

# Archives in the Digital Age

**HIST690, Monday, Fall 2020, 4:30-7:10pm, Zoom:**

**<https://gmu.zoom.us/j/97615222593>; Instructor: Dr. Kathryn (Katie)**

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Welcome to Archives in the Digital Age! This course introduces students to archival theory, its application in working archives, and the tools for building, managing, and promoting archival collections in the 21<sup>st</sup> century. You will develop a conceptual framework for organizing and running archives, a knowledge of archivists' representational and descriptive practices, and a hands-on familiarity with digital tools and ways of integrating them into meaningful archival projects and initiatives. In short, you will learn new ideas and use them to build meaningful digital projects. Students should leave the course with an expert understanding of archives and a toolkit that together are applicable to a range of archival settings and activities. Designed for graduate students with a special interest in archival sources, those specializing in applied history, and other humanities fields.

## Course Goals

After this course students will be able to:

1. Synthesize and understand a complex body of literature in the fields of archival theory and history, digital curation, and digital humanities;
2. Speak and write confidently about the ways that organizations and individuals use records and archives for research, operations, accountability, and community memory;
3. Discover, evaluate, and implement digital tools and digital sources to support emerging and proven forms of digital scholarship, public projects, and teaching;
4. Develop proposals for digital resources based in archival materials, with detailed plans for project management, design, outreach, and evaluation;
5. Communicate with a broad and diverse public audience on the web about archival issues and resources.
6. Learn to adapt, "fail fast," and adjust expectations in planning and executing archival projects in uncertain circumstances like those we face during COVID-19.

## Materials

We will be drawing our readings mostly from articles in print and online journals, as well as a few book chapters. When these are not available openly online or in electronic form through the library, the instructor will post a copy for your educational use on the course Blackboard site. In cases where the readings are not available online, they should be on Blackboard at least a week in advance. *Pro tip: I have provided "doi" indicators for some of the articles; if you have doi's, you can search and find articles at [dx.doi.org](https://doi.org); most will then be accessible via the library's website or services like JSTOR.* Makes sure that you are logged into the GMU enterprise when you search for articles on Google Scholar, Google, or other online databases.

If you're interested in becoming professionally active as an archivist, consider joining SAA as a student, and you might also consider the Mid-Atlantic Regional Archives Conference

(MARAC). The conference is cancelled this fall but keep your eyes open for it in future years.

We will be reading three books in their entirety. All three are available as e-books at GMU library, although there are limitations on how many patrons can consult these books at once. But you are certainly welcome to purchase them if you wish:

- Brown. (2006). *Communicating Design: Developing Web Site Documentation for Design and Planning*. Note: **Be sure you read the 2006 edition.**
- Matthew Jockers, *Macroanalysis: Digital Methods & Literary History*
- Trevor Owens, *The Theory and Craft of Digital Preservation*

If you're seeking work as an archivist, keep an eye on the many online sources where such jobs are announced. One of the longest-running and most comprehensive is Archives Gig, <https://archivesgig.com/>, which you can follow via email, RSS reader, Facebook, etc.

### Important Dates

NB: This table includes major (but not all) assignment-related dates.

<b>28 September</b>	<b>Print Project Proposal Due</b>
<b>5 October</b>	<b>Digital Project Proposal Due</b>
<b>16 November</b>	<b>Project Drafts Due – FULL DRAFT</b>
<b>23 November</b>	<b>Final project presentations</b>
<b>16 December</b>	<b>All written materials due</b>

### Academic Integrity

The integrity of the University and the broader educational and academic communities are affected by the individual choices made by each of us. GMU has an Honor Code with clear guidelines regarding academic integrity. Three fundamental and rather simple principles to follow at all times are that: (1) all work submitted be your own; (2) when using the work or ideas of others, including fellow students, give full credit through accurate citations; and (3) if you are uncertain about the ground rules on a particular assignment, ask for clarification. In group assignments, all contributors should be recognized. No grade is important enough to justify academic misconduct. Plagiarism means using the exact words, opinions, or factual information from another person without giving the person credit. Writers give credit through accepted documentation styles, such as parenthetical citation, footnotes, or endnotes. For instance, I based significant portions of this syllabus on syllabi developed by Jesse Johnston and Trevor Owens, cited in Chicago Style in the footnote below.<sup>1</sup>

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<sup>1</sup> See links to syllabi in: Jesse Johnston, "Vita," Jesse Johnston, 26 July 2020, <http://www.jesseajohnston.net/vita>; Trevor J. Owens, "Digital History Methods," Trevor J. Owens, 26 July 2020, <http://www.dighist.org/syllabi/2020-spring-digital-history-methods>.

