

Summer 2023

## Archeota, Spring/Summer 2023

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# ARCHEOTA

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

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Welcome to *Archeota*! We're excited to present our Spring/Summer 2023 issue of the open access digital publication of the Society of American Archivists Student Chapter at San José State University. This year, we're welcoming plenty of new associate editors to the *Archeota* team: Katie Burns, DiAndra Reyes, Marina Smolens, and Hannah Holshouser! Also, we extend a big welcome to our new faculty advisors, Dr. Jessica Bushey and Dr. James Hodges. This issue contains fascinating articles written by our fellow SJSU students, so please check them out! And do consider supporting *Archeota* by contributing to the next issue or joining our editorial team!

~ Taliyah Shaver, Managing Editor

**MANAGING EDITOR:** Taliyah Shaver  
**FACULTY ADVISORS:** Jessica Bushey  
James Hodges

**ASSOCIATE EDITORS:** Katrina Williams  
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## THE CENTER FOR SACRAMENTO HISTORY

### A Reflection on the Importance of Internships

By Sabrina Gunn

At the conclusion of the Fall 2022 semester, I attended the [SAASC Virtual Tour of the Center for Sacramento History](#) event featuring Senior Archivist, Kim Hayden. Despite growing up in the Sacramento area, I only had a cursory knowledge of the [Center for Sacramento History](#) (CSH), a division of the City of Sacramento funded by both the city and Sacramento County that is responsible for collecting, preserving, and chronicling the history of the Sacramento region. I had researched CSH in order to pursue a potential internship in the past but was unsure if or how I could fit one into my already busy schedule for the upcoming Spring 2023 semester. As such, I attended the SAASC event with an open and curious mind, mostly looking forward to learning more about CSH and the archival treasures within their collections.



A picture of the Center for Sacramento History's audiovisual lab. Image courtesy of Sabrina Gunn.

Presented with the chance to ask questions, I inquired about the possibility of interning with CSH, to which Hayden enthusiastically responded by encouraging me to reach out to her via email. After connecting with her virtually, we set up a time for me to meet with her in person at the Center to discuss my areas of interest, internship goals, and availability. Much to my delight, we decided I would primarily focus on digitizing CSH's wide

range of film materials to gain that essential hands-on experience I was so desperately seeking. This seemed like the perfect internship opportunity to nurture my passion for film, archives, information organization, and digital curation while acquiring practical knowledge and skills to advance my career. Having previously completed a [virtual archival internship](#) at the [American Film Institute Archive](#), I was thrilled to have the chance to intern in person once a week at CSH at a time that conveniently fit into my schedule while balancing my part-time job, coursework, and extracurricular activities and obligations.

The past three months of interning at CSH have been incredibly instructive and rewarding. My internship supervisor, Archivist Nicholas Piontek, has taught me how to digitize a stunning array of archival materials, including 16mm film, VHS tapes, books, photographs, and negatives. Considering that each type of archival material requires different digitization processes, this has amounted to quite a bit of time spent walking me through each digitization workflow. This level of one-on-one, in-person instruction is especially valuable and appreciated considering the virtual nature of SJSU's MLIS program. Furthermore, I am concurrently enrolled in Professor Alyce Scott's INFO 284 [Digitization and Digital Preservation](#) course, so it has been particularly rewarding to directly apply what I am learning in class to a real-world archival setting.

Just as the format of the archival materials has varied greatly, so too has the subject matter. I have digitized aerial photographs of the Sacramento region during the 1940s, a 16mm film of a Renaissance Fair from the 1970s, a VHS tape of a panel interview with famed Sacramento-area artist [Wayne Thiebaud](#), and Sacramento County Assessor records, among many other artifacts. The digitization process, which involves following

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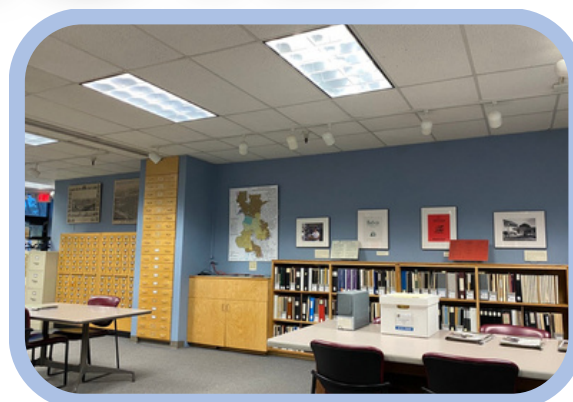
## CENTER FOR SACRAMENTO HISTORY (CONT.)

general archival principles and CSH-specific workflows and procedures, such as file naming conventions, scanning settings (e.g., bit depth, resolution, and capture method), and metadata creation, is all the more captivating due to this diverse assortment of materials. Going forward, the aim is for me to also contribute to uploading the digitized access copies into CSH's [Internet Archive](#) collection. I hope to incorporate my prior digital asset management experience at AFI and the familiarity with CONTENTdm I am currently obtaining in INFO 284: Digitization and Digital Preservation to continue honing my skills in this area and increase the online accessibility of CSH's collections.



The Center for Sacramento History's archive.  
Image courtesy of Sabrina Gunn.

Another fascinating aspect of my internship is the ability to witness a typical day in the life of a CSH Archivist. I have observed CSH archivists and curators meeting with local reporters wanting to write a news story about CSH, pulling materials for and engaging with researchers, answering reference questions, setting up exhibitions for visitors, giving archive tours, doing conservation work, and much more. It has truly demonstrated the wide range of skills and responsibilities required by CSH archivists and shown how each day can vary greatly depending on current projects, ongoing initiatives, media or research requests, and in-person visitors.



The reading room at the Center for Sacramento History.  
Image courtesy of Sabrina Gunn.

The importance of internships is well-articulated in our program, and I must emphatically agree and note that each and every internship I have completed while pursuing my MLIS has taught me something unique, provided me with practical experience to supplement my coursework, and helped solidify the type of library and information science work I aim to focus on in a career setting. For those still on the fence about finding and applying for an internship, Piontek noted that, "We really like working with SJSU MLIS students as interns because we know that getting hands-on experience in an online program can be a challenge. We also enjoy helping students get started in their new field." Further, CSH Archivist and SJSU iSchool alum, Sabrina Holecko ('21 MLIS), is a true testament to the power of internships as she began as an intern at CSH, then volunteer, and finally, Archivist! She emphasized that, "My internships were so positive. In my experience, every archivist I've had discussions with has been so willing to impart advice and point me in the right direction." My personal experiences echo Holecko's comments in that I have received phenomenal guidance and support from staff at both CSH and AFI.

