

INF 389R: Introduction to Archival Enterprise I

COURSE SYLLABUS

Fall 2014

Unique Number: 28905

INSTRUCTOR

Professor: Ciaran B. Trace
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Office Hours: Monday, noon to 3pm

COURSE MEETING TIMES

Tuesday, 9am to noon (1.208)

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 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 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: MARC and Encoded Archival Description (EAD)

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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 latter part of the semester (week 3 through week 14) and will involve group processing of previously unarranged and undescribed material.

There is a Canvas website for the class. Class material (including readings) will be available on the site and the grading feature of Canvas will also be used.

COURSE ASSIGNMENTS AND WEIGHTS

1. Arrangement of the Samuel Goudsmit Papers (10% - Arrangement due Week 4: Tuesday, September 23rd, 2014).

Digital copies of the Samuel Goudsmit Papers are available on Canvas. Working individually or in pairs, you are to formulate an organization for the documents identifying the groupings into which you would segregate 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. At 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. DACS/MARC Assignment (10% - Due Week 8: Tuesday, October 21st, 2014). The purpose of this assignment is to learn the ins and outs of the data structure standard, MARC, and the data content standard, DACS. Detailed information about the DACS/MARC assignment can be found in the course guidebook.

3. EAD Finding Aid (10% - Due Week 9: Tuesday, October 28th, 2014). 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. The EAD finding aid should be submitted in electronic format to Canvas.

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 three. Prior to this, arrangements will be made for students to receive collection

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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:

- (4) **Appraisal Report and Processing Plan** (20% – Due Week 7: Tuesday, October 14th, 2014)
- (5) **Draft Finding Aid/Inventory** (Due Week 10: Tuesday, November 4th, 2014)
- (6) **Final Finding Aid** (30% - Due Week 14: Tuesday, December 2nd, 2014)
- (7) **EAD Finding Aid** (10% - Due Week 14: Tuesday, December 2nd, 2014)

I will do an on-site visit during the week of Saturday, October 18th through Friday, October 24th, 2014 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 in particular 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. One convenient way to provide this information is to use the “track changes” feature in Word to insert commentary. 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 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. As appropriate, these observations will be considered in assigning the class participation grade.

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

8. Class participation (10%)

In grading for class participation I will take into consideration student 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 assignments.

PLEASE NOTE: Assignments should be submitted to Canvas by 8am 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 coursework. If an assignment is handed in late, ten percent of the possible points will be deducted from the score. Assignments will not be accepted if they are 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.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, <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

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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.

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, an examination, a work assignment, or a project in order 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

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 (Tuesday, September 2nd, 2014)

Introduction and Overview of Records, Archives, and the Archival Profession
(information professions, records professionals, importance of records to society,

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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.
- Gregory S. Hunter, "Introduction to Archives and Manuscripts" in *Developing and Maintaining Practical Archives*, (New York: Neal-Schuman Publishers, 2003), 1-20.
- First Archivists Circle, *Protocols for Native American Archival Materials* (2007) <http://www2.nau.edu/libnap-p/protocols.html>
- Paradigm Project, *Workbook on Digital Private Papers 2005-2007*. Read section 01 (Introduction), <http://www.paradigm.ac.uk/workbook/>
- 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 (Tuesday, September 9th, 2014)

History of the Archival Profession and Records Technology (*history of the archives profession; nature and history of photographs, sound recordings and moving images; nature of born digital records, history of computing*)

- 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.
- 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.
- Louise Curham and Robyn Gamble, "Moving Images," in *Keeping Archives*, third edition (Canberra: Australian Society of Archivists, 2008), 591-624.
- 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.

Week Three (Tuesday, September 16th, 2014)

Processing – Arrangement Part I (activity of processing; respect des fonds and original order; the importance of context and evidence; levels of control - record group, subgroup, series, subseries, file; arrangement examples)

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

- 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).
- 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.
- 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 (Tuesday, September 23rd, 2014)

Processing – Arrangement Part II (includes discussion of Goudsmit Arrangement)
(series system, processing conundrum, MPLP, processing audio visual material, arranging born digital material, capturing metrics, discussion of practicum processing assignment)

ASSIGNMENT DUE: Goudsmit Arrangement

- Mary Lynn Ritzenthaler and Diane Vogt-O’Connor, *Photographs: Archival Care and Management*, “Accessioning and Arrangement.”
- Mark A. Greene and Dennis Meissner, “More Product, Less Process: Revamping Traditional Archival Processing,” *American Archivist* 68 (2) (Fall/Winter 2005): 208-263.
- 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 (Tuesday, September 30th, 2014)

Processing – Description and Access (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,

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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.
- DACS: Describing Archives: A Content Standard, read the introduction and review parts I, and II.
- 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.
- Paradigm Project, Workbook on Digital Private Papers 2005-2007. Read section 06 (Arranging and Cataloging Digital and Hybrid Archives), <http://www.paradigm.ac.uk/workbook/>

Week Six (Tuesday, October 7th, 2014)

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

- Daniel V. Pitti, "Technology and the Transformation of Archival Description," *Journal of Archival Organization* 3 (2/3) (2005): 9-22.
- 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 and the Authority Tutorial available at 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>
- DCC Digital Curation Manual, "Installment on Archival Metadata" (2006). <http://www.dcc.ac.uk/resources/curation-reference-manual/completed-chapters/archival-metadata>
- Open Source Software Solutions:
 - ArchivesSpace, <http://www.archivesspace.org/>
 - ArchivesSpace alpha, <http://alpha.archivesspace.org/>

Week Seven (Tuesday, October 14th, 2014)

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, XML authoring software, EAD tag library, EAC-CPF)