Paraphrased material must also be cited, using a standard (and reasonably precise) format. Learn easy ways to cite APA, Chicago, and MLA styles using Zotero [here](#). If you have any doubts about what constitutes plagiarism, please see me.

### **Learning Needs**

If you have a documented learning disability or other condition that may affect academic performance you should: 1) make sure this documentation is on file with Office of Disability Services (SUB I, Rm. 4205; 993-2474; <http://ods.gmu.edu>) to determine the accommodations you need; and 2) talk with me to discuss your accommodation needs.

### **Computer/Screen Device Usage**

You are welcome to use computers for class work. Please make sure that you are staying on task, using your computer to help you engage better, and never using it in ways that distract your fellow classmates. If necessary, we will revisit and revise this policy.

Here are a few guiding principles:

- **Use** your laptop to take notes, research items related to the activities and topics of the day, or other course-related activities. Resist the temptation to email, chat, IM, game, or go off-task.
- **Engage** in class. Do not let your screen become a barrier to interaction and engage, but rather let it facilitate exchange of ideas and classroom contact - don't use it if you know you are not good at multi-tasking or prone to distraction.
- **Show** sensitivity to others. You should not display images or content that might be distracting or offensive to your classmates.

### **Class Diversity**

George Mason University promotes a living and learning environment for outstanding growth and productivity among its students, faculty, and staff. Diversity is broadly defined to include such characteristics as, but not limited to, race, ethnicity, gender, religion, age, disability, and sexual orientation. Diversity also entails different viewpoints, philosophies, perspectives, experiences, and backgrounds. Attention to these aspects of diversity will help promote *a culture of inclusion, belonging, collaborative learning*, and an environment where diverse opinions, backgrounds and practices have the opportunity to be voiced, heard and respected. You are asked to be sensitive to these issues in the classroom as well as in any group work that you do throughout the class. (Read the [GMU Diversity policy](#).)

### **Communication**

Since I work full time, I may not immediately respond to messages sent to my gm.u.edu email during the day. You should expect to get a response from me within one or two days, at most, though. If you're not receiving the response you need by email, I can be reached by voice/voicemail/text at (773) 322-6245.

# Overview of Assignments

## **Blogging** (40% of grade) – **Posting and Commenting**

You must **post** at least six times to the course blog. Each of your posts should be between 500-1200 words. These six posts must include:

- Intro post (1) (Due on or before Aug. 30) Give a bit of background on yourself, what you are hoping to get out of the grad program you are in and what you are most interested in getting out of this course.
- Reading response post (2) (due Saturday by midnight the week before you lead discussion)
- Digital tool or resource review post (3) (due Saturday by midnight the week before you lead discussion).
- Proposal for print project, blog post (4) (Due on or before 28 Sept.)
- Proposal for digital project, blog post (5)(Due on or before 5 Oct.)
- Project reflection blog post (6) (including poster due on or before 23 Nov.)
- **Commenting:** you must post **12 substantive comments** on posts on the course blog.

## **In Class Participation** (30% of grade)

- Tools/resources demonstration: Present a 10- to15-min demonstration of tools or resources which you reviewed for the blog to the class
- Lead discussion on a set of readings: What are the arguments of the readings you blogged about? How do they hang together or where are they in conflict? Come prepared with questions to keep discussion going.
- Class attendance and active participation in class discussions. Notify me in advance if you are going to miss class, missing more than two class sessions will significantly impact your class participation grade.

