

## **INF 389R: Introduction to Archival Enterprise I**

### **COURSE SYLLABUS**

**Fall 2017**

**Unique Number: 28405**

#### **INSTRUCTOR**

Professor: Ciaran B. Trace  
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Office Hours: Wednesday, noon to 3pm and by appointment

#### **COURSE MEETING TIMES**

Wednesday, 9am to noon (1.212)

#### **COURSE DESCRIPTION**

An introduction to the principles and practice of appraisal, acquisition, preservation, reference service, and administration of institutional and collected archives (record groups) and of archival repositories.

#### **COURSE OBJECTIVES**

By the end of the course, students will be able to:

- Understand and evaluate the history, theory, and practice of archival enterprise with regard to handling the documentation (the record) from acquisition to and through use, both in the hardcopy and digital environment
- Understand and analyze classical, contemporary and alternative/emerging models of practice (particularly as it relates to new trends with technology and the processing and management of born digital records)
- Understand and analyze these archival activities in a larger national and international context
- Understand the relationship and the synergy between archives and allied areas (such as digital curation, digital humanities, digital libraries, knowledge management, and digital forensics)
- Understand ethical and legal considerations and culturally responsible approaches to archival work
- Arrange and describe a collection of personal papers or organizational records using appropriate standards (DACS etc.)
- Demonstrate basic competence in data structure standards: Encoded Archival Description (EAD)

PLEASE NOTE: Students enrolled in this class are expected to spend at least 50 hours outside of class time working at a local archival repository. This work will take place over the course of the semester and will involve group processing of previously unarranged and undescribed material.

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There is a Canvas website for the class. Class material (including readings) will be available via the site and all assignments should be submitted through Canvas.

### **COURSE ASSIGNMENTS AND WEIGHTS**

**1. Arrangement of the Samuel Goudsmit Papers** (10% - Due Week 4: Wednesday, September 20, 2017). Digital copies of the Samuel Goudsmit Papers are available through Canvas. Working individually or in groups, you are to formulate an organization for the documents identifying the groupings into which you would place the material. Hand in an outline showing how you have: [A] grouped the materials and [B] ordered the units to five levels below the fonds (subgroups, series, subseries, files, items). In parentheses, indicate the inclusive dates and number of items for each unit of documentation. Below the file level you should also include an item listing of each document. This outline should be submitted to Canvas in electronic format. For additional information about this assignment please see the course guidebook.

**2. EAD Finding Aid** (10% - Due Week 10: Wednesday, November 1, 2017). The purpose of this assignment is to have you use an XML editor and the EAD DTD, and to connect specific bits of information from the archival inventory with the appropriate EAD elements and attributes. Detailed information about how to complete the EAD assignment can be found in the course guidebook.

**3. An essay of 2,000-2,500 words on a day in the life and work of an archivist** (10% - Due Week 12: Wednesday, November 15, 2017). The purpose of this assignment is two-fold: (1) to give you insight into the jobs of, the ups and downs of, and the challenges and issues faced by a contemporary archivist, (2) and to give you the opportunity to meet an archivist working in an area of the field about which you would like to learn. For additional information about this assignment please see the course guidebook.

### **4-7. Processing a body of previously unarranged and undescribed material in an archival repository (60%)**

In this assignment, you will work in groups to arrange and describe a collection of personal papers or organizational records using appropriate standards (DACS). Another purpose of the project is to give you an opportunity to work for, and to observe, the staff of a functioning archives. You should plan to spend approximately 50 hours outside of class to complete this assignment. Project assignments will be announced by week two. Prior to this, arrangements will be made for students to receive collection descriptions and students will be given the opportunity to rate their interest in processing these collections for the semester project. While every effort will be made to honor these choices, students will be assigned to other collections if necessary. You will work in groups of 2-4 persons. In completing this assignment, you will produce:

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- (4) **Appraisal Report and Processing Plan** (20% – Due Week 7: Wednesday, October 11, 2017)
- (5) **Finding Aid/Inventory** (Due Week 11: Wednesday, November 8, 2017)
- (6) **Edited/Final Finding Aid** (30% - Due Week 15: Wednesday, December 6, 2017)
- (7) **EAD Finding Aid** (10% - Due Week 15: Wednesday, December 6, 2017)

