responsibilities, and work have fluctuated within this past year, and to see the growth within that. Overall, I've enjoyed the strength in connections I've made with CHSSC staff, community members, researchers, and of course, to our collections. Access is always a big idea that I have centered in my mind as I hope to create long lasting work for people to learn from, enjoy, and be proud of. Having this job in conjunction with taking courses for my MLIS has allowed me to apply critical theories, practices, and skills into the real world while simultaneously bringing those concrete examples back into my studies. My research points focus on object-based learning pedagogies, metacognition, multi-literacies, and sensory based pedagogies within the realms of special collections and academic instruction. Working at CHSSC has allowed me to further explore these topics in relation to the humanities, particularly from the foundational points of human expression and connection. As I enter my final semester in the program, I am excited to build upon existing opportunities and delve into the profession by bringing forth a curious, passionate, and bright spirit. ♦

MY JOURNEY TO BECOMING A CERTIFIED ARCHIVIST A Five-Year Process

By Heather Reinold

When I was growing up, I never thought that archives would be the career path I would take. I was an artist, determined to be an animator for Disney. I completed my undergrad with a Bachelor of Arts degree in Art with an emphasis on graphic design and a minor in digital filmmaking. Two years later, I found myself working in my local university's archive as a technician and, within six months, I realized I had found my niche.

Once I realized how much I enjoyed working in the archive, I set about learning as much as I could about the profession. I joined the [Society of American Archivists \(SAA\)](#) as a student member and began attending their workshops to acquire the [Arrangement and Description \(A&D\)](#) certificate and the [Digital Archives Specialist \(DAS\)](#) certificate. These workshops help archivists and archival professionals gain more experience and knowledge in different archival topics. The courses are broken into several categories, including:

- general archival knowledge
- selection, appraisal, and acquisition
- arrangement and description
- reference services and access
- preservation and protection
- outreach, advocacy, and promotion
- managing archival programs, and
- ethical and legal responsibilities.

Additionally, there are four tiers of study: foundational, tactical and strategic, tools and services, and transformational. Prospective students must take a certain amount of courses in each tier in order to obtain the certificates.

To earn the DAS certificate, students must pass a 100-question, multiple choice exam, that I found fairly difficult. Furthermore, after attending the first workshop, students must complete the remaining workshops and

exam within two years. Therefore, it is best for students to plan out their workshops as best as they can, especially since the A&D certificate is heavily focused on in-person workshops and only some courses are on rotation or provided based on local needs. This is likely why SAA provides a longer time period to complete the A&D certificate and doesn't require an exam.

These workshops were beneficial to me, not only as someone who had never worked in archives before and was newly entering the profession, but also as a networking opportunity to become friends with others in the field and gain mentors. Thus, I would highly recommend archival professionals and students attend these workshops. This is especially true for students while they are working on their undergraduate or graduate degrees so that they can utilize the student discount. While not outrageous in cost, the courses are somewhat expensive without the student discount or without the aid of professional development funds from employers, especially when considering the costs for travel and accommodations.



I obtained the A&D certificate in 2019 and passed the exam for the DAS certificate in 2020. While completing the coursework for these certificates, I also completed my Master of Arts in History while working full-time in my technician position. By the time I graduated with my MA, I had been working in my small, three-person university archive for three and a half years. My job was somewhat atypical in that I performed more administrative, outreach, acquisition, and

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BECOMING A CERTIFIED ARCHIVIST (CONT.)

director-like work than most archival technician positions require. My director had mentioned that he was certified as an archivist through the [Academy of Certified Archivists](#) (ACA) and that I likely qualified for the exam with my new credentials. Therefore, my next step was to look into the ACA and its processes.

The Academy of Certified Archivists is “an independent, nonprofit certifying organization of professional archivists” that certifies archivists through an examination after meeting the educational and experience requirements. Certification helps standardize the profession and shows employers that potential staff members are qualified for the position. There are three requirement options for certification. Option 1 is a master’s degree plus nine semester hours in graduate-level archival courses, as well as one year (1,750 hours) of professional experience. Option 2 is a master’s degree with two years (3,500 hours) of professional experience. And Option 3, a provisional option, requires a master’s degree plus nine semester hours in graduate-level archival courses, and, after passing the certification exam, three years to complete the one year (1,750 hours) professional experience. For me, I qualified under Option 2, though my experience was questioned due to my job title as a tech.

