COURSE DESCRIPTION
This Religious Archives Institute is an intensive introduction to the management and operations of religious archives, records, manuscripts, and objects collections. Presented by historians, archivists, librarians, and museum curators through a general survey of principles, practices, and current debates in archives administration, including: accessioning, arrangement, description, preservation, and providing physical and virtual access. Special emphasis is placed on new technological applications and the complexities of modern communication in contemporary religious archival institutions. Includes related site visits in the Washington DC area.

STUDENT LEARNING OUTCOMES
By the end of the weeklong course the students will:

1. Become familiar with the environment, structure, organization, literature, and current issues in the archival profession;
2. Become conversant in the terminology and concepts used in archival administration;
3. Gain an introductory knowledge of the basic components of archival programs including inventory, appraisal, disposition, acquisition, arrangement, description, preservation, access, use, outreach, and education, and understand the relationships among these program elements;
4. Understand the distinctive and various environments where religious archives are created, managed, and used ranging from very informal settings to well established archival institutions;
5. Gain an understanding of the legal, policy, and ethical issues surrounding archives administration;

CREDITS: 3 GRADUATE CREDITS OR NON-CREDIT OPTION

COURSE REQUIREMENTS—ALL PARTICIPANTS
Adequate preparation -- reading required materials for each session.

Participation in class discussions – active engagement with course material—lectures and readings, raising questions, contributing to classroom discussions; attending all site visits; and participation in in-class practicum exercises.

Class Participation and Protocol
Attendance: Attendance is mandatory, in keeping with university policy. All participants are expected to attend all classroom sessions and field site visits. Participation is primary to the context of this course.

Arrive on time: Chronic lateness can negatively affect class participation grades.
Behave respectfully: Students are expected to behave respectfully while in class. Participation grades will reflect a student’s maturity level and professionalism, and whether the student actively participates in class discussions.

No phone calls during class: Turn off or silence cell phones and pagers. Students leaving the room for calls are not allowed to return to that class session. This especially important to adhere to when we are on site visits.

ADA ACCOMMODATION
Students with disabilities requiring accommodation under federal regulations must present a written accommodation request to the instructor before the first class meeting. It is strongly recommended that the student contact the Office of Disability Support Services, Suite 207, Pryzbyla Center (202-319-5211; email: cua-disabilityservices@cua.edu). This is the University office responsible for disability accommodation and services, and its staff can answer questions about services and requirements regarding documentation. Special accommodations or other arrangements cannot be made without documentation approved by this office.

SCHEDULE OF CLASSES

Monday, June 1, 9:00 – 12:30: Basic Archival Practice, Dr. Mary Edsall Choquette
   1:30 - 4:30: Basic Archival Practice, Dr. Mary Edsall Choquette

Tuesday, June 2, 9:00 – 12:30: Basic Archival Practice, Dr. Mary Edsall Choquette
   1:30 – 4:30: Basic Archival Practice, Dr. Mary Edsall Choquette

Wednesday, June 3, 9:00 – 12:30: Grant and Proposal Writing, Daniel Stokes
   1:30 – 4:30: Brett Carnell, Photographs Management and Preservation
   4:30 – 6:00: Evening Social

Thursday, June 4, 9:00 – 12:30: Tour of Library of Congress, Prints and Photographs and Manuscripts
   2:30 – 4:30: Visit to the National Shrine of the Immaculate Conception, Washington, D.C. for a tour of the Shrine and presentation by Shrine Archivist Dr. Geraldine Rohling

Friday, June 5, 9:00 – 12:00: Basic Digitization and Archives, Dr. Young Choi
   1:00 – 3:00: Digitization Exercise, Dr. Young Choi
   3:30 – 5:30: Tour CUA Archives, meet with staff
(See page 9 of this syllabus for details.)

Saturday, June 6, 10:00 – 1:00: Final session (for credit students), Dr. Mary Edsall Choquette
BASIC ARCHIVAL PRACTICE SYLLABUS

This segment of the course provides a survey of archival principles and practices, with emphasis on accessioning, arrangement, description, preservation, and reference services, with attention to new technological applications and digital archives. Specifically, this course is an introduction to principles, practices, and current debates in the field of archives administration and their application to religious archival institutions. It is designed with two types of participants in mind:

1.) For the non-degree seeking practitioner currently working or planning to work in a religious archival institution: this course provides an intensive introduction to the field within the specific context of religious archival institutions; provides hands-on experience with religious archival materials; and provides an introduction to best practices in the field and how they can be applied to religious archival institutions.

2). For graduate credit-seeking students in an ALA-accredited LIS program who plan to specialize in archives, this course: provides an intensive introduction to the field; introduces terms and concepts that will be used in other courses in the specialization; and, explains how the various components of archives and records administration fit together; within the specific context of religious archival institutions.

The course is a combination of lecture, discussion, problem solving, and experiential learning. It requires all participants to participate in tours of archives facilities and virtual visits to their individual web sites. It is an intensive introduction to the field. Critical reading of course materials will be essential to stimulate active participation in class discussions.