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ASSIGNMENT DUE: ARPP

- Elizabeth Dow, "Encoded Archival Description as a Halfway Technology," *Journal of Archival Organization*, 7(3) (2009): 108-115.
- EAD: Encoded Archival Description Version 2002 Official Site (EAD Official Site, Library of Congress) <http://www.loc.gov/ead/>
- Encoded Archival Description Tag Library, Version 2002. <http://www.loc.gov/ead/tglib/index.html>
- OCLC Research Over, Under, Around, and Through: Getting Around Barriers to EAD Implementation, <http://www.oclc.org/research/publications/library/2010/2010-04.pdf>

Week Eight (Tuesday, October 21st, 2014)

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

Practicum Meetings – instructor will meet with each practicum group at their archival repository

ASSIGNMENT DUE: DACS/MARC Questions
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- 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>
- Karen Ballinger et al., "Digital Archaeology Lab Manual" (2011). <https://pacer.ischool.utexas.edu/handle/2081/23283>

Week Nine (Tuesday, October 28th, 2014)

Appraisal (*definitions, why appraise, knowledge required for appraisal, appraisal and records management, historical overview of appraisal theories from Meisner to postmodernism, participatory appraisal, reappraisal and de-accessioning, appraisal of audio visual material, appraisal of born digital materials, intersection of digital tools and appraisal, ethical considerations and culturally responsible approaches to appraisal*)

ASSIGNMENT DUE: EAD

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- Ole Kolsrud, "The Evolution of Basic Appraisal Principles - Some Comparative Observations," *American Archivist* 55 (Winter 1992): 26-39.
- Terry Cook, "Mind Over Matter: Towards A New Theory of Archival Appraisal," in Barbara L. Craig, ed., *The Archival Imagination: Essays in Honour of Hugh A. Taylor* (Ottawa: Association of Canadian Archivists, 1992), pp. 38-70.
- 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.
- Paradigm Project, *Workbook on Digital Private Papers 2005-2007*. Read section 04 (Appraisal and Disposal) <http://www.paradigm.ac.uk/workbook/>

Week Ten (Tuesday, November 4th, 2014)

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

ASSIGNMENT DUE: Draft Inventory/Finding Aid

- 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.
- Paradigm Project, *Workbook on Digital Private Papers 2005-2007*. Read sections 03 (Working with Record Creators), and 02 (Collection Development), <http://www.paradigm.ac.uk/workbook/>
- 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).

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Week Eleven (Tuesday, November 11th, 2014)

Introduction to Digital Forensics and Processing of Born Digital Materials (*digital forensics and case studies of processing born digital materials*)

- Mathew G. Kirschenbuam et al., "[Digital Materiality: Preserving Access to Computers as Complete Environments](http://lib.stanford.edu/digital-forensics)," 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>
- Jeremy Leighton John, "Adapting Existing Technologies for Digitally Archiving Personal Lives: Digital Forensics, Ancestral Computing, and Evolutionary Perspectives and Tools," Paper presented at iPRES 2008: The Fifth International Conference on Preservation of Digital Objects, London, UK, September 29-30, 2008. http://www.bl.uk/ipres2008/presentations_day1/09_John.pdf
- Archival Arrangement and Description, Module 2: Processing Digital Records and Manuscripts.
- Laura Carroll, Erika Farr, Peter Hornsby and Ben Ranker, "A Comprehensive Approach to Born-Digital Archives," *Archivaria* 72 (Fall 2011): 61-92.

Week Twelve (Tuesday, November 18th, 2014)

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, core values, ethics and access issues with digital records, social justice*)

- Mary Lynn Ritzenthaler and Diane Vogt-O'Connor, Photographs: Archival Care and Management, "Legal and Ethical Issues of Ownership, Access and Usage."
- Sara Hodson, "In Secret Kept, In Silence Sealed: Privacy in the Papers of Authors and Celebrities," *American Archivist* 67 (2004): 194-211.
- 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
- Eric Ketelaar, "Archival Temples, Archival Prisons: Modes of Power and Protection," *Archival Science* 2 (2002): 221-238.
- Randall C. Jimerson, "Archives for All: Professional Responsibility and Social Justice," *American Archivist* 70 (2) (Fall/Winter 2007): 252-281.
- Verne Harris, "The Archive is Politics," in *Archives and Justice: A South African Perspective* (Chicago: Society of American Archivists, 2007), 239-252.

Week Thirteen (Tuesday, November 25th, 2014)

Access and Reference (*definitions, access and user paradigm, types of access, barriers to access, users and use of archival materials, reference versus research,*

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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 3-9.
- Mary Lynn Ritzenthaler and Diane Vogt-O'Connor, *Photographs: Archival Care and Management*, "Reference Services and the Research Room" and "Outreach: Public Programs, Public Relations, and Fund-Raising."
- 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.
- Magia G. Krause, "Learning in the Archives: A Report on Instructional Practices," *Journal of Archival Organization*, 6 (4) (December 2008): 233 – 268.

Week Fourteen (Tuesday, December 2nd, 2014)

Class Presentations and Course Wrap Up

ASSIGNMENT DUE: Final Inventory/Finding Aid
ASSIGNMENT DUE: EAD Finding Aid
ASSIGNMENT DUE: "My Contribution to the Processing Project" Memo

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

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

1. A brief description of the collection and its importance;
2. A summary of the problems you encountered in processing the collection and the strategies you devised during processing to solve these problems;
3. A discussion of how your understanding of the collection changed;
4. An assessment of the potential audience for the collection; and
5. A brief description of how you would have processed this collection if you had been following MPLP guidelines.