The ACA certification exam has 100 multiple-choice questions based on the [Role Delineation Statement for Professional Archivists](#). The Role Delineation Statement falls into seven domains: selection, appraisal, and acquisition; arrangement and description; reference services and access; preservation and protection; outreach, advocacy, and marketing; managing archival programs; and professional, ethical, and legal responsibilities. These domains are similar to the SAA workshop categories and I definitely benefited from attending those workshops when it came to the exam. Unfortunately, due to a Non-Disclosure Agreement, I can’t discuss the exam process or any content from the exam. However, I will discuss the tools I found most useful to prepare.

The Academy provides a reading list with select materials provided for each domain, as well as a list of archival

classics and general sources. Many of these resources I already owned from purchasing and collecting the various SAA published materials. Others, I acquired through interlibrary loan, my library’s catalog, or found online through SAA or HathiTrust for free. Access to interlibrary loan and library catalogs are another reason why participants should consider taking the exam while working on their degree. I suggest reading as many of the sources on the list as possible to help prepare for the exam.

Once again, as with the SAA workshops, time management becomes a very important aspect. I began reading and studying for the ACA exam approximately six months to a year out from the exam date and completed most of the reading list. Most of the information in the readings I already knew from SAA workshops or from my own professional experience. However, what is important is the archival theory and standards! It is a fairly difficult exam and I utilized the full hours available. I passed the exam in the summer of 2021! And, as it so happens, while finishing up my MA in History and preparing for the ACA exam, I noticed that the profession and employers are requiring degrees in Library (and Information) Science. Thus, I embarked on my second master’s in January 2021, before I became certified as an archivist. I graduate from San José State University this coming December, 2022.

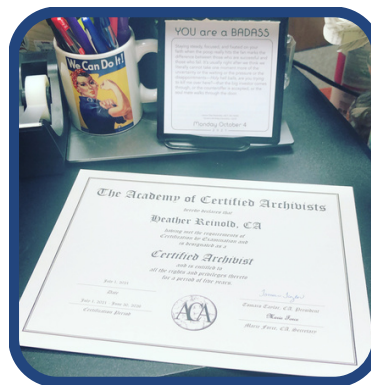


Image courtesy of Heather Reinold.

My journey into archives, and to becoming a certified archivist, took approximately five years, though that short length of time is not something I would suggest for everyone. I worked hard to get where I am today and sacrificed a lot of my social time and relationships to do so. I am currently the collections

archivist for my state archives and I continue to stay abreast of the profession by attending SAA and other archival workshops, attending conferences, reading articles, being a member of various organizations, working with and on committees, and presenting as well as publishing. It’s been a long (and at times difficult) journey, but I look forward to the opportunities my efforts will bring. ♦

FAREWELL TO OUR FALL 2022 GRADUATES

Interviews With SAA Student Chapter Leaders

HEATHER REINOLD MLIS FALL 2022

ARCHEOTA - MANAGING EDITOR
SPRING 2022-FALL 2022

ARCHEOTA - ASSOC. EDITOR
FALL 2021-SPRING 2022

SAA STUDENT CHAPTER
SOCIAL MEDIA COORDINATOR
FALL 2021-SPRING 2022



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

I'm having a small graduation party with my friends, family, and mentors who have supported me!

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

I think I would advise myself to make time for fun and social interaction. Though two years is by no means a rush to finish the program, I wish I had spent a little less time focused on my studies and had spent more time with loved ones. I would also suggest archiving all assignments, blog and discussion posts, etc. to have ready for the e-portfolio.

How did you keep yourself motivated?

If I'm going to be honest...it was definitely the deadlines for projects and assignments! I was more motivated at the beginning of the program, but my enthusiasm waned in the last two semesters. E-portfolio was especially difficult since I had to manage my time effectively to finish.

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

Everything! I'm an avid reader so I was constantly trying to sneak in a chapter for a book I was reading and it would turn into one more, one more, one more, etc.! Also, Covid helped me realize I'm not a homebody, so there were times I just had to get out and drive around instead of studying.

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

I don't have a dream job so much as a dream environment. I would love to work somewhere with great coworkers who are supportive and work well together. A place where there is room for growth and advancement and that pays well, or can at least provide a livable wage where bills, gas, and food are covered! And somewhere that can allow its employees to be creative and innovative when it comes to programming and outreach. This is my dream place!

Did you have a study buddy?

Not really. My roommate and best friend works evening shifts at a library while I worked day shifts at the same library until obtaining my job at the state archives. But it was okay because they would have distracted me too! Ha!

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

This was definitely a challenging aspect for this degree. I was lucky that my job allowed me to work on schoolwork when I had nothing else going on and that I had supportive friends and family who understood my plight!

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

I enjoyed collaborating with my team and gaining experience, not only as an associate editor, but also with managing the journal. My favorite parts were reading the submitted articles and seeing it all come together.