For SJSU iSchool students interested in archives who are local to the Sacramento area, I highly recommend interning with CSH. CSH has nurtured my passion for audiovisual digitization and preservation by catering the internship specifically to my career goals while also allowing me to explore working with other archival materials to gain a broader scope of competencies. More information about the CSH internship and how to apply is available on the [iSchool Internship Database](#). ❖

## PRESERVATION THROUGH COMPUTER GAMES

### Fighting Censorship by Using Minecraft

By Taliyah Shaver

In 1939, the American Library Association adopted the [Library Bill of Rights](#), a document that maintained intellectual freedom as a standard for all information institutions. This bill was particularly formative in how librarians and archivists viewed their responsibilities, leading to robust censorship policies and guidelines on how to best discern if a controversial perspective should be excluded from an archival document or if a book should be banned. “Should this sentence be redacted as it reflects poorly on the writer? Should this book be taken off the shelves?” Today, censorship is an increasingly discussed topic in the United States and a focus in many library and archival courses. State legislatures continue to introduce bills aimed at censoring all levels of education, whether that be banning certain books from curricula or refusing to discuss historical topics. As information professionals, we start to question, “How will these bills affect the landscape of the profession?” The story of [The Uncensored Library](#) may provide a starting point for modern librarians and archivists that have a desire to see how other communities have handled censorship crises and worked together to promote the intellectual freedom of their constituents.



The Uncensored Library is a virtually accessible library that was created using the video game Minecraft. With the hopes of preserving books and articles that have been banned in their country of origin, Reporters Without Borders (RSF) aims to protect free and

The Uncensored Library release poster. Image courtesy of The Uncensored Library.



The entrance of The Uncensored Library. Image courtesy of The Uncensored Library.

uncensored access to information, as well as provide a safe place for youth in censorship-heavy countries to seek truthful information. Minecraft is openly accessible in each country of focus at the Uncensored Library and, unbound by the tethers of location, time, and space, the Uncensored Library is accessible to anyone with a computer and internet access.

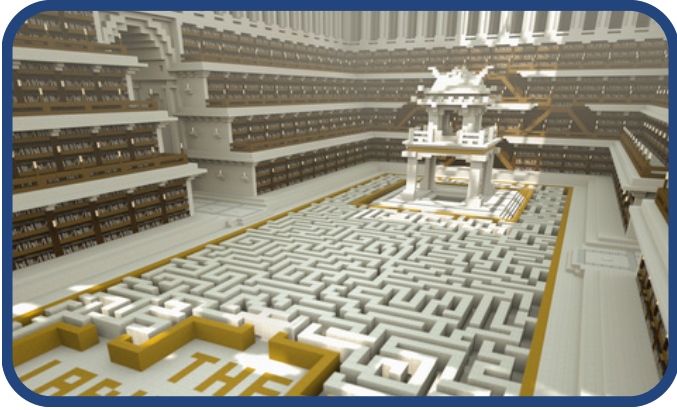
The chosen medium for the Uncensored Library is Minecraft, an open-world video game where players can build just about anything using pixelated blocks. A large aspect of the game is gathering raw materials (such as coal, wood, and ore) to create items; combining one piece of leather and three pieces of paper in Minecraft will create a 100-page book that players can use for whatever they want. After the Minecraft book has been created and “signed” by the author, it can no longer be edited. It’s for this reason that Reporters Without Borders chose Minecraft because, while newspapers and broadcasts may be censored in certain countries, these countries cannot censor, monitor, or alter what a player does in Minecraft. [Blockworks](#), a design studio and consultancy, worked with RSF to create the Uncensored Library. Altogether, the library took 12.5 million blocks and 24 builders to create – a process that took about three months.

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# ARCHEOTA

## PRESERVATION THROUGH COMPUTER GAMES (CONT.)



The interior of The Uncensored Library's Vietnam Room. Image courtesy of The Uncensored Library.

There are twelve sections to the neoclassical building, nine being sections dedicated to countries that may be prone to censorship, with the other three sections being dedicated to the main entrance, RSF, and the RSF Press Freedom Index, with the latter being where visitors can view “reports on the current press freedom situation of 180 countries in the world.” The library holds collections from Iran, Russia, Vietnam, Saudi Arabia, Mexico, Egypt, Brazil, Eritrea, and Belarus. Most recently, the Russia collection was updated this year, likely due to the ongoing Ukraine-Russia conflict, and the Iran collection is a wholly new 2023 addition to the project. Meanwhile, the Brazil, Eritrea, and Belarus collections were added only two years ago, showcasing the Uncensored Library’s abilities to expand and navigate constantly changing political landscapes.

“ Reporters Without Borders aims to protect free and uncensored access to information, as well as provide a safe place for youth in censorship-heavy countries. ”

Several journalists have their works preserved within the Uncensored Library, such as Nguyen Van Dai from Vietnam, Yulia Berezovskaia from Russia, Jamal Khashoggi from Saudi Arabia, Mada Masr from Egypt, and Javier Valdez from Mexico. Some of them have been threatened

or arrested, while others have been murdered for their desire to spread truthful facts and information amongst citizens of their home countries. As a result, people across the world have very little access to unbiased and accurate information, often being victims of disinformation and media censorship. Making the stifled voices of journalists accessible to all and free from potential censorship was paramount to the vision of Reporters Without Borders and their hard work has resulted in a movement to dismantle government censorship, whilst promoting freedom of information.

The Uncensored Library labels itself as simply a library, but I would argue that it is more than that – it is an archive. Not only does the Uncensored Library protect the voices of journalists wishing to spread truthful information, but it preserves their works for the foreseeable future for anyone and everyone to access.



The representative fist of The Uncensored Library and its efforts to fight for information freedom. Image courtesy of The Uncensored Library.

These values are paramount to the responsibilities and conduct of librarians and archivists. As a result, in a modern world where censorship becomes an increasingly scrutinized topic and narratives are regularly sought to be controlled, fighting censorship through preservation in an “untouchable” medium (such as a video game) is an innovative and ingenious plan that information institutions and their staff could learn from as a method of continuing to promote the values widespread access and intellectual freedom. ♦

# ARCHEOTA

## MEET THE 2023 ARCHEOTA AND SAASC TEAM!

### MADDY MAZUREK

SAASC - SOCIAL MEDIA  
COORDINATOR  
SPRING 2023



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

I am so excited to be giving back to a group that made me feel really welcomed when I first started at SJSU, and I hope that I can make others feel welcomed as well as informing people about all the awesome things that SAASC has going on.