I will do an on-site visit during week eight on a schedule established by week six. For this meeting, which lasts about an hour and a half, each group is to bring a printed copy of their ARPP (including a written outline of the arrangement - to the file level - proposed for the records). We will discuss the ARPP and the arrangement you have formulated. Along with the written assignments, to fulfill the requirements of the project, after our meeting you are to do the following in the repository: (1) sort the material into the arrangement upon which we have agreed, (2) put it in appropriate housing, and, (3) as time permits, prepare folder labels.

Because the inventory is to be structured in the form prescribed by the repository in which you work, the configuration of the elements may vary from what we discuss in class. If the repository form does not give sufficient opportunity for you to convey all of the information that you think should be presented, or if it requires you to present your data in a way that you feel differs markedly from the generic format used in this class, attach a supplementary document to the inventory that you hand in explaining how you would have done the work had you been able to structure the inventory in the manner you thought appropriate. The goal is to demonstrate that you are well grounded in the kinds of and distinctions between kinds of information essential to a good archival inventory. These assignments are to be turned in via Canvas.

Evaluation: Giving appropriate credit for individual contribution to group projects is difficult since the instructor can have little knowledge of the day-to-day functioning of each group. To facilitate accurate grading of the project, I ask that at the end of the semester each student submit (via Canvas) a confidential memo crediting each member of the group, including yourself, with a percentage of contribution to the whole. The percentages must total 100. In addition, you should comment upon the work of any group member whose outstanding performance should be recognized or whose failure to contribute appropriately to the work of the group has affected the product of the group on which all are graded. Finally, you should describe any challenges that arose in the process of working as a group (coordination, motivation, effort etc.), and the strategies you utilized to address these issues. As appropriate, these observations will be considered in assigning the class participation grade.

Additional information about how to complete this assignment can be found in the course guidebook.

### **8. Class attendance and participation (10%)**

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Regular attendance and active participation are critical for receiving a good grade in this course. Attendance will be taken during each class period. Absences will only be excused in situations following university policy (illness, religious holy days, participation in University activities at the request of university authorities, and compelling absences beyond your control). Absences should be accompanied by timely notification (prior to class for non-emergencies) and proper documentation. If a class is missed the student should submit a 500 to 750-word review of the week's readings in lieu of attendance. This document should be emailed to me prior to the next week's class. In grading for class participation, I will take into consideration attendance, each individual's contribution to class discussions, use of the resources posted to Canvas, and engagement with the process of working on the practicum assignment.

**PLEASE NOTE:** Assignments should be submitted to Canvas by 8 am on the due date. I will use the following schedule as the basis for calculating grades: A = 95-100, A- = 89-94, B+ = 84-88, B = 79-83, B- = 74-79, C+ = 69-73, C = 64-68, C- = 60-63, F = <60. Please note that given the nature of the course it is generally not possible to grant extensions for assignments. For each 24 hours that an assignment is late, ten percent of the possible points will be deducted from the score. Assignments will not be accepted more than 6 days past the due date.

### REQUIRED TEXTBOOKS

- *Archival Arrangement and Description*, edited by Christopher J. Prom and Thomas J. Frusciano (Chicago: Society of American Archivists, 2013). Available from the University Bookstore. Also available as a PDF or print version from the Society of American Archivists, <http://www.archivists.org> (List price: \$34.99; SAA Member price: \$24.99), <http://saa.archivists.org/store/archival-arrangement-and-description-print/3033/> or <http://saa.archivists.org/store/archival-arrangement-and-description-pdf/3035/>
- Mary Jo Pugh, *Providing Reference Services for Archives and Manuscripts* (Chicago: Society of American Archivists, 2005). Available from the University Bookstore. Also available from the Society of American Archivists, <http://www.archivists.org> (List price: \$49.00; SAA Member price: \$35.00), <http://saa.archivists.org/store/providing-reference-services-archives-and-manuscripts-afs-ii/244/>
- *Describing Archives: A Content Standard, Second Edition* (Chicago: Society of American Archivists, 2013). Cited in syllabus as DACS. Available from the Society of American Archivists, <http://www.archivists.org> (List price: \$29.95; SAA Member price: 24.95. NOTE: Also available as a free PDF from the SAA website at [http://files.archivists.org/pubs/DACS2E-2013\\_v0315.pdf](http://files.archivists.org/pubs/DACS2E-2013_v0315.pdf)), <http://saa.archivists.org/store/describing-archives-a-content-standard-dacs/223/>
- Mary Lynn Ritzenthaler and Diane Vogt-O'Connor, *Photographs: Archival Care and Management* (Chicago: Society of American Archivists, 2006). Available from the University Bookstore. Also available from the Society of American Archivists,