## **Course-Long Project** (30% of grade)

- Preliminary project pitches: a 3-5 minute “elevator pitch” for your research project or digital project. (In class, Oct. 5)
- Research paper (5,000-7,000 words) OR digital project (digital project and 300- to 700-word project statement). (Due 2 Nov.)
- Revision of research paper or digital resource. Posted online, either on the class blog or linked to from a post on the class blog. (Due 23 Nov.)
- Final project poster presentation: Create a conference poster and hand out to present your work in a mini-conference held on the last day of class (Due, 23 Nov.)

## Guidance for Assignments

What follows below is guidance on aspects of all the required assignments for the course. All the due dates for assignments are listed in the Overview of Assignments and also in the Week by Week section of the syllabus.

### Read Strategically

Throughout all of our readings here you are going to need to read strategically. You need to get what you need out of the book or article, this often does not require reading every word in an article or a book. On how to read for graduate seminars see [Miriam Sweeney's](#) or [Larry Cebula's](#) blog posts. The same is true for digital projects you are going to show and tell, you need to figure out enough of it to talk about it and think about its implications but there is no expectation for you to master the given tool or digital resource.

### Course Blogging

We are not simply going to learn archival theory and its application in archival settings in this course, we are also going to extend these concepts and practices to a hands-on engagement with digital tools and media. That means we need to engage with the public web. To this end, a significant amount of our course communication is going to happen in a public course blog. On the first day of class I will show you how to use the blog. You are expected to post a minimum of six times, once about the readings you lead discussion on, once about the digital tools or resources you demonstrate, once with each of your project proposals and a reflection on your project. We will sign up for who writes about what on the first day of class.

These are blog posts, and as such they should not be written like five-page essays. Part of the goal of this assignment is to become familiar with the genre and format of thoughtful blogging. You need to get in, say something interesting, synthesize some thoughts and get out. Ideally briefly summarizing/explaining/showing what the readings or tools say or do, commenting on them or otherwise offering some new insights you think you can add, and then ending with an invitation to discussion. You should think of your posts as mixing the features of a well-composed academic book review and the well conceived blog post. [Read this for a sense of the features of an academic book review](#). For notes on [how to write blog posts see this post](#). Posts for a given week must be on the web at least four days before class (yes, if you want you can post it at 11:59 PM on that day).

Do not assume your reader has detailed knowledge of the things you are writing about. One of the goals of the blog is to invite interested third parties into a conversation with our course. If we are doing this right you can expect comments and dialog with historians, humanists, librarians, archivists, curators, and bloggers who are not participating in the course as students but who are participating in the public conversation we initiate through the blog.

### Your identity and the blog

The blog is public so one of our first considerations is going to be personal identity. While this is a practical matter it is also, very directly, part of the subject matter of the course. I would encourage you to blog with your real name, [it is a good idea for you to start building a](#)

[web presence for yourself](#). It has even been suggested that in the emerging interdisciplinary digital humanities space you can either “[be online or be irrelevant](#).” With that said, [many people have good reasons not to use their real names on the web](#). With that in mind, if you are uncomfortable with sharing your name publicly, you should feel free to use a pseudonym or a handle. If there is a reason that you do not want to share your work on the web please send me an email or meet with me after class. I feel that this public dialog is an important course goal, but I will of course understand and accommodate anyone that needs a different arrangement. If at the end of the course you would like to continue blogging I will be happy to show you how we can pull all your posts out and into a new blog of your own. We will talk about this identity decision on the first class day.

### **Keep the conversation going**

Posting is not the end of the assignment. After posting you need to foster the discussion you are initiating. When people comment you need to give substantive responses. Try to engage everyone who comments in some fashion and try to use the comments to sustain a conversation you began at the end of your post. Do not hesitate to ask if you would like help with this process or want any advice about how to keep the conversation going.

### **Commenting is also an assignment**

Beyond posting you are expected to contribute substantive comments to a minimum of 12 of your peers posts. Your comments should extend and contribute to the conversation. Good comments are an important genre unto themselves. [Profhacker's guidelines for comments](#) for a sense of the kind of comment ecosystem we are trying to produce. Along with that, see [this piece on how to write a great blog comment](#) for some suggestions on the format for comments. Comment early so that others have a chance to read them.