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

My dream job would be to work for a government archives, especially something like a presidential museum. Instead of dreaming to be president like many people do, I dream of being Archivist of the United States!

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

I like to think of myself as a Renaissance Woman, I do a little bit of everything! Outside of studying to be an archivist, I'm a photographer, trivia host, mom, crafter, writer, I used to be a teacher and work at haunted houses, and I'm even secretly an award-winning filmmaker (ok, so it wasn't like an Academy Award, but it still won best film at a film festival!).

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

I hope to see everyone at SAASC's events and am always here to support my fellow students!

### ARCHEOTA ALSO WELCOMES

Hannah Holshouser  
as an associate editor!

### MARINA SMOLENS

ARCHEOTA - ASSOCIATE EDITOR  
SPRING 2023



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

I am most excited to learn more about people's experiences with archives and what kind of opportunities there are for those of us interested in this pathway. I hope to gain a deeper understanding of the importance of this work and how it can make a difference in people's lives. I also am happy to be a part of the editing process, exercising my skills to grow as a better reader and writer.

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

Oh man, this is a hard question to answer. I can see myself doing so many different things after graduating and enjoying them all for different reasons. I don't know if I have a dream job specifically. I just want to be able to do something everyday that connects me to a larger purpose, to a community, and allows me to exercise my creativity and problem-solving.

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

For my INFO200 research project, I decided to focus on the "otaku" information community. I have a friend who is deeply obsessed with otaku culture and it intrigued me to understand more about it. Little did I know, I would become obsessed with it myself in the process. Now, I've got a growing collection of manga at home and I'm teaching myself Japanese so I can watch anime without subtitles. Thank you INFO200 for introducing me to my new favorite hobby!

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

Nope, just happy to be here 😊



# ARCHEOTA

## MEET THE 2023 ARCHEOTA AND SAASC TEAM!

### KATIE BURNS

ARCHEOTA - ASSOCIATE EDITOR  
SPRING 2023



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

I really enjoyed being the Chair of the SAASC Board this last year, working with a team to put ideas into practice. I need to make some space for some big changes happening in my family next year, so being part of Archeota sounded like a good way to stay connected. I am also very interested in writing and sharing my thoughts about the archival profession, and I am excited to be part of a team to publish Archeota!

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

My dream job after graduating from SJSU would be to work as an reference or outreach archivist or librarian at an academic library in San Diego, although I'm open to archiving and librarianship in government, business, or other library spaces as well.

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

My daughter has two guinea pigs, Spiggy (short for Spiggot) and Bear, who sit behind me at my desk. You can see them back there on Zoom when I have my camera turned on. While they can sometimes be a bit stinky, I like having some study buddies, and occasionally I'll bring one over to the desk with me, usually Spiggy, he's more curious and outgoing than Bear is.

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

I look forward to contributing, editing, and being part of the Archeota team!

### DIANDRA REYES

ARCHEOTA - ASSOCIATE EDITOR  
SPRING 2023



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

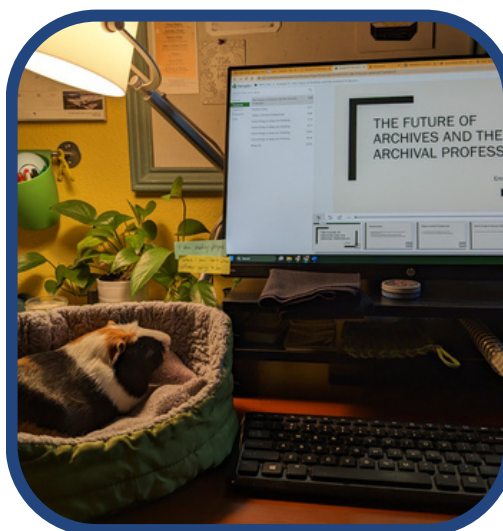
I am excited to be inspired by the amazing things our SJSU peers are doing in the field!

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

My dream job after I finish SJSU would be to work in a film archive as an archivist/librarian and work with both physical and digital film collections.

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

I have three cat tattoos.



A picture of one of Katie's family guinea pigs, as mentioned in her interview! Image courtesy of Katie Burns.



# ARCHEOTA

## FAREWELL TO OUR SPRING 2023 GRADUATES

### Interviews With SAA Student Chapter Leaders

**ERIN CASTILLO**  
**MLIS SPRING 2023**

**SOCIAL MEDIA COORDINATOR**  
**FALL 2021-SPRING 2022**

**RECIPIENT OF**  
**HAROLD T. PINKETT STUDENT OF**  
**COLOR AWARD**  
**FROM SOCIETY OF AMERICAN**  
**ARCHIVISTS**

**EDNA YELLEN AWARD**  
**FROM CALIFORNIA LIBRARY**  
**ASSOCIATION**



#### ***Congratulations, Erin! How are you going to celebrate graduation?***

Thank you! I'm having a small party this summer with family and close friends.

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

Apply for an internship! This is a great way to build skills or technical experience you may not have going into the program.

#### ***How did you keep yourself motivated?***

Participating in student groups and professional associations for many reasons: they held me accountable when I made a commitment; I got a taste for what working in the field was like; and I was able to clarify what I wanted in my future career.

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

No, because I get too easily distracted with others present.

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

No - haha! I was able to manage all of my activities, but I felt drained by the end of the program, which was not fair to myself or the people around me. Know your limits and listen to your body's needs. If you have to take one less class, graduate one semester later, then so be it. Librarianship is not going anywhere!

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

I would love to implement memory labs at public libraries within communities that are made up of diverse cultures, ages, and backgrounds. I love the idea of preserving people's histories and sharing with others—whether it's with family or your neighbor. There are so many learning opportunities in a memory lab, too! Younger generations can learn how to handle tapes, CDs, and floppy discs while older generations can learn digitization skills by using more modern technology. It would be so rewarding to connect people to genealogical resources that uncover mysteries or answer questions about their ancestors and themselves. I feel like every public library should have one archivist on staff to support these needs!

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

Me - haha! I was so inspired by my classes and peers that I got distracted with the present.

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

I valued the support I got from peers when I had an idea and also being able to provide that same kind of support to my peers when they needed it. Shout out to the '21/'22 leadership team!