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

I started a new job while preparing for the e-portfolio so right now my "big" plans are focusing on learning my new role. However, I would like to make plans to spend time with friends and family and, hopefully, travel again!

Keep in touch with Heather on [LinkedIn!](#)

ARCHEOTA

THE KATZ FAMILY ARCHIVE

A Reflection on Identity and Artifact Ownership

By Kit Katz

The Katz Family Archive is a red cardboard box. Despite its nondescript nature, the box holds extraordinary historical value. It is the emotional value, however, that feels almost sacred. Inside sits piles of German passports with Nazi insignias and red J's stamped haphazardly, telegrams and letters from internment camps, carbon copies of communications to government agencies pleading for swift action, and envelope after envelope returned to sender with markings by official censors.



Part of the German passport "Reisepass" belonging to Hilde Katz, Richard's wife. The red "J" marks her as a Jew. Image courtesy of Kit Katz.

The box and its contents are a chronicle of survival, desperation, and, inevitably, devastation carefully collected by my great-grandfather Richard and passed down for the last two generations. They display the external forces that scattered my family across several continents, but more importantly they represent the internal forces that connect us anyway.

My grandfather, Hans Fred Katz, was born in the Westphalia region of Germany in 1930. His childhood involved ducking into doorways to avoid Nazi parades, moving into increasingly cramped housing in accordance with the Nuremberg Laws, and watching his father, my

great-grandfather Richard, be arrested at three a.m. by a neighbor in an SS uniform on Kristallnacht. After Richard's release a month later he was one of the few fortunate ones who managed to leave the country with his wife and children, eventually finding their way to New York by 1940. That is to say, Fred, as he was known following his immigration and consequent de-Germanification, was very lucky.

From his new home in White Plains, Richard tirelessly worked to trace and extricate his siblings and in-laws from an ocean away, armed only with a typewriter and stamps. Despite what Hitler said, Richard was a true German and kept careful documentation of his efforts which would eventually make its way into the infamous red cardboard box.



Richard Katz (left) with his siblings and parents (from left to right): Leonie, Ilse, Oskar, Helene, Erich, Werner, Max, and Alfred. Leonie, Ilse, and Erich were killed at Auschwitz, as well as their mother Helene. Alfred was separated from his family and died in the Schöppnitz forced labor camp. Richard ended up in New York, Oskar in Argentina, and Werner (Warren) in Miami. Max died shortly before the Holocaust began. Image courtesy of Kit Katz.

By the end of the war, records show many of my grandfather's loved ones resided in unmarked mass graves at Auschwitz. Others, however, landed anywhere they could find a visa and sponsor—Denver, Israel, Miami, England, New York, South Africa, and Argentina. They put down their own roots and now branches of Katz and Lowenstein cousins have sprouted

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ARCHEOTA

KATZ FAMILY ARCHIVE (CONT.)

over several continents, geographically isolated from one another.



After Germany surrendered, many Jewish families tried to locate their loved ones through newspaper advertisements. This advertisement was arranged by family friend Max van Rhijn on Richard's behalf while in search of his favorite brother, Alfred. Unfortunately, Alfred's wife and infant son were killed at Auschwitz and he died in a forced labor camp in 1942. Image courtesy of Kit Katz.

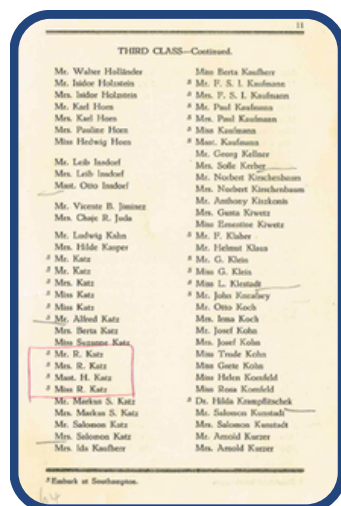
When Fred died in 2014 and my dad inherited the red cardboard box, looking through the papers inside gave me comfort and a sense that part of my grandpa was still with me. A few years later, my dad's generation of cousins began connecting on social media and I wondered how I could share that feeling with Katzes from Patagonia to Tel Aviv. The result was the amateurish digitization of those artifacts using a flatbed scanner that would make any archivist cringe. (Do not

worry, I have since moved on to a machine that photographs the documents.) Now these sentimentally significant objects exist in the red cardboard box as well as on Box.com. Accessible to any relatives or other interested parties thanks to the Internet.