### **The course blog is the required reading that we write ourselves**

Beyond posting and commenting everyone needs to read everything on the blog before class each week. This is the part of the course readings that we write ourselves and in all honesty this is the most important springboard for our in-class discussions. The blog extends the function of classroom and it is essential that everyone follow and participate in it.

### **Course-long project**

Everyone will write **two proposals**: A proposal for a print project and proposal for a digital project. You only need **to follow through on one of these two proposals in the final project**. In the case of the print project the final result should be a 5,000- to 7,000-word article written in the style rules in prescribed by [The Chicago Manual of Style, 16<sup>th</sup> ed.](#) In the case of the digital project it should be the digital resource you devise plus a short, 500- to 1000-word project statement that articulates the goals of the project, connects it to other projects we discussed in class, and briefly offers personal reflections on what you learned from the project.

### **Print Project, study archives in digital form(s)**

The objective here is to approach digital media and content as a historian with the “archival intelligence” we have been building throughout this course. To that end, you are going to think about how to write about something that is both digital and also based on archival materials. This work could include focusing on web-based tools (e.g., Flickr, Archive-It,

Wikipedia) we discuss in the course to engage with a set of primary sources or exploring born-digital material associated with a field in which you're interested. For instance, if you're interested in American military history, you could plan and execute a project on how a particular set of wartime experiences, or even "American Wartime Experience" broadly, is handled in The Library of Congress's [Veterans History Project](#). You could compare how different online resources handle Mathew Brady's Civil War photographs, analog copies of which appear in various archives. You could juxtapose a website or wiki on Brady or Civil War Photographs in general with one or more finding aids at archives, exploring questions about how the platforms on which these resources are built shape users' experiences—that is, how they enhance, interrogate, or interrupt their subject matter.

Whatever you do, you need to ground the study in both scholarship (i.e., historiography or criticism) for whatever topic you work on and incorporate material from our readings on archives in the digital age. In short, as scholarly articles, all of the readings offer potential models for this print project. Also, if you decide to produce a print project, **I strongly encourage you** to [set up regular appointments with a writing consultant in the writing center](#). Good writing emerges from an iterative, collaborative process. If you work with a consultant starting at the proposal stage, through your first full draft, and on through our final paper, you will end up with something you can be very proud of—and might even be publishable!

### **Digital Project, build something archival**

For a digital project, you should take one of your interests in archives and develop a digital resource around it. **This should explicitly NOT be putting and essay on a webpage.** Whatever you propose, there should be clear reasons that this project ought to be digital, it should probably draw on something we worked on in class. I would suggest staying away from complicated technical projects. It would be great if you could teach yourself a programming language like Java and build an application from the ground up, but it would be a much better and more rewarding experience to simplify your technical decisions and use something like WordPress.net or Omeka.net, which does not require you to devote your time to technical issues.

**To restate this, the goal of this project IS NOT to demonstrate technical competence. Please simplify technology decisions and focus your time on using something that already exists in a novel way.** Proposals for the digital project should include major features from the Brown (2006) book:

- a.) A description of audience
- b.) A comparison to existing projects
- c.) A detailed description of the thing to be created
- d.) A plan for outreach and publicity
- e.) A plan for how you will evaluate your project

Examples could include starting and curating a Flickr pool focused on collecting and interrupting representations of the American west, or the Hippie Movement. In consultation with the [Washington, DC Historical Society](#), the Virginia Room of the [Fairfax County Public Library](#), or GMU's [Special Collections Research Center](#) (SCRC) you might build an Omeka exhibit to complement one of their physical exhibits, you might create an annotated Google

my map or a set of tours using a mobile app like HistoryPin that gives an interpretive tour of the history of the design of the national mall. You might build a web archive that complements one of the SCRC's [collection strengths](#) using Webrecorder.

In the real world, basically all digital projects in the humanities are the result of the work of teams. To that end, if you want to work with a partner on a project please feel free to. However, I would like to see you break the work up between the partners and have each of you still do each of the individual parts of the writing and reflection bits.