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

My immediate "big" plans are to present a program at this year's CLA conference and accept the [CLA Edna Yelland award](#) that weekend. With the award, I plan to take more courses to build upon my archival skillset, such as oral history, digital curation, and teaching with primary sources. I am pitching genealogy workshops to local community centers in my area, so hopefully I can offer those on a volunteer basis before getting a job as a librarian.

# ARCHEOTA

## THE SIDEDOOR PODCAST

The Smithsonian's History and Science Communication Success Story

By Beth Gonzalez

The Smithsonian's flagship podcast *Sidedoor*, currently in its ninth season, is a highly-rated and expertly produced series providing an avenue to attract lifelong learners or casual listeners looking for history, archives, or just a good story. From the first episode, "Tech Yourself", the podcast introduces listeners to possibly familiar topics with a deeper dive into unfamiliar details and related stories pulled from the Smithsonian's vast vaults. With over 155 million pieces of history, art, pop culture, Americana, and more in the Smithsonian's holdings, *Sidedoor* exposes how archives can reach diverse audiences and tell captivating stories. The podcast includes interviews and discussions with experts in their fields, the actual people an object is connected to, or Smithsonian employees like the deputy director of the Smithsonian Gardens who maintains the par terre green. The hosts are engaging and lead the listeners through exciting and informative journeys. In short, they make learning fun.



[Sidedoor Podcast graphic.](#)  
[Image courtesy of the Smithsonian Institution.](#)

Each season covers stories from all corners of history, from recent to ancient times, where the hosts narrate important details and context to help the listener follow along in the expert analysis or storytelling. Listeners have been taken on field trips, special excursions, and other off-the-beaten-path adventures where the passion of the hosts and talent of the audio engineers make it feel like you could be standing next to them looking at a painting or riding the Smithsonian carousel on the National Mall. Although the

“With over 155 million pieces of history, art, pop culture, Americana, and more in the Smithsonian's holdings, *Sidedoor* exposes how archives can reach diverse audiences and tell captivating stories.”

hosting duties have switched hands a few times since Season 1, the hosts have always been engaging, sharing their excitement for everything the Smithsonian offers with a high-quality track record of providing a glimpse into the archives in a fun and informative way. In 2019, Lizzie Peabody became the new host of Season 4 and has stayed with the podcast ever since. Lizzie, a professional science communicator, asks intriguing interview questions that often receive delightful reactions from experts. Her curiosity leads her to the bottom of what it's like to be Bill Nye the Science Guy, a marathon-running astronaut, or a 15th century Indian prince.

Listeners join Lizzie to experience the archives through her



[Graphic from the Space Marathon episode that aired April 12, 2023.](#)  
[Image courtesy of the Smithsonian Institution.](#)

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# ARCHEOTA

## THE SIDEDOOR PODCAST (CONT.)



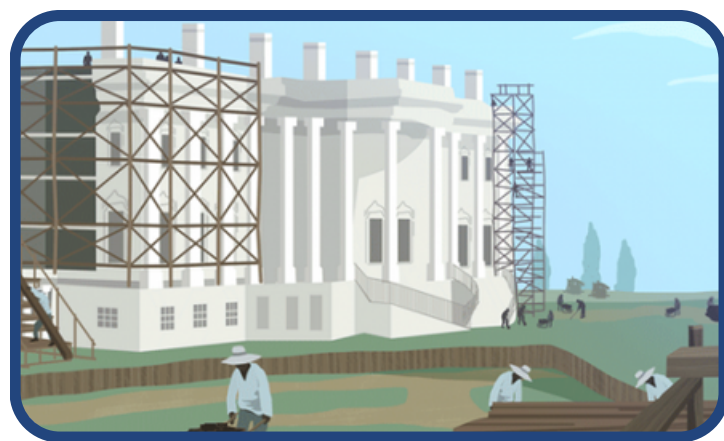
[Graphic from the Bill Nye the Sidedoor Guy episode that aired April 26, 2023. Image courtesy of the Smithsonian Institution.](#)

perspective, while also providing a well-rounded, researched, and contextualized story for each episode. When the topic warrants it, the podcast tackles difficult issues of the past with tact and understanding, never shying away from these issues. A recent example of this was the episode from Season 8, titled *Who Built the White House?* Listeners are taken on a journey to learn about how little the White House Historical Association (WHHA) actually knew about the enslaved and free people who built not just the White House, but many of the structures in Washington, D.C., including the Capitol building and other federal buildings. We find out it was a combination of immigrants, craftsmen, paid workers, and enslaved black workers who all contributed to the construction of the new federal city that would become Washington, D.C. Through a new 3-year-long partnership with the [National Museum of African American History and Culture](#) known as *The Slavery in the President's Neighborhood Initiative*, the WHHA was able to start identifying actual names and duties of enslaved workers, and describe the conditions they worked in through documentation of the enslavers loaning them out to this effort or the construction commissioners' records. This research starts to provide important context to demonstrate how deeply entwined the history of the United States is with slavery, and also provides the African American community with much sought after information about enslaved ancestors. It is also

an example of how historical associations, museums, and archives can work together with less traditional media, like podcasts, to reach broader audiences.

The producers provide links, images, videos, and other resources on the podcast website and in the descriptions of each episode. They have a keen awareness that not everyone will have the chance to visit the Smithsonian and see the exhibits first hand. Additionally, the podcast provides *Sidedoor for Educators* intended for middle and high school classrooms with curated modules to assist in presenting the topics covered in some of the episodes, culminating in students learning about science communication and telling their own stories. These compiled, concise links and additional information allow educators to easily access resources about episodes and topics for further learning and teaching.

The *Sidedoor* podcast not only allows for broader access to the vast archival holdings at the Smithsonian, but also offers insights from the connections and experts who work with and for the Smithsonian. It is a powerful tool to increase history and science communication and ignite or further nurture the spark for lifelong learning. 📖



[Graphic from the Who Built the White House? episode that aired October 19, 2022. Image courtesy of the Smithsonian Institution.](#)



## OREGON'S HOPS AND BREWING ARCHIVE

### An Interview with Tiah Edmuson-Morton

By Laura Dowell

**T**iah Edmuson-Morton works at Oregon State University (OSU) as an archivist and curator. She holds a Bachelors and Masters in English from Miami University and a Masters in Library and Information Science from San Jose State University. Since 2006, she has worked at Oregon State University, as a Special Collections archivist. In 2013, she began curating the [Oregon Hops and Brewing Archives](#).