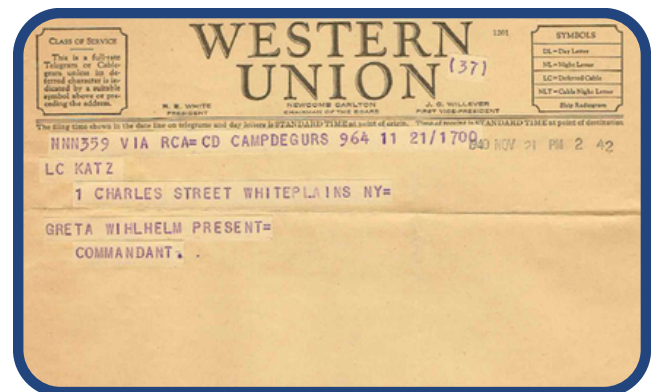
The Katz Family Archive, as I have lovingly dubbed it, almost certainly belongs in an actual archive. One maintained by professionals with Demco preservation materials and acid free boxes. But the hold that each passport and telegram and letter and censored envelope has on our family is too strong to let go of just yet. They represent the trauma, culture, and lived experiences that continue to shape our individual and collective identities even as we have said goodbye to nearly everyone of that generation.

Rather than placing our family's collection in the hands of researchers who could make historical meaning of them, we try to share them with relatives who see within the papers a personal meaning. A tenuous, yet tangible, link to the parents and grandparents who have since left us, physical evidence of the oral stories they shared.

Eventually, I aim to create a publicly available digital archive of our documents. But, to those who are still dubious that keeping our red cardboard box is a responsible choice, I pose two questions: To whom does history belong? And do others have a right to my family's identity? ♦



The list of passengers for the Volendam's December 17-30, 1939, sailing between Rotterdam, Netherlands, and New York, with notations by Richard Katz. Richard, his wife Hilde, and his children Hans, Fred, and Ruth boarded the ship in Southampton, England, on December 20, 1939. Image courtesy of Kit Katz.



Richard spent much of 1940-1942 locating and trying to arrange visas for his sister-in-law Gerta and her husband Wilhelm Moch. This telegram, dated November 21, 1940, from the Commandant of Camp de Gurs, an internment camp set up by the French government to imprison German Jews, confirms their location. Richard's efforts were ultimately unsuccessful and Gerta and Wilhelm Moch were deported to Auschwitz. Image courtesy of Kit Katz.

THE WRITER'S GUILD FOUNDATION

Interning in the Shavelson-Webb Library

By Rachael Sevilla

This semester I am an intern at the [Shavelson-Webb Library](#) which is part of the [Writer's Guild Foundation \(WGF\)](#). They are primarily a script library, holding a large collection of television and feature screenplays. However, they also have an archive with collections documenting the history and programs of the [Writer's Guild](#) and WGF, as well as personal collections donated by writers. These collections include not just scripts, but other materials related to their work and life. Donations often include a variety of ephemera, such as a giant whiteboard with notes from a writer's room, or crew gifts from a television series. Each collection is unique, and its own treasure trove of items and information.

My professional background has been primarily in film and TV. Thus, I returned to school for my MLIS, focusing on archives and the history of entertainment. SJSU's online program has been very convenient, as I work full time; but it also means that I don't have many opportunities for hands-on experience. I wanted to do an internship so that I could gain skills and experience in archives. The WGF offered the chance for an in-person internship in my area of interest, working two mornings a week, while also working my day job.

Since starting in August, I've had the opportunity to do several different things, including helping in the library itself and answering questions from researchers. However, the majority of my time has been spent processing a single collection. The Gloria Goldsmith Papers were donated to the archive by her family after her death, and they represent her life and work of over 50 years. She was a playwright and screenwriter and her collection contains many scripts and writing inspiration in the form of magazines, newspaper articles, books, and correspondence.

In addition to writing, she was involved with different organizations and activist groups, particularly feminist

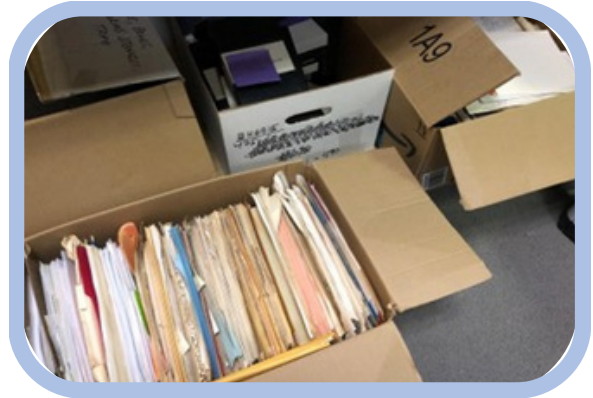


Image courtesy of Rachael Sevilla.