The course requires credit-seeking students to conduct independent research and writing and to look beyond material offered in class to locate information and conduct research. Credit-seeking students are expected to attend a research seminar class on Saturday, June 6, 10:00am – 1:00pm where students will individually present in-progress research projects for peer review.

CONTENT

Monday, June 1, 9:00 – 12:30
Introduction to Archives and Religious Archives
Overview of Archives & Records Management; Why Do Archives Exist?
- The records lifecycle/continuum
- What are records?
- What are archives?
- The significance of records to each of us
- Core archival and records management functions
- Nature of archival and records management professions
- Users and uses for archives
- Archives and accountability
READINGS (Optional for Non-credit Seeking Participants)


Monday, June 1, 1:30 – 4:30
Basic Archives and Records Management Concepts
- Definition of a record
- Principle of provenance
- Principle of original order
- Series/fonds/record group

READINGS (Optional for Non-credit Seeking Participants)


Tuesday, June 2, 9:00 – 12:30
Core Archival and Records Management Functions
- Inventory and control
- Appraisal
- Disposition
- Acquisition
- Accessioning
- Arrangement and description

READINGS (Optional for Non-credit Seeking Participants)


*Tuesday, June 2, 1:30-2:20*
Archival Arrangement and Description Exercise in the CUA Archives

*Tuesday, June 2, 2:30 – 4:30*
Core Archival and Records Management Functions
- Preservation
- Reference
- Access and use
- Outreach and public programming

**READINGS (Optional for Non-credit Seeking Participants)**


COURSE REQUIREMENTS—CREDIT-SEEKING STUDENTS ONLY

REQUIRED SOURCES
The is one required text for the course:


On 2 hour reserve in Mullen Library.

ADDITIONAL READINGS
Although there are no other assigned readings, students will be investigating sources on their own for the required Research Project, and are encouraged to bring additional sources and found ideas into class discussions.

STYLE MANUAL
This is an accepted style manual for use in research in the arts and humanities. Students are not required to purchase this volume, but must adhere to these guidelines in preparing all written assignments. Additionally, all written assignments must contain a title page as outlined in the manual. Written assignments must have a professional appearance and not be handwritten. Any written assignment of more than one page must be securely fastened together with a staple or other metal or plastic paper fastener.

EVALUATION
Evaluation will be based on the following factors:
Preparation and class participation: 20%
Religious Archives Critical Analysis Paper 30%
Research Project: Annotated Bibliography & Review of Literature 50%

COURSE GRADE
Course grade will be based on the percentages listed above using an A-F scale.

WRITTEN WORK PRODUCTS

Religious Archives Critical Analysis Paper
Develop a Religious Archives Critical Analysis paper (5-7 pages) comparing and contrasting the mission, program, holdings, and services of three archival repositories (one of which should be the CUA Archives; locate two additional religious archives repositories) based on information from their World Wide Web home pages (due: Wednesday, June 3.)

Please address the following questions:

What is your impression of the purpose and mission of each repository? Is the religious mission of the repository clearly represented?

Who do you think is the primary clientele of each repository? Other clientele?
What useful information did you find at the website? Does it relate to the religious mission?

What did you expect to find that was not there?

How would you evaluate the three websites in terms of content, services offered, ease of use, and navigation? How do they compare and relate to each other as (or not) as religious archival repositories?

Research Project: Annotated Bibliography and Review of Literature
Annotated Bibliography due: Saturday, June 6
Review of Literature due: Saturday, June 13

Select a topic related to an issue involved in the administration of a religious archival repository of your choosing. Appropriate topics include any aspect of the history, basic principles, core functions, or current debates in archives and records administration, as the topic relate specifically to a religious archival repository. The bibliography and review of literature must be focused on this specific topic which allows you to apply the general themes and concepts in the course to a particular problem, issue, time period, place, form of material, etc.

In addition to the topics listed above, there are also many controversies involving archives in general and religious archives in specific, to choose from for the research project topic, ranging from those dealing with the profession itself, such as the best role for a code of ethics, to those involving broader societal concerns, such as confidentiality of religious records, and professional or other preparation for working in a religious archives or records repository.

Annotated Bibliography: Locate and select 20 sources of information, (i.e.—published articles, books, web publications, grey literature, multi-media publications, etc.); categorize the sources as they relate to aspects of your topic; provide full citations and a 2-4-sentence annotation for each source. Be clear and succinct in the annotations. Sources may include publications discussed in class and from the Jimerson textbook as they are appropriate to the topic, but should not be selected only from course readings. The bibliography as organized is the beginning of building a critical review of literature on your topic. Please use the Chicago Manual of Style to organize and develop the Annotated Bibliography. Include a brief, 1-paragraph introduction, describing the research topic.

Review of Literature: From the Annotated Bibliography, develop an 8-10 page full critical Review of Literature. The review should be drawn directly from the sources in the Annotated Bibliography. Sources should be structured by their content relationships, and should be compared and contrasted therein. You may use sources more than once as you locate content relationships. Descriptions from the Annotated Bibliography of sources should be more fully developed to make these relationships. The Review of Literature is a building block in developing a full research paper (see Appendix 1 for review of literature definition.)