[Workers picking hops, circa 1900.](#)  
[Image courtesy of Oregon Hops & Brewing Archives, Special Collections & Archives Research Center, Oregon State University Libraries.](#)

Working as both an archivist and curator, no two days are the same. During OSU's Fall term, Tiah hosts orientations and teaches three different classes, only one relates to beer. As part of her curriculum, she gives students tours of The Hops and Brewing Archives. She provides archive orientations for OSU classes that explain what archives are and how to use them for research. Tiah remarks that her "students really like the tour since most of them don't know what an archive is really like." Meanwhile, in the spring semester, she prioritizes outreach and promotion for the collection and focuses more on curation.

Recently, OSU came under a new director who has changed the model for The Hops and Brewing Archives.

The new model means Tiah works on relationship creation and development of collection-specific finding aids for students and researchers to assist with reference queries. She believes this format has both pros and cons. Tiah keeps busy with her many roles and responsibilities, so much so that her husband jokes "she takes sabbaticals on nights and weekends."

When asked what sparked the idea for OSU's Hops and Brewing Archives, Tiah explained that after seven years of working at OSU, she felt it was time to embark on a new project, one that was solely her own. She attended an archivist leadership conference where she met other archivists, including an SJSU professor, Erin Lawrimore. What piqued Tiah's interest was meeting a wine archivist and a Kentucky bourbon archivist at the conference. Because of this meeting, she pitched her idea of a beer and hops archive to OSU and it was well received, especially since OSU is a farming and agriculture focused university. Tiah traveled around and talked to many people with archival experience to learn how to curate this archive. This year the Oregon State Hops and Brewing Archives will be 10 years old!

The Hops and Brewing Archives is the first in the United States dedicated to "collecting, preserving, and sharing materials that tell the story of Northwest brewing." It focuses on materials related to "the regional hops and barley farming, craft and home brewing, cider, mead, and the OSU research that dates to the 1890s." Since hop farming and brewing are still active in the northwest, building an archive around a functioning industry has proven to be a challenge. Tiah relies on oral histories from brewers that are currently active and collection records from breweries and farms that have closed. The archives cover all the steps of the beer making process: the farms that grow the hops, fermentation, and

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# ARCHEOTA

## HOPS AND BREWING ARCHIVE (CONT.)

the historical records of the brewers who use the hops to make the beer and then distribute it. Tiah is not a beer connoisseur, but believes she has developed strong relationships within the beer community. As a curator, objectivity is important to her, and she must walk a fine line between community member and archivist.



[Willamette Valley Hop Field.](#)

[Image courtesy of Oregon Hops & Brewing Archives, Special Collections & Archives Research Center, Oregon State University Libraries.](#)

The Hops and Brewing Archives is part of a larger collection at OSU. Compared to other archives it looks small, but it holds a wealth of information. There are 30-35 cubic feet of physical collections and a digital collection that is harder to measure in scope. Tiah estimates under 1 terabyte of digital information have been sourced from Oregon brewers and farmers. Further, she has spent years cultivating relationships within the beer community, so when breweries close or people pass away, she can obtain their collections through donations from living family members or bequeathments to OSU Hops and Brew Archive for preservation.

The users of the Hops and Brewing Archives vary. There are OSU students, both from the classes she teaches and other professors, who access the archives for basic document analysis; academics, journalists, and community members also utilize the archives for research. Aside from Tiah, there is no other beer historian at OSU, which adds a layer to her job that she finds both challenging and enjoyable. Tiah believes that her personality affects the user base and is inviting for local

communities and academics.

When issues arise, Tiah prefers to do external processing. Collaboration with colleagues is important to her, and because of her longevity at OSU, she has many close relationships with her colleagues and will routinely bounce ideas off them and then bring their input back to the task at hand. OSU is currently undergoing a transition within Tiah's department – a new department head is coming in, as well as a more recent lateral open position. She anticipates there will be a period of adjustment between the new hierarchy and the veteran academic personalities that happens during any transition. Tiah hopes to build a strong relationship with the new director and wishes that their goals will positively affect the Hops and Brewing Archives. Tiah is not a tenure track faculty member, meaning she has the option to be promoted, which influences how she handles new leadership and coworker challenges.



[A hop house in Lowell, Oregon.](#)

[Image courtesy of Oregon Hops & Brewing Archives, Special Collections & Archives Research Center, Oregon State University Libraries.](#)

OSU is still working as a hybrid environment, which has proven to be a challenge since not all the archives have been digitized. Although Tiah expects library meetings will stay virtual, there are colleagues whose jobs rely on being onsite. For instance, the collection archivist has to be on location, whereas other digital archivists are able to work remotely. This adds to the conflict of funding space for shelving. Tiah hopes that the new director will help provide clarification and funding.

During the interview, Tiah presented a question that ties into the issue of privacy. The topic of the situation

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# ARCHEOTA

## HOPS AND BREWING ARCHIVE (CONT.)

regarded photographs that were taken of women without clothes. The women who posed for the photos did so with consent that was contingent on the promise that men would never view them. Now that time has passed since their creation, these photos are being archived by one of Tiah's colleagues. There are conflicting points of view on what is the "right" way to archive this collection. Tiah shared that this problem is one that comes up in many archives, and there is often not a clear consensus among archivists on how certain privacy and confidentiality issues should be handled. Tiah didn't have a solution, either. She said she is still undecided on how to move forward with these photographs.



[Sixty-five acres of hops before picking time.](#)  
[Image courtesy of Oregon Hops & Brewing Archives, Special Collections & Archives Research Center, Oregon State University Libraries.](#)

Tiah predicts that the hybrid dynamic that was built during the pandemic will carry on into the next generation of archivists. There will always be some roles that have to be done in person, but the digitization of archival objects provides access to more people, especially those in lower socioeconomic classes, and opens the University collections up to the general public more than physical archives. She believes that open access and information sharing is on the horizon and that the newer generation of archivists have the potential to be less "gatekeeping" in their practices.

Tiah believes that her roles as beer historian, archivist and

curator are defining roles for her career at OSU.

Connecting with people and sharing information is one of her favorite parts of the Oregon Hops and Brewing Archives. She will continue to grow relationships at OSU and within the beer community, and expand the archive. Finishing her book on women who were married to brewers in the 19th century is high on her project to-do list.