If you decide to finish your digital project as your final project, the expectation is that you have something that is at least a working proof of concept. In some cases, it will be possible to scope something tightly enough that you can make the whole during our course. That is, however, not necessary. **The essential part of this assignment is to show that you can conceive of this kind of project and that you can make the large moving parts come together.** However [grand the thing you would like to see in the world is, there is some version of it that you can sketch out and put out there for everyone to see that you can get together during our time in class.](#)

## Course Schedule - Topics & Readings Week by Week

### ACT 1 – Theory

#### Week 1 (Aug. 24) - Introductions

The goal of today is to get to know each other, share our expectations for the course, go over the course logistics, talk a little about preserving public memory. We're also going dig into blogging—you will know how to use the blog by the end of the class--and set the presentation schedules. I will make sure everyone leaves with an understanding of how to register, post and work with the course blog. By the end of class everyone will have signed up for the weeks they are blogging/presenting on.

#### Read Before Class:

1. Richard J. Cox, [“The Concept of Public Memory and Its Impact on Archival Public Programming.”](#) *Archivaria*, 36 (1993): 122-135
2. Suzanne Fleckner, [“Nota Bene: If You 'Discover' Something in an Archive, It's Not a Discovery.”](#) *The Atlantic*, 19 June 2012, available at
3. Helena Iles Papaioannou, [“Actually, Yes, It \\*Is\\* a Discovery If You Find Something in an Archive That No One Knew Was There.”](#) *The Atlantic*, 21 June 2012.
4. Trevor Owens, [What do you mean by archive?](#)
5. Trevor Owens, “Preservation Intent and Collection Development,” Chapter 5 in *The Theory and Craft of Digital Preservation* (Baltimore, MD: Johns Hopkins University Press, 2018), 81-102.
6. Take a look at some blogs: [Bethany Nowviskie](#); [Trevor Owens's](#); [Miriam Posner's Blog](#); find some others!

## Week 2 (Aug. 31) – Core Concepts: Archives and the Record

We will explore core concepts in archives, including the act of recordkeeping, the relationship of archives and accountability. We'll continue considering fundamental “nature” of archiving, discussing social dimensions of records, reliability and authenticity, authority. In particular, we will discuss the relationship of archives and “memory,” as well as the nature of “recordness” (What do records show? What do they hide?).

### Read Before Class

### Archive(s), Nature of Archives, Record(s) <= These are LINKS! CLICK AND READ

1. David Bearman, Introduction, [“Recorded Memory and Cultural Continuity,”](#) Chapter 6 in *Archival Methods* (Pittsburgh, Pennsylvania: Archives and Museum Informatics Technical Reports, Vol. 3, No. 1, Spring 1989), pp. 59-67, at
2. Terry Cook, [“What is Past is Prologue: A History of Archival Ideas Since 1898, and the Future Paradigm Shift,”](#) *Archivaria* 43 (Spring 1997), pp. 17-63.
3. Randall Jimerson, “Documenting American Society,” in *Archives Power* (Chicago: SAA, 2009)

## Week 3 (Sept. 7) - Labor Day NO CLASS

## Week 4 (Sept. 14) - The Object: Analog => Digital

In the last thirty years, digital recording and communication technologies have overtaken analog/paper/print media as the primary means for production of records. There are debates within the archives and records professions over the extent to which terms and practices developed for paper documents and analog recordings can be extended to the digital environment.

### Read Before Class:

### Born-digital

1. Marlene Manoff, [“The Materiality of Digital Collections: Theoretical and Historical Perspectives,”](#) *portal: Libraries and the Academy* 6(3) (2006): 311–325.
2. Fiona Cameron, “Beyond the Cult of the Replicant: Museums and Historical Digital Objects—Traditional Concerns, New Discourses,” In F. Cameron and S. Kenderdine, Eds., *Theorizing Digital Cultural Heritage: A Critical Discourse* (MIT Press, 2007): 49-76.
3. Paul Conway, “Traces and Transformations: A Case for the Archival Nature of Digital Surrogates,” *Archival Science* 14 (2014).