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<http://www.archivists.org> (List price: \$84.95; SAA Member price: \$59.95),  
<http://saa.archivists.org/store/photographs-archival-care-and-management/337/>

### **ANNOUNCEMENTS**

#### **University of Texas Honor Code**

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

#### **Policy on Academic Integrity**

Students who violate University rules on academic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on academic dishonesty will be strictly enforced. For further information, please visit the Student Conduct and Academic Integrity website at: <http://deanofstudents.utexas.edu/conduct>.

#### **Documented Disability Statement**

Any student with a documented disability who requires academic accommodations should contact Services for Students with Disabilities (SSD) at 471-6259 (voice) or 232-2937 (video phone) or <http://ddce.utexas.edu/disability/>. Faculty are not required to provide accommodations without an official accommodation letter from SSD. Please notify me as quickly as possible if the material being presented in class is not accessible (e.g., instructional videos need captioning, course packets are not readable for proper alternative text conversion, etc.).

#### **Use of E-Mail for Official Correspondence to Students**

E-mail is recognized as an official mode of university correspondence; therefore, you are responsible for reading your e-mail for university and course-related information and announcements. You are responsible to keep the university informed about changes to your e-mail address. You should check your e-mail regularly and frequently—I recommend daily, but at minimum twice a week—to stay current with university-related communications, some of which may be time-critical. You can find UT Austin's policies and instructions for updating your e-mail address at <http://www.utexas.edu/cio/policies/>

#### **Religious Holy Days**

By UT Austin policy, you must notify me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, a work assignment, or a project to observe a religious holy day, I will give you an opportunity to complete the missed work within a reasonable time after the absence.

#### **Use of Canvas in Class**

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In this class I use Canvas - a Web-based course management system with password-protected access at <http://courses.utexas.edu> - to distribute course materials, to communicate and collaborate online, to post announcements, and to submit assignments. You can find support in using Canvas at the ITS Help Desk at 475-9400, Monday through Friday, 8 a.m. to 6 p.m.

### COURSE SCHEDULE

#### Week One (Wednesday, August 30, 2017)

***Introduction and Overview of Records, Archives, and the Archival Profession*** (information professions, history of archival profession in the United States, nature of records professionals, importance of records to society, characteristics of records, evidential and informational value, records versus papers, archive, digital archive, trusted digital repository, archivist, bodies of records, models of records and recordkeeping – including lifecycle and OAIS)

- James M. O'Toole, "History of Archives and the Archives Profession," in *Understanding Archives and Manuscripts* (Chicago: Society of American Archivists, 1990), 27-47.
- Luke Gilliland-Swetland, "Provenance of a Profession: The Permanence of the Public Archives and Historical Manuscript Tradition in American Archival History," *American Archivist* (Spring 1991): 160-175.
- Terry Cook, "Evidence, Memory, Identity, and Community: Four Shifting Archival Paradigms," *Archival Science* 13 (2-3): 95-120.
- First Archivists Circle, *Protocols for Native American Archival Materials* (2007) <http://www2.nau.edu/libnap-p/protocols.html>
- Susan Thomas and Janette Martin, "Using the Papers of Contemporary British Politicians as a Testbed for the Preservation of Digital Personal Archives," *Journal of the Society of Archivists* 27 (1) (April 2006): 29-56.