[A hop yard in Independence, Oregon.](#)  
[Image courtesy of Oregon Hops & Brewing Archives, Special Collections & Archives Research Center, Oregon State University Libraries.](#)

Tiah's book focuses on women who took over for their husbands' work once they passed and their experiences. Switching from helping other researchers to being a researcher is an unexpected change. Although she had expected to draw from her past experiences for this project, she has started to realize that researching differs from assisting. Tiah says she has made "rookie mistakes" that have humbled her, but can now see how doing research for her book will strengthen her in her role as an archivist, curator, and teacher. We can look forward to reading her book sometime next year! And we greatly thank Tiah Edmunson-Morton for taking the time to share her wealth of knowledge on the Oregon Hops and Brewing Archives and her professional experiences! ♦

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**BE ON THE LOOKOUT ON SOCIAL MEDIA AND THE SJSU CANVAS SITE FOR OUR CALL FOR ASSOCIATE EDITORS AND AUTHORS IN 2023!!!**

# ARCHEOTA

## THE LOWCOUNTRY DIGITAL HISTORY INITIATIVE

### Adding Lost Voices to the History of Charleston, South Carolina

By Katie Burns

In October 2022, I attended the [Bucknell University Digital Scholarship Conference](#), a free online conference where researchers, students, librarians, and faculty shared their digital scholarships. The focus of the conference was diverse communities that have been historically overlooked. One of the standout sessions for me was the work that the [Lowcountry Digital History Initiative](#) (LDHI) is doing to add the stories of marginalized people to the history of the Charleston region for free in one, central place. LDHI is part of the Lowcountry Digital Library at the College of Charleston and was formed to counter the biased history that white elitists created about Charleston, South Carolina, which was once a major US slave port. Over two dozen free digital exhibits are available on LDHI, which highlight African Americans' histories, as well as narratives from people of underrepresented races, genders, and social classes.



The Whitaker family, Aiken, South Carolina, 1874, photo by J.A. Palmer. Image courtesy of the Library of Congress.

Leah Worthington, the co-director of LDHI, as well as team members from different stages of their careers and educational backgrounds, shared their work in the session. Mills Pennebaker, an adjunct professor at the College of Charleston, shared how LDHI has been utilized by the local tourism industry to fill in the blatant holes of the

history of slavery in Charleston. She highlighted the book, *A Golden Haze of Memory: The Making of Historic Charleston* by Stephanie E. Yuhl that explains how Charleston became “America’s Most Historic City” in the 1920s and 1930s by telling only the white history, completely omitting how Charleston was a large slave port and downplaying the civil war. Pennebaker notes how this skewed how Charleston history was presented for over 100 years to millions of tourists. LDHI is a resource for the tourism industry to provide a more accurate telling of the history of Charleston, including the history of slavery and African Americans in the city.

“LDHI... was formed to counter the biased history that white elitists created about Charleston, South Carolina, which was once a major US slave port.”

The [Morris Street Business District](#) exhibit is another good example of how LDHI fills in this history. Neighborhoods around this small, downtown Charleston area were made up of free and enslaved Black people, as well as immigrants from Europe and Asia from before the Civil War. This exhibit includes the history of this area of Charleston from pre-civil war to present day, including how it developed after the Civil War and its role during the Civil Rights Movement. The exhibit highlights how Black Charlestonians lived and interacted during this time and encourages the community to contribute photos and stories to this exhibit. LDHI’s work on archiving this neighborhood allows this area to be celebrated and kept alive, so the contributions of those who worked and lived there are not lost.

CONTINUED . . .



# ARCHEOTA

## THE LOWCOUNTRY DIGITAL HISTORY INITIATIVE (CONT.)

Another exhibit, *Hidden Voices: Enslaved Women in the Lowcountry and U.S. South* explores Black women from the Antebellum era to the Reconstruction era in South Carolina's and the Georgia Lowcountry's rural and urban settings. African American women's labor, relationships, and cultural practices are examined in this exhibit, alongside the hardships and joys they experienced. Cappy Yarbrough, a past graduate assistant at LDHI, highlighted this exhibit during the session, noting that more black women were living in this area than any other group in the 1860s and 1870s census. She also identified that it's very difficult to learn about the lives of enslaved women in the South, but this exhibit pieces together the tiny bits of information found through research to tell their story to a general audience.



A large group of African Americans on the Fish Haul Plantation, Hilton Head, South Carolina, circa 1862, photo by Henry P. Moore. Image courtesy of the J. Paul Getty Museum.

Meaghan Cash, a former metadata and research assistant at the College of Charleston, highlighted *Finding Judaism in the Holy City*, which explores the rich history of Judaism in Charleston. Jews came to Charleston as early as the 1690s from the Iberian Peninsula for economic opportunity. They formed the Kahal Kadosh Beth Elohim synagogue in 1749, which is one of the oldest synagogues in America. The exhibit explores the history of Judaism and how Jewish people lived in Charleston after the United States achieved greater independence through World War I. While Jews were free to practice their religion in Charleston, they were not awarded the same rights as Christians during this period. This exhibit challenges the dominant Christian

narrative and identifies other groups of people who lived in Charleston throughout its history.



Workers planting sweet potatoes on Hopkinson's Plantation, Edisto Island, South Carolina, 1862, photo by Henry P. Moore. Image courtesy of the Library of Congress.

Leah Worthington spoke about how the exhibits are formed. Scholars and community members write the exhibit texts, which are then peer reviewed by other scholars and community members. LDHI is careful to keep relationships in good standing with the local communities and involve them in collecting and adding information to the exhibits. Social media has been a helpful way of connecting the exhibits to the community. When a new exhibit is ready to be added to LDHI, it is first shared on social media where online comments often expand the story. Social media helps LDHI connect with underrepresented communities, but it also adds more work, such as re-writing exhibit descriptions into captions and gaining permissions to publicly share images following copyright rules.

Charleston's story is strengthened with this more complete history in archives, public history, and in the tourism industry. The Charleston Area Convention & Visitors Bureau has made efforts to incorporate African and African American history into the itineraries, like the Soul of the City Tour. The website also links to a separate [An African American Voices](#) website, which features an interactive timeline and map, allowing the viewer to learn and visit important places of African Americans' experiences in the Charleston area from pre-Colonial times to the present, telling the full story of Charleston's history, even the difficult and painful parts. LDHI is an interesting combination of community and scholarly archives where community stories are combined with scholarly research to create digital exhibits to tell a fuller history of Charleston. ❖

# ARCHEOTA

## SUMMER READING RECOMMENDATIONS

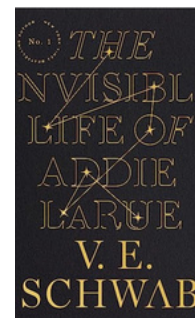
Time to Curl Up with a Good Book!