Students specializing in Cultural Heritage Information Management (CHIM) or archives may wish to use this research project as a starting point for a more serious paper that can be expanded in future courses and eventually submitted for publication.

In-process Research Projects will be presented in the Saturday class, as in a research seminar environment, for peer review.
DUE DATES

Religious Archives Critical Analysis Paper: Wednesday, June 3; submit via e-mail
Annotated Bibliography: Saturday, June 6; submit via e-mail & presentation
Review of Literature: Saturday, June 13; submit via e-mail.

ACADEMIC HONESTY POLICY

As the daily student panel presentations of course readings will be group work, you are expected to consult with your fellow students on this presentation. However, consulting does not mean that you hand in the same written work products. In regard to all written assignments, the work you hand in must be completely the result of your own effort.

All students are expected to adhere to accepted codes of ethical, personal, and civil conduct while in this class and conversing online, using e-mail, or engaging in any online chat sessions. The University’s policy is available at: http://policies.cua.edu/academicundergrad/integrity.cfm

Failure to meet these standards will have serious consequences: you will receive a grade of “F” on the assignment or project in question, and will be reported to the Dean for possible further action such as an “F” for the course and possible withdrawal from the program. The Catholic University of America defines plagiarism as:

“presenting the work of another as if it were one’s own. It includes quoting, paraphrasing, summarizing, or utilizing the published work of others without proper acknowledgement, or, where appropriate, quotation marks”

“… any unacknowledged use of another’s ideas constitutes plagiarism, including the use of papers written by other students, interviews, radio or TV broadcasts, and any published or unpublished materials (including web-based materials, letters, pamphlets, leaflets, notes or other electronic or print documents).”

CUA’s “Academic Graduate and Undergraduate Student Academic Dishonesty” Policy, Section III., Categories of Academic Dishonesty.

http://policies.cua.edu/academicundergrad/integrityfull.cfm#i
Instructor: Youngok Choi (choiy@cua.edu, 202-319-6275)

Goal of the session
This session introduces participants to the basic concepts, terminology, and techniques of digital imaging as they relate to the development of digitized collections found in museum collections, archives, and special collections in libraries.

Learning Objectives
At the end of the session, participants will be able:
1. to articulate impacts of digitization on libraries and archives;
2. to understand the concepts, techniques, and issues involved in digital image creating and processing; and
3. to develop skills in digital image creation and manipulation.

Pre-readings:


Outline

Part 1 (9 AM – 12 PM)

1. Introduction:
   * Why Digitize: Digitization and Its Impacts on Libraries and Archives
   * Examples
   * Digitization Process

2. Digital Imaging:
   * Basic Concepts and Terminology
   * Digital Image Formats
   * Digital Image Quality Control (Enhancement)

3. Scanning (creating a digital image)

Break and Lunch (12 PM – 1 PM)

Part 2 (1 PM – 3 PM)

4. Class Activity: Digital Image Enhancement (Photoshop)

5. Summary and in-class short quiz
APPENDIX 1
Critical Review of Literature

The following is an excerpt from Dr. Mary Edsall Choquette’s doctoral dissertation, and is provided as a definition of a critical review of literature for a research paper. It is provided here as guide for preparing the critical review of readings assignment.

When developed as a part of the process of defining a research topic, a critical review of literature is intended to bring the writer in tune with previously published secondary resource materials related to that topic. It is conducted to see what questions previously have been asked and answered (or not) on a particular subject. A critical review of literature ultimately aids the writer in refining his/her research question and points of inquiry. It is based upon a carefully selected bibliography of references that the author has read and synthesized, resulting in the creation and refinement of new ideas. A critical review of literature illuminates premises and assists the writer in identifying theoretical and contextual frameworks in the research as it progresses.

As a piece of writing, the discourse should be relational in construct, connecting works with other works and always revealing the relationship with current research inquiry. It becomes a resource to which the writer continually refers during the research process; indeed the literature supports the research process. The extent to which each work is included is dependent upon the relative merit and depth of the sources examined, and relation to the author’s overall synthesis of ideas and research questions. Some sources may be included more than once if they pertain to more than one context of the research. The development of a critical review of literature is a process, in which sources are considered progressively and collectively, culminating in revised versions as the research continues.
APPENDIX 2
Class Roster

Non-credit Seeking Participants

Sister Mary Auguste
Emily Barth
Sister Marie Janesh
Jennifer Neal
Sister Anitra Nemotko
Sister Janet Rabideau
Sister Karen Streveler
Coretta Warren

Credit Seeking Participants (SLIS Students)

Matthew Allman CSS
James Cullen
Adam Day
Lianpansy Dim
Sharon Harmon
Maria Koshute
Eleanor Lynch
Kathleen Mahoney
Sarah New
Jennifer Pollock
Colleen Semitekol
Christopher Thompson