4. Trevor Owens, "Understanding Digital Objects," Chapter 2 in *The Theory and Craft of Digital Preservation*, 34-53.
5. Roy Rozenzweig, "[Can History Be Open Source? Wikipedia And the Future of the Past](#)"

**Practicum:**

- a) [Wikipedia](#): Show us how it works. Analyze three related Wikipedia pages and talk about their history. Teach the class how to do this.
- b) Tell us how [Flickr](#) works: walk us through how the platform works, how search works, how commenting works, try to find some examples that have a historical bent and include a discussion of the [Flickr Commons](#).
- c) Library of Congress's [By the People](#): Show how it works, explain some of the backstory on it.

**Week 5 (Sept. 21) Provenance, Information, Evidence**

This week we will explore some of the core organization concepts of archiving, including definitions of record, the principle of provenance, principle of original order, the series/fonds/record group concepts, access and control.

Read Before Class

[Authenticity, Original Order, Provenance, Reliability](#)

1. T. R. Schellenberg, "The Appraisal of Modern Public Records," in *A Modern Archives Reader: Basic Readings on Archival Theory and Practice*, ed. Maygene E. Daniels and Timothy Walch (Washington, DC: National Archives & Records Service, 1984), 57-70. [pdf on course site] (Unabridged version online: T. R. (Theodore Roosevelt) Schellenberg, "The Appraisal of Modern Records," *Bulletins of the National Archives*, number 8 (October 1956).
2. Jennifer Douglas, "Origins: Evolving Ideas about the Principle of Provenance," in *Currents in Archival Thinking*, ed. Eastwood & MacNeil (Quorum: 2010), 23-43.
3. Trevor Owens, "Preservation's Divergent Lineages," Chapter One in *The Theory and Craft of Digital Preservation*, 12-33.

**Practicum:**

- a) [Voyant Tools](#): Show us a bit of how it works, give us an example of how you might use it for historical research.
- b) [Time Magazine Corpus of American English](#): Think about how this interface enables different kinds of questions. Show us some examples.
- c) [Google ngram](#) : Think about how this interface enables different kinds of questions. Show us some examples.
- d) [Wordle](#)

**INTERLUDE – Designing and Promoting Digital Projects**

## Week 6 (Sept. 28) – What is Digital Scholarship and How Do I Do It?

It's likely that many of you don't have experience with planning and developing projects, in particular digital projects. So, this week is about planning projects and drafting the documents involved in making a digital project, in particular a web project, happen. Brown's book is our main text, providing a roadmap for what decisions get made when. The NEH guidelines contextualize the format for a project proposal in a humanities context. The section from *Digital Humanities* offers consideration of "project" as a unit of scholarship. Kirshenbaum's piece gets at the vexing issue of sustainability. Scheinfeldt's explores differences between common digital collection platforms. *Assignment Due: Print Project Proposals (400-800 Words posted to the Blog on or before 11:59pm on Sept. 27)*

### Readings:

1. Brown, *Communicating Design* (2006)
2. IDEO, (2015) [The Field Guide to Human-Centered Design](#).
3. Burdick, Drucker, Luenfeld, Presner, Schnapp. Short Guide to the Digital Humanities Fundamentals p. 122-135 of [Digital Humanities](#)
4. Kirshenbaum, ["Done: Finishing Projects in the Digital Humanities"](#)
5. [NEH Digital Humanities Advancement Grants](#) Focus on the narrative section and talk through one off the example proposal narratives.
6. Scheinfeldt, ["Omeka and Its Peers"](#)
7. Posner (video), ["How Did They Make That?"](#)

### Practicum

- a) [Omeka.net](#) (See Posner, [Up and Running with Omeka](#) )
- b) [WordPress.com](#).

**Week 7 (5 Oct.) Elevator** Everyone in class is going to give the elevator pitch for the project that they intend to finish. No slides or anything. Just stand up, and in three minutes present the elevator pitch. Answer what you are going to do? Why it's worth doing? You'll explain how it is like things before, but also how it's different. It's important to be able to give the "[MTV Cops](#)" level explanation of your work. So work on that. After discussing the proposals, we will use remaining time in this session to check in on how the course is going. Think of it as a formative evaluation of the content and process of the course. It is great to get this kind of information in the middle so that it is still possible to tweak parts of the course going forward. *Assignment Due: Digital Project Proposals (400-800 Words Posted to the Blog on or before 11: 59pm 4 Oct.)*

## ACT 2 – Application

### Week 8 (TUESDAY 13 Oct.)- Functions I: Appraisal, Acquisition, Policy-Making

We will begin discussing major functions of an archives, particularly those related to how things get into (or don't get into) archives, including collection development, acquisition, appraisal and selection, control, and disposition.