organizations. She was a founding member of Women in Film, serving two terms as president in the 1970s, and, while remaining active in the organization, she helped create the Women in Film Foundation and worked on the Women in Film Festival. Working with various media organizations, including the Writer's Guild, she helped to organize the first studies on women writers in TV and film. Before IMDB made information easily accessible, Gloria and her comembers manually gathered all the writing credits for different TV shows. They, then, created reports on the (low) percentage of writers at each network that were women to encourage more diverse hiring practices. Gloria was a contemporary and friend of feminist icon Betty Friedan and participated in her projects with Women, Men and Media, as well as the Institute for the Study of Women and Men. These are just a few examples of the work she accomplished over many decades; and the collection is filled with interesting artifacts!

Somehow, Gloria found time to do even more! A West Hollywood resident for most of her life, she spent many years on the WeHo Arts Council bringing culture to the city. She also worked with the National Endowment for the Humanities reviewing grant applications and was vice-president in the local chapter of Americans for Democratic Action. Looking through her papers, it is clear that she

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ARCHEOTA

WRITER'S GUILD FOUNDATION (CONT.)

knew many people from different walks of life and worked on projects that she felt passionate about.

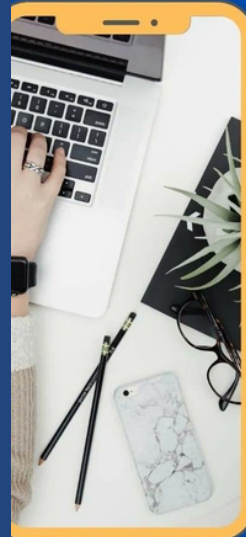
I have gleaned all this information by processing her collection and looking through dozens of boxes over the last three months. She may not have kept everything, but it certainly seems like she did! The collection is diverse, with absolutely no organization. A core archival principle is to keep things in their original order, but in this case, there is no order. Some boxes don't even have papers in folders or held together with clips; instead, they are in loose stacks. I am working on arranging the collection in a way that would allow a future researcher to find information. A large part of processing Gloria's papers is deaccessioning – a fancy word for getting rid of things. Almost every script I've found has multiple, identical copies. Often, they have not been stored together, and when I come across a title already in my inventory, I check the new copy against what I have already found. Different drafts are kept, but duplicates can be thrown away to cut down on the size of the collection. Every day I fill a recycling bin, usually two, with these extra copies.

Having started my internship in August, I am still working towards putting Gloria's papers into general categories, which will eventually be series in the collection. There are published and unpublished scripts, Women in Film documents, personal correspondence, and more. Once I have finished sorting through all the papers, I hope to have time to go through each one and arrange it more specifically. I will also create a finding aid and an official inventory list to be published online so Gloria's papers are discoverable to researchers.

While processing this collection, I feel like I have gotten to know Gloria, especially regarding her passions and her friends. I'm enjoying this process and I appreciate getting hands-on experience while working with professionals in my chosen field. When I started the MLIS program, many people said how important an internship was, but working full time, I was not sure if I would be able to do one. Getting permission to move my work schedule to accommodate an internship was not easy, but I am so glad that I put in that effort. I recommend that other students do what they can to make an internship, or regular volunteer work, part of their lives. The experience is worth the challenge! ♦

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EVENTS HOSTED BY SAASC IN FALL 2022

MISSED AN EVENT? VIEW IT ON OUR YOUTUBE CHANNEL

[SAASC Fall 2022 Annual Member Meeting](#)

Introducing the SJSU SAASC 2022-2023 leadership team

[Archives Month Scavenger Hunt Wrap Up Event](#)

SJSU SAASC members share interesting finds and favorite archives from the Scavenger Hunt

[Society of American Archivists: Ask an Archivist](#)

Live Question and Answer with Erin Baucom, Digital Archivist, University of Montana, Lolita Rowe, Assistant University Archivist for Outreach and Engagement, UNC Chapel Hill, and Nikki Thomas, Archivist for Collection Management at UNC Charlotte, Chair of SAA's Diverse Gender and Sexuality Section, and member of SAA Committee on Ethics and Professional Conduct

[Inside the Archive: California Ethnic and Multicultural Archive](#)

With Angel Diaz, curator for CEMA at University of California, Santa Barbara

[Center for Sacramento History Virtual Tour](#)

with Senior Archivist and SJSU alum Kim Hayden

[SAASC End-of-Semester Hangout](#)

Looking back at the semester with SJSU SAASC leadership team- see page 5 for winter recommendations