#### Week Two (Wednesday, September 6, 2017)

***Processing – Classification and Arrangement Part I, Concepts*** (activity of processing; history of archival concepts: including provenance, respect des fonds and original order; the importance of context and evidence; levels of control - record group, subgroup, series, subseries, file; series system; arrangement examples)

- Shelley Sweeney, "The Ambiguous Origins of the Archival Principal of Provenance," *Libraries and the Cultural Record* 43 (2) (2008): 193-213.
- T. R. Schellenberg, *European Archival Practices in Arranging Records* (Washington: [U.S.] General Services Administration, National Archives and Records Service. 1975).

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- T. R. Schellenberg, "Archival Principles of Arrangement," in *A Modern Archives Reader*, edited by Maygene F. Daniels and Timothy Walch, (Washington, D.C.: National Archives and Records Service, 1984), 149-161.
- Mary Lynn Ritzenthaler and Diane Vogt-O'Connor, *Photographs: Archival Care and Management*, "Accessioning and Arrangement."
- Complete the online training module, "Teamwork Fundamentals" [1hr, 16 min].

### Week Three (Wednesday, September 13, 2017)

***In Class Work on Arrangement*** (arrangement lab and discussion of practicum processing assignment)

BEGIN WORK ON GROUP PROCESSING PROJECT – Make sure to read the Processing Manual and Appendices sections of the Guidebook!

- Read the biography of Samuel Goudsmit (available through Canvas).
- Oliver W. Holmes, "Archival Arrangement--Five Different Operations at Five Different Levels," in *A Modern Archives Reader*, edited by Maygene F. Daniels and Timothy Walch (Washington, D.C.: National Archives and Records Service, 1984), 162-180.
- Frederick M. Miller, "Arrangement: Practices and Procedures," *Arranging and Describing Archives and Manuscripts* (Chicago: Society of American Archivists, 1990), 69-78.
- Jennifer Meehan, "Making the Leap from Parts to Whole: Evidence and Inference in Archival Arrangement and Description," *American Archivist* 72 (1) (Spring/Summer 2009): 72-90.

### Week Four (Wednesday, September 20, 2017)

***Processing – Classification and Arrangement Part II*** (includes discussion of Goudsmit Arrangement) (processing conundrum, MPLP, processing audio visual material, capturing processing metrics, arranging born digital material)

#### ASSIGNMENT DUE: Goudsmit Arrangement

- Mark A. Greene and Dennis Meissner, "More Product, Less Process: Revamping Traditional Archival Processing," *American Archivist* 68 (2) (Fall/Winter 2005): 208-263.
- Mary Lynn Ritzenthaler and Diane Vogt-O'Connor, *Photographs: Archival Care and Management*, "Photographs in Archival Collections" and "History of Photographic Processes."
- Robyn Gamble and Louise Curham, "Sound Recordings," in *Keeping Archives, third edition* (Canberra: Australian Society of Archivists, 2008), 551-590.

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- Louise Curham and Robyn Gamble, "Moving Images," in *Keeping Archives, third edition* (Canberra: Australian Society of Archivists, 2008), 591-624.
- Ricky Erway, *You've Got to Walk Before You Can Run: First Steps for Managing Born Digital Content Received on Physical Media* (OCLC Research, 2012).

### Week Five (Wednesday, September 27, 2017)

**Processing – Description and Access** (*history, definitions, and objectives of archival description, relationship of arrangement and description, descriptive tools, federating archival description, linked open data, finding aids, components of finding aids, culturally responsible approaches to description – Protocols for Native American Archival Materials, authority work, national and international descriptive standards*)

- *Archival Arrangement and Description*, Module 1: Standards for Archival Description and Module 3: Designing Descriptive and Access Systems.
- Mary Lynn Ritzenthaler and Diane Vogt-O'Connor, *Photographs: Archival Care and Management*, "Description and Cataloging."
- Michele Light and Tom Hyry, "Colophons and Annotations: New Directions for the Finding Aid," *American Archivist* 65 (Fall/Winter 2002): 216-230.
- Katie Shilton and Ramesh Srinivasan, "Participatory Appraisal and Arrangement for Multicultural Archival Collections," *Archivaria* (Spring 2007): 87-101.