## Read Before Class

### Acquisition, Appraisal, Archivist, Records Manager

1. David Bearman, Chapter 1, "[Selection and Appraisal](#)," from *Archival Methods*, Archives and Museum Informatics Technical Report #9 (Pittsburgh: Archives and Museum Informatics, 1989), at
2. Laura Millar, "Arranging and Describing Archives," in *Archives: Principles and Practices* (Neal-Schuman, 2010), 145-181. [copy on Blackboard]
3. Christine Madsen and Megan Hurst, "Digital Preservation Policy and Strategy: Where Do I Start?" Chapter 3 in *Digital Preservation in Libraries: Preparing for a Sustainable Future* (Chicago: ALA Editions, 2019), 37-47. [on Blackboard]
4. [GMU Special Collections Collection Policy](#)
5. [Dartmouth College Digital Preservation Policy](#)

### **Practicum:**

- a) [PhilaPlace](#): Demo the site, how it works, what it accomplishes, what technologies it is comprised of.
- b) [HistoryPin](#): Show us how the site works, how to add pins, how to create tours, how small organizations are using it.
- c) [Google MyMaps](#) Ditto.

## **Week 9 (19 Oct.)- Functions II: Processing and Description/ VISIT to GMU Special Collections**

We will discuss other functions of preparing archival material once they are acquired, including accessioning and processing ("arranging and describing") archival materials. We will also discuss how these activities relate to preservation and access of these materials.

**Guest lecture: Lynn Eaton and her staff, Special Collections Research Center, George Mason University. Class will meet at Special Collections Research Center (SCRC) in Fenwick Library (Fairfax Campus).**

## Read Before Class

### Arrangement, Description

1. Elizabeth Yakel, "[Archival Representation](#)," *Archival Science* 3 (2003): 1-25.
2. Mark A. Greene and Dennis Meissner, "[More Product, Less Process](#)," *American Archivist* 68 (2005): 208-263.
3. Jefferson Bailey, [Disrespect des Fonds: Rethinking Arrangement and Description in Born-Digital Archives](#) *Archives Journal*, issue 3 (summer 2013).
4. Trevor Owens, "Arranging and Describing Digital Objects" Chapter 7 in *The Theory and Craft of Digital Preservation*, 128-158.

5. Society of American Archivists, *Describing Archives: A Content Standard* [known as “DACS”], 2d ed. (<http://www2.archivists.org/standards/DACS> - browse through opening section and following as interested)
6. Magia Krause and Elizabeth Yakel, “[Interaction in Virtual Archives: The Polar Bear Expedition Digital Collections Next Generation Finding Aid](#),” *American Archivist* 70 (2007): 282-314.
7. Read through this finding aid (GMU):  
[“Guide to the Virginians for Dulles, 1947-1984”](#)
8. Compare the finding aid above to:  
[Guide to the Charles N. Hunter Papers, 1850s-1932 and undated \(Duke University\)](#)

**Practicum:**

- a) [ArchivesSpace](#)
- b) [ArchiveMatica](#)

**Week 10 (26 Oct.)- Functions III: Preservation, Access, Use, and some Sound!**

We will discuss archival functions dealing with how materials are kept for the long term and made useful.

**[Access](#), [Copyright](#), [Fair Use](#), [Preservation](#), [Restriction](#)**

Read before class:

1. Trevor Owens, “Managing Copies and Formats” and “Enabling Multimodal Access and Use” Chapters 6 and 8 in *The Theory and Craft of Digital Preservation*, 103- 127, 159-186.
2. Ciaran B. Trace and Andrew Dillon, “The Evolution of the Finding Aid in the United States: From Physical to Digital Document Genre,” *Archival Science* 12, no. 4 (2012): 501-519. doi: [10.1007/s10502-012-9190-5](https://doi.org/10.1007/s10502-012-9190-5)
3. Paul Conway, “[Preservation in the Age of Google: Digitization, Digital Preservation, and Dilemmas](#)” *Library Quarterly* 80 (1: 61, 2010): 61-79.
4. Maggie Dickson, “[Due Diligence, Futile Effort: Copyright and the Digitization of the Thomas E. Watson Papers](#),” *American Archivist* 73 (2010): 626-36.
5. Sam Brylawski and Rob Bamberger, *[The State of Recorded Sound Preservation in the US](#)* (CLIR, 2010, read executive summary and introduction).
- 6.