### ***The Invisible Life of Addie LaRue* by V.E. Schwab**

In the 1700s, a young woman makes a Faustian bargain to live forever and is cursed to be forgotten by everyone she meets. As Addie travels across centuries, continents, history, and art, she will learn how far she is willing to go to leave her mark on the world. Then, after nearly 300 years, someone remembers her name (of course, they meet in a bookstore).

If you're looking for a summer read that will probably make you cry while you contemplate how you leave your mark on the world, this book might be for you

~ Recommended by Ashley Minnich, SAASC Webmaster



### ***Atlas of AI: Power, Politics, and the Planetary Costs of Artificial Intelligence* by Kate Crawford**

A great introduction to the history of Artificial Intelligence in the United States and an awareness raising of the hidden costs of AI. Crawford presents the basics of what machine learning is for a non-IT audience while placing the technology and its infrastructure into the wider context of climate change, labor exploitation, data privacy and ethics, capitalism, and control. This is a great primer for any information professional.

~ Recommended by Professor Jessica Bushey, SAASC advisor

### ***Gender Queer* by Maia Kobabe**

A graphic novel about coming of age and coming out, Gender Queer explores identity, family, and relationships through Kobabe's own experiences growing up. It's currently one of the most banned books in the U.S., and if you want an introspective summer read you can finish in an afternoon, I recommend Gender Queer.

~ Recommended by Rebecca Maitland, SAASC Membership Coordinator 2023-2024



### ***Dancing at the Pity Party* by Tyler Feder**

Tyler Feder's graphic novel memoir is about coming to terms with her mother's cancer diagnosis and death. Both funny, touching, and full of heartache, this memoir pays tribute to the mother and mother figures in our lives who are sick or no longer with us, and is a reminder that it's okay to grieve when we lose someone close.

~ Recommended by Phoebe Yip, SAASC Secretary 2023-2024

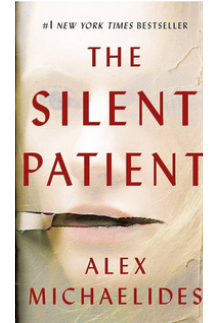
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# ARCHEOTA

## SUMMER READING RECOMMENDATIONS (CONTINUED)

### ***The Silent Patient* by Alex Michaelides**

Alicia Berenson's life is seemingly perfect. A famous painter married to an in-demand fashion photographer, she lives in a grand house with big windows overlooking a park in one of London's most desirable areas. One evening her husband Gabriel returns home late from a fashion shoot, and Alicia shoots him five times in the face, and then never speaks another word. Alicia's refusal to talk, or give any kind of explanation, turns a domestic tragedy into something far grander, a mystery that captures the public imagination and casts Alicia into notoriety. The price of her art skyrockets, and she, the silent patient, is hidden away from the tabloids and spotlight at the Grove, a secure forensic unit in North London.



~ Recommended by Erica Leff, SAASC Webmaster 2023-2024



### ***Thank You for Listening* by Julia Wheelan**

Sewanee Chester has built a career as an audiobook narrator after a serious accident ends her acting career. Now facing changes in the audiobook industry and with her beloved grandmother in need of support, she takes a job reading a romance series with a highly sought after and mysterious co-narrator. Their professional relationship grows more personal, while she also navigates challenging parents, a famous best friend, and a life that is not at all what she planned for herself.

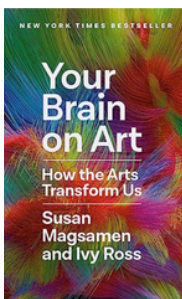
~ Recommended by Katrina Williams, SAASC Vice-Chair and Associate Editor of Archeota

### ***Six of Crows* by Leigh Bardugo**

Kaz Brekker, infamous criminal amidst an island of unsavory characters, is a heist mastermind. This young adult novel follows him and his crew as they plan and undertake multiple heists whilst indulging in "found family" tropes along the way. A mix of fantasy, humor, romance, and thrill, *Six of Crows* is great for anyone who wants to be glued to the pages and simultaneously have their heart warmed. You can also catch glimpses of the characters in the popular Netflix show, *Shadow and Bone*!



~ Recommended by Taliyah Shaver, Managing Editor of Archeota



### ***Your Brain on Art: How the Arts Transform Us* by Susan Magsamen and Ivy Ross**

While the arts are often thought of as a form of entertainment, or a luxury, the new science of neuroaesthetics explores how artistic activities are actually essential to our lives. This book is a wonderful introduction to a new understanding of the arts.

~ Recommended by Aryn Prestia, SAASC Blog Editor 2023-2024

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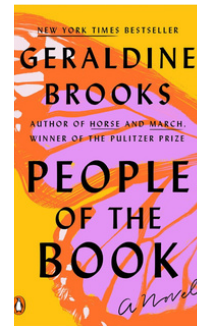
# ARCHEOTA

## SUMMER READING RECOMMENDATIONS (CONTINUED)

### ***People of the Book* by Geraldine Brooks**

Hanna Heath, a rare book conservator in Australia is tasked with conserving the famous Sarajevo Haggaday, an illuminated Hebrew book created in 15th Century Spain. As she works with the book, she finds tiny clues in the binding which indicate the path the book has taken through the centuries. I read this book years ago, but have been thinking about it more after completing INFO 256 this semester, and I'd like to re-read it soon!

~ Recommended by Katie Burns, SAASC Chair and Associate Editor of Archeota



### ***The Thirteenth Tale: A Novel* by Diane Setterfield**

A beautifully written novel about a reclusive aging author who slowly reveals her secret past through interviews with a young biographer. A dark and twisting tale compounded by the author's alternate lives she has written about herself. If you enjoy gothic novels with ghosts, feral children, and tragedy, or simply appreciate mastery of the written word, this book is worth checking out!

~ Recommended by Hannah Holshouser, SAASC Blog Editor and Associate Editor of Archeota

### ***Gideon the Ninth* by Tamsyn Muir**

Brought up by unfriendly, ossifying nuns, ancient retainers, and countless skeletons, Gideon is ready to abandon a life of servitude and an afterlife as a reanimated corpse. She packs up her sword, her shoes, and her dirty magazines, and prepares to launch her daring escape. But her childhood nemesis won't set her free without a service.