### Week Six (Wednesday, October 4, 2017)

**Technology and the Transformation of Archival Description** (*DACS and MARC*)  
(*DACS, archival workflow, database and markup technologies, ArchivesSpace, MARC*)

- *DACS: Describing Archives: A Content Standard* - read the introduction and review parts I, and II.
  - Report on the Revision of DACS Statement of Principles, March 2017.
- Daniel V. Pitti, "Technology and the Transformation of Archival Description," *Journal of Archival Organization* 3 (2/3) (2005): 9-22.
- *DCC Digital Curation Manual*, "Installment on Archival Metadata" (2006).  
<http://www.dcc.ac.uk/resources/curation-reference-manual/completed-chapters/archival-metadata>
- Review the Library of Congress "*Understanding MARC Bibliographic Machine-Readable Cataloging*" web site available at <http://lcweb.loc.gov/marc/umb/>
- Review the University of Southern Mississippi *MARC 21 tutorial* available at [http://www.lib.usm.edu/techserv/pdc/marc21\\_tutorial\\_ie/marcintroIE](http://www.lib.usm.edu/techserv/pdc/marc21_tutorial_ie/marcintroIE) and the Authority Tutorial, [http://www.lib.usm.edu/legacy/techserv/auth\\_tutorial/index.htm](http://www.lib.usm.edu/legacy/techserv/auth_tutorial/index.htm)
- Look at "*MARC 21 Concise Format for Bibliographic Data*" available from the LOC website at <http://www.loc.gov/marc/bibliographic/ecbdhome.html>
- Open Source Software Solutions: ArchivesSpace, <http://www.archivesspace.org/>



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### Week Seven (Wednesday, October 11, 2017)

**Technology and the Transformation of Archival Description (EAD)** (markup technologies, specifying elements in a document, EAD as a specific implementation of XML, DTDs and schemas, creating XML documents, delivering XML documents over the web, EAD in more detail (2002 and EAD3), XML authoring software, EAD tag library, EAC-CPF)

<b>ASSIGNMENT DUE: ARPP</b>
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- OCLC Research *Over, Under, Around, and Through: Getting Around Barriers to EAD Implementation*, <http://www.oclc.org/research/publications/library/2010/2010-04.pdf>
- EAD: Encoded Archival Description Official Site (EAD Official Site, Library of Congress) <http://www.loc.gov/ead/>
- Encoded Archival Description Tag Library, Version EAD3. <http://www.loc.gov/ead/EAD3taglib/index.html>

### Week Eight (Wednesday, October 18, 2017)

**Computer Boot Camp – Quinn Stewart, Instructional Technology Specialist** (archivists and computers, functions of a computer, computer components)

<b>Practicum Meetings</b>
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- Ciaran B. Trace, "Beyond the Magic to the Mechanism: Computers, Materiality and What it Means for Records to Be "Born Digital," *Archivaria* 72 (Fall 2011): 5-27.
- Gregory S. Hunter, "Digital Records," in *Developing and Maintaining Practical Archives, Second Edition* (New York: Neal-Schuman Publishers, 2004), 237-283.
- Matthew G. Kirschenbaum, Richard Ovenden, and Gabriela Redwine, "Digital Forensics and Born-Digital Content in Cultural Heritage Collections," *Council on Library and Information Resources (CLIR) report*, December 2010. <http://www.clir.org/pubs/abstract/pub149abst.html>
- Newegg TV: How To Build a Computer - Part 1 - Choosing Your Components, <http://www.youtube.com/watch?v=IPIXAtNGGCw>
- Newegg TV: How To Build a Computer - Part 2 - The Build, [https://www.youtube.com/watch?v=d\\_56kyib-Ls](https://www.youtube.com/watch?v=d_56kyib-Ls)

### Week Nine (Wednesday, October 25, 2017)

**Appraisal** (definitions, why appraise, knowledge required for appraisal, appraisal and records management, historical overview of appraisal theories from Meisner to Cook to postmodernism, participatory appraisal, reappraisal and de-accessioning, appraisal of