Peruse before class:

1. [Socio-Technical Sustainability Roadmap](#)
2. [National Digital Stewardship Alliance \(NDSA\)’s Levels of Digital Preservation](#)
3. [Digital Preservation Management tutorial](#)
4. [Conservation Knowledgebase \(American Institute for Conservation\)](#)

5. [NEDCC Preservation Leaflets](#) (ranges from planning to preventive care to emergency planning, and more)
6. [National Park Service Conserve O Grams](#)

**Practicum:**

- c) [Audacity](#)
- d) [Soundcloud](#)

**Week 11 (2 Nov.) - Management of Archival Repositories and Programs**

We will discuss program missions and mandates, types of archival institutions, archival management, and institutional funding sources (i.e., grants).

*Guest: Kathleen Bell (Grants, Planning, and Analytics Officer, George Mason University Libraries).*

Readings

1. 1. Michael Kurtz, *Managing Archival and Manuscript Repositories* (Chicago: SAA, 2004), selections: Ch. 5, “Planning and Reporting” (67-88); Ch. 10, “Managing Archival Facilities”; Ch. 11, “Financial Management”; Ch. 12, “Fund-Raising and Development” (159-220). [pdfs on Blackboard].

## CODA – R/Evolutions

**Week 12 (9 Nov.) – Community Archives, Archives and Their Communities**

Read before class:

1. Andrew Flinn, “Community Histories, Community Archives: Some Opportunities and Challenges,” *Journal of the Society of Archivists* 28 (2007): 151-176. doi: [10.1080/00379810701611936](https://doi.org/10.1080/00379810701611936)
2. [Drake, J. M. #ArchivesForBlackLives: Building a Community Archives of Police Violence in Cleveland](#)
3. Jules, Bergis. [Preserving Social Media Records of Activism](#)
4. Quick read: Michelle Moravec, [“What would you do? Historians’ ethics and digitized archives,”](#) published on *medium* (April 14, 2016).

**Practicum:**

- a) [Internet Archive](#)
- b) [Archive-It](#)
- c) [Wayback Machine](#)
- d) [Webrecorder](#)

## Week 13 (16 Nov.) – Digital Humanities and Digital Archives

### Read before class:

1. Michael Witmore, [The Future of the Humanities Will be Demand-Led](#)
2. Trevor Owens, [Digital Sources & Digital Archives: The Evidentiary Basis of Digital History \(Draft\)](#)
3. Matthew Jockers, [Macroanalysis: Digital Methods & Literary History](#) (link is GMU Library's e-book, you can also purchase this book on Amazon.)
4. Matthew Kirschenbaum, [“What Is the Digital Humanities and What Is It Doing in English Departments?”](#)
5. Dan Cohen, [The Ivory Tower and the Open Web](#)
6. McGann, [The Rationale of HyperText](#)
7. Nan K. Da, [“The Computational Case against Computational Humanities”](#)
8. Resources:  
[Six Degrees of Francis Bacon](#)  
[Early Modern Manuscripts Online](#)  
[Shelley-Godwin Archive](#)  
[Rosetti Archive](#)

**Project Drafts Due:** For people writing papers this means a full draft of the paper, not a rough draft, a full well thought out draft of your paper. For people working on digital projects you should have at least a functional proof of concept, a roadmap for how and when you will finish the work on the project, and a revision of your proposal that moves from language about what it will do to what it is doing.

## Week 14 (23 Nov.) Research Day Presentations

Bring a poster reporting on the results of either your research project or your digital project. We are going to run the classroom as a conference and I will invite a few outside experts to join us and talk with all of you about your work.