Harrowhark Nonagesimus, Reverend Daughter of the Ninth House and bone witch extraordinaire, has been summoned into action. The Emperor has invited the heirs to each of his loyal Houses to a deadly trial of wits and skill. If Harrowhark succeeds she will become an immortal, all-powerful servant of the Resurrection, but no necromancer can ascend without their cavalier. Without Gideon's sword, Harrow will fail, and the Ninth House will die.

Of course, some things are better left dead.

~ Recommended by Missy McCollum, SAASC Vice Chair 2023-2024



# ARCHEOTA

## ORAL HISTORIES, PHOTOGRAPHS, AND METADATA

### An Internship at the Tom and Ethel Bradley Center

By Cybele Garcia Kohel

As a library science student, when an oral history class was offered at San Jose State University (SJSU), I was greatly intrigued. Having a bachelor's in anthropology, and another master's in peace and conflict management, I knew that storytelling was an important part of how humans understand each other, and that it plays an important part in how diverse communities find commonalities. But how do oral histories fit into librarianship? To answer that question, I enrolled in the course with [Professor Julia Nykolaiszyn](#), an expert in the field, whose class inspired me to seek out an internship supporting oral histories.

After some research, I came across the work of [The Tom and Ethel Bradley Center](#). Housed at California State University Northridge (CSUN), The Bradley Center began as the Center for Photojournalism & Visual History in 1981, and was renamed in 2008 when the Center developed a relationship with The Tom & Ethel Bradley Foundation. It has many collections which focus on preserving “ethnic minority communities and photographers.” Included in the collections are many oral histories, which give context and background for many photographic collections. Many civic groups and Civil Rights leaders are represented within the collections. The Bradley Center’s mission is to, “collect, preserve and disseminate the visual history of the region... [and it] promotes research, serves as a center for the exchange of ideas about our visual history, and contributes

Senator Robert F. Kennedy and Dolores Huerta standing at Forty Acres, Delano, CA, 1968. Photographer: John Kouns. Photo courtesy of The Tom and Ethel Bradley Center, California State University, Northridge.



to the region’s educational efforts through exhibitions, programs, and digital archives.”

The most inspiring part of The Bradley Center’s work was the ethos the Center had to share the archives as much as possible, and to promote the utilization of the collections as teaching tools. When I learned that the Center housed a collection of farm worker oral histories and photographs, I was hopeful that I might be a good intern candidate, since I speak Spanish. I reached out to [Director Dr. José Luis Benavides](#), and after a video interview, I applied to intern at The Bradley Center in support of the farm worker collection.



Father Eugene Boyle offering the host to Senator Robert F. Kennedy at Forty Acres, Delano, CA, 1968. Photographer: John Kouns. Photo courtesy of The Tom and Ethel Bradley Center, California State University, Northridge.

The internship began as every internship should, with training. CSUN Librarian Nicole Shibata explained the technical aspects of creating metadata and what the protocols were for each entry field. She shared a very handy workflow document online, which saved on time and resources. Dr. Benavides also trained me, explaining what was expected overall, and taught me how to write context for the photographic collection I was assigned. He gave me access to reference materials so that I might familiarize myself with the history of the farm worker movement. Dr. Benavides asked me to work at thinking about what assumptions I might have while working with the collections, and ask him if I had questions.

Having open communication with Dr. Benavides was

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# ARCHEOTA

## ORAL HISTORIES (CONT.)

extremely important. Everyone has bias, and I am no exception. Anyone dealing with historic collections has to be conscientious so they won't perpetuate their own bias (or anyone else's) as part of a historic record.

Thus, I asked him questions over email as often as I needed. I was also lucky to have the support of Bradley Center Researcher Mart Valier, who has a wealth of knowledge with the overall collections. I could turn to her on the rare occasion that Dr. Benavides wasn't available. This is part of any successful internship: an open line of communication with a person who is able to answer questions authoritatively, and who is willing to spend some time guiding an intern's learning.

RSHM Sisters  
Maureen Murray, Peg  
Dolan, Pauline Funk,  
Joan Treacy, and  
Catherine "Kitty"  
Harper carrying bread  
at Forty Acres,  
Delano, CA, 1968.  
Photographer: John  
Kouns.  
Photo courtesy of The  
Tom and Ethel  
Bradley Center,  
California State  
University, Northridge.



I was a different kind of intern, since I wasn't a historian or photojournalist. However, due to my educational background, I would approach the work as a librarian and ethnographer. Thus, I created metadata and wrote accompanying context for a collection of photographs. The photographic collection I worked on was one box of photos by John Kouns, an independent photographer who documented many Civil Rights events, such as the 1965 Selma march, and much of the 1960's American Labor movement, including the evolution of what we now know as the United Farm Workers. The photos included the end of César Chávez's first fast in 1968, Dolores Huerta, Larry Itliong, Robert F. Kennedy, and Father Eugene Boyle. The photos show the importance of Filipino farmworker leadership and the many other leaders and groups that were part of the farmworker movement, many of whom are not the household names that they should be. Additionally, I

worked with oral histories: looking at transcripts, listening to recordings, and assuring that the Spanish names of people and places were correctly represented. I also listened to the oral histories for specific themes which I noted, and for women who were mentioned, as the contribution of farm worker leaders who were women are historically overlooked and minimized. These notes will be used in creating future metadata for the oral histories.

The average person may not think that "metadata" is interesting in the least. Truly, if you had asked me prior to library school, I would have said as much. I had no previous experience with metadata. However, as a library science student, I have learned that having good metadata is an extremely important part of making information available. Without it, the oral history transcripts and historic photos are unsearchable. So having a historic collection on the internet without good metadata and context, is akin to having a storage unit—it's there but, what the heck is inside? Where and when did it happen? Who is part of the story? Does any of this oral and photographic history change how we think about our own broader history? Without good metadata, our collections are really just storage units.



Senator Robert F. Kennedy, César Chávez, and Juana Estrada Chávez during a mass ending César Chávez's fast at Forty Acres, Delano, 1968. Photographer: John Kouns.  
Photo courtesy of The Tom and Ethel Bradley Center, California State University, Northridge.

Working with CSUN as an intern was not only an invaluable work experience, it inspired me to consider a career working within an archive, something I hadn't considered previously. I learned quite a lot not only about metadata, but how history is transformed when it is shared. I am grateful to Dr. Benavides, who provided a supportive and rewarding experience, and to SJSU for approving the internship. ❖





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**SOCIETY OF AMERICAN  
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