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*audio visual material, appraisal of born digital materials, intersection of digital tools and appraisal, ethical considerations and culturally responsible approaches to appraisal)*

- Ole Kolsrud, "The Evolution of Basic Appraisal Principles - Some Comparative Observations," *American Archivist* 55 (Winter 1992): 26-39.
- Carol Couture, "Archival Appraisal: A Status Report," *Archivaria* 59 (Spring 2005): 83-108.
- Ciaran B. Trace, "On or Off the Record? Notions of Value in the Archive," in *Currents of Archival Thinking*, eds. Terry Eastwood and Heather MacNeil (Santa Barbara, Calif.: Libraries Unlimited, 2010): 47-68.
- F. Gerald Ham, "Identifying Potential Accessions: The Role of Records Management in Archival Selection," in *Selecting and Appraising Archives and Manuscripts* (Chicago: Society of American Archivists, 1992), 25-36.
- F. Gerald Ham, "Conducting the Appraisal," in *Selecting and Appraising Archives and Manuscripts* (Chicago: Society of American Archivists, 1992), 67-74.

### Week Ten (Wednesday, November 1, 2017)

**Acquisition, Accessioning and Collection Development** (*definitions, determining a collecting focus, collection development documents and policies, types of collecting, fieldwork, acquisition, collection development with born digital records, surveying records, working with donors, accessioning, acquiring and accessioning born-digital material, transfer process, ingest, tools, micro-services, BitCurator & Archivematica*)

<b>ASSIGNMENT DUE: EAD</b>
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- Mary Lynn Ritzenthaler and Diane Vogt-O'Connor, *Photographs: Archival Care and Management*, "Appraisal and Acquisitions."
- Virginia R. Stewart, "A Primer on Manuscript Field Work," *The Midwest Archivist* 1 (2) (1976): 3-20.
- Simson Garfinkel and David Cox. "[Finding and Archiving the Internet Footprint](#)," paper, presented at the First Digital Lives Research Conference: Personal Digital Archives for the 21st Century, London, England, 9–11 February 2009.
- Gabriela Redwine et al., "Born Digital: Guidance for Donors, Dealers, and Archival Repositories (Council of Library and Information Resources, 2013).
- Julianna Barrera-Gomez and Ricky Erway, "Walk This Way: Detailed Steps for Transferring Born-Digital Content from Media You Can Read In-house" (OCLC Research, 2013).

### Week Eleven (Wednesday, November 8, 2017)

**Introduction to Digital Forensics and Processing of Born Digital Materials** (*systematic and non-systematic paths to acquiring material, archives and technology,*

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*computer history, digital forensics, digital forensics in the archive, examples of the work process for born digital materials, making digital curation a systematic institutional function, skill set for the digital archivist)*

### ASSIGNMENT DUE: Inventory/Finding Aid

- *Archival Arrangement and Description*, Module 2: Processing Digital Records and Manuscripts.
- Corinne Rogers and Jeremy Leighton John, "Shared Perspectives, Common Challenges A History of Digital Forensics & Ancestral Computing for Digital Heritage," In Luciana Duranti and Elizabeth Shaffer (Eds.), *The Memory of the World in a Digital Age: Digitization and Preservation Conference Proceedings* (Vancouver, British Columbia, Canada. 26-28 September, 2012).
- Mathew G. Kirschenbuam et al., "[Digital Materiality: Preserving Access to Computers as Complete Environments](#)," Paper presented at iPRES 2009: The Sixth International Conference on Preservation of Digital Objects, London, UK, September 29-30, 2009. <http://lib.stanford.edu/digital-forensics>
- Laura Carroll, Erika Farr, Peter Hornsby and Ben Ranker, "A Comprehensive Approach to Born-Digital Archives," *Archivaria* 72 (Fall 2011): 61-92.

### Week Twelve (Wednesday, November 15, 2017)

*Law and Ethics (policies, sources of law, transferring ownership and rights, providing access to materials, right to know, use and intellectual property, traditional knowledge licenses, codes of ethics, history of code of ethics, issues in enforcing codes of ethics, core values, ethics and access issues with digital records, social justice)*

### In-Class Ethics Case Study

#### ASSIGNMENT DUE: Day in the Life Essay

- Society of American Archivist, "Code of Ethics for Archivists" [http://www2.archivists.org/statements/saa-core-values-statement-and-code-of-ethics#code\\_of\\_ethics](http://www2.archivists.org/statements/saa-core-values-statement-and-code-of-ethics#code_of_ethics)
- Verne Harris, "The Archive is Politics," in *Archives and Justice: A South African Perspective* (Chicago: Society of American Archivists, 2007), 239-252.
- Randall C. Jimerson, "Archives for All: Professional Responsibility and Social Justice," *American Archivist* 70 (2) (Fall/Winter 2007): 252-281.
- Michelle Caswell and Ricky Punzalan, "Archives and Human Rights: Questioning Notions of Information and Access," in *Perspectives on Libraries as Institutions of Human Rights and Social Justice* (Bingley, United Kingdom: Emerald Insight Advances in Librarianship Series, 2016), 287-301.
- Mary Lynn Ritzenthaler and Diane Vogt-O'Connor, *Photographs: Archival Care and Management*, "Legal and Ethical Issues of Ownership, Access and Usage."

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- Sara Hodson, "In Secret Kept, In Silence Sealed: Privacy in the Papers of Authors and Celebrities," *American Archivist* 67 (2004): 194-211.

### Week Thirteen (Wednesday, November 22, 2017) Thanksgiving Break

### Week Fourteen (Wednesday, November 29, 2017)

**Access and Reference** (definitions, access and user paradigm, types of access, barriers to access – knowing our history, users and use of archival materials, reference versus research, reference models, reference process, archival instruction, archival literacy, security, technology and reference, culturally responsible approaches to access, access to digitized and born digital material, archives and Web 2.0, visualization tools, crowdsourcing, K-12)

- Mary Jo Pugh, *Providing Reference Services for Archives and Manuscripts* (Chicago: Society of American Archivists, 2005), chapters 3, 5-9.
- Mary Lynn Ritzenthaler and Diane Vogt-O'Connor, *Photographs: Archival Care and Management*, "Reference Services and the Research Room."
- Ciaran B. Trace, "For Love of the Game: An Ethnographic Analysis of Archival Reference Work," *Archives and Manuscripts* 34 (1) (May 2006): 124-143.
- Wendy Duff and Allyson Fox, "You're a Guide Rather than an Expert:" Archival Reference from an Archivist's Point of View," *Journal of the Society of Archivists* 27 (2) (October 2006): 129-153.
- John Hope Franklin, "Pursuing Southern History: A Strange Career," in Winfred B. Moore et al. (eds), *Developing Dixie: Modernization in a Traditional Society* (Greenwood Press, 1988).
  - Professor and Historian John Hope Franklin, [KLRU Interview](#) "The Making of an Historian," circa 1965- 1970 (listen to section "Racism and experiences writing the Free Negro in North Carolina: 1790 to 1860").

### Week Fifteen (Wednesday, December 6, 2017) Class Presentations and Course Wrap Up

<b>ASSIGNMENT DUE: Final Inventory/Finding Aid</b>
<b>ASSIGNMENT DUE: EAD Finding Aid</b>
<b>ASSIGNMENT DUE: 'My Contribution to the Processing Project' Memo</b>

- Trudy Huskamp Peterson, "An Archival Bestiary," *American Archivist* 54 (Spring 1991): 192-205.

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Groups should come to class prepared to make an informal, oral presentation (10 minutes) about the semester processing project. Presentations may include:

- A brief overview of how your project aligned with the mission and vision of the repository
- A brief description of the collection and its importance
- An assessment of the potential audience for the collection
- A discussion of how your understanding of the collection changed
- A summary of the challenges you encountered in processing the collection and the strategies you devised during processing to solve these challenges and
- A brief description of how you would have processed this collection if you had been following MPLP guidelines.