Archives Association
of British Columbia

A MANUAL
FOR
SMALL ARCHIVES

VANCOUVER 1988, Partially Revised 1994

Preface

A Manual for Small Archives started inauspiciously in 1984 after a road trip discussion about the needs and challenges of small community archives. A survey of B.C. archives highlighted the need for professional development opportunities and a welcomed audience for a basic manual on archival practices. Thus, *A Manual for Small Archives* was born!

With the support of the Association of B.C. Archivists (predecessor to the AABC), the Small Archives Committee was struck with the goal of writing the text. The committee consisted of Donald Baird (Chair), Elizabeth Eso, Linda Johnston, Lillian Bickerton and Leonard DeLozier. Initial funding for the project was received from the British Columbia Heritage Trust and the Koerner Foundation. Diane Beattie was hired to help in developing an outline for the *Manual* and to prepare a bibliography. A new round of funding from the B.C. Cultural Services Branch, Canadian Council of Archives, and the Association of B.C. Archivists allowed the committee to hire Laura Coles as lead writer and editor to see the project through to completion.

Archivists from Alberta and Nova Scotia joined a group of readers from British Columbia in reviewing the manual and providing feedback that helped to finalize the *Manual* for distribution in 1988. The *Manual* was partially updated in 1994 with the introduction of the Canadian descriptive standard "Rules for Archival Description" (RAD), and new content on archival description was written by Jane Turner. A chapter on "Automation and Small Archives" written by Blair Taylor and Bill Purver was also added at this time.

And now we find ourselves reviewing this publication in 2021. The archival landscape has dramatically changed over the past three decades. Electronic records and anything digital are the buzzwords that frame daily conversations within our profession. Despite the challenges and exciting advancements of technology and its impacts on archives around the world, the motivation of our actions and our core work remains the same – building a solid foundation of best practices to preserve and share our collective history, no matter the subject matter or format. The AABC Executive both past and present, hope that *A Manual for Small Archives* will endure as a resource of value to those that need it.

~ Lisa Glandt, MAS
Education and Advisory Services Coordinator, AABC
General Editor (2021)

Recognition of Authorship:
~ Laura Coles, first edition (1988)
~ Jane Turner, Chapter 5 (1994)
~ Blair Taylor and Bill Purver, Chapter 14 (1994)

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British Columbia: Sister Thelma Boutin, Saint Ann Archives, Victoria; Jim Bowman, Chilliwack Museum, Chilliwack; Barry Byers, Conservation Division, Public Archives of British Columbia, Victoria; Jennifer Carpenter, Heiltsuk Cultural and Educational Centre, Waglisla; David Chamberlin, Library and Maps Division, Public Archives of British Columbia, Victoria; Laurenda Daniels, University Archives, U.B.C., Vancouver; Jerry Davison, Visual Records Division, Public Archives of British Columbia, Victoria; Ann Holt, Alberni District Historical Society Archives, Alberni; Carol Law, Harrison Lake Historical Society, Harrison Hot Springs; Derek Reimer, Sound and Moving Image Division, Public Archives of British Columbia, Victoria; Diane Rogers, Port Moody Station Museum, Port Moody; Allen Specht, Sound and Moving Image Division, Public Archives of British Columbia, Victoria; June Thompson, North Shore Museum and Archives, North Vancouver; Kathy Trainer, Sidney Museum, Sidney; Linda Wills, Vernon Museum and Archives, Vernon; Betty Walsh, Conservation Division, Public Archives of British Columbia, Victoria; Surrey Museum and Archives.

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Each of the provincial archives and the National Archives of Canada generously provided the manual committee with photographs of their buildings and we hereby acknowledge their permission to use them.

Introduction

How many times have you been asked "what do you do for a living? How many times have you replied, "I am an archivist," only to be faced with a blank stare and a mumbled "what?" or "oh, that's nice" or "oh, you dig things, don't you?"? But contrary to popular misconceptions, archivists are not archaeologists, anthropologists, historians, librarians, or office managers, though heaven knows running an archives may involve all these tasks. And archives are not museums, libraries, art galleries, islands in the South Pacific, or little fish you put in Caesar salads. Archives are places where unpublished, one-of-a-kind materials (also called archives) are preserved for their research value. According to the Oxford Dictionary, an archives is both "a place in which public records or historic documents are kept," and "a historical record or document so preserved." An archivist is the keeper of the archives, the caretaker of the historical records.

Today, archives can include a broad range of material in a variety of media. Archives might be public and corporate records ("archives") generated by governments or businesses, or private papers and records ("manuscripts") created or kept by individuals. They can be paper documents such as letters, diaries, reports, minute books, or memos, or they may include other media items such as photographic images, maps, architectural records, films and videotapes, paintings and drawings, phonograph records and cassette tapes, pamphlets, newsletters, brochures, and even machine-readable records generated by computers.

The archival repository, or place where the records are kept, may be a building, part of a building, a room, or sometimes even a closet. It is a permanent institution, dedicated to caring for the records, safe from environmental and human hazards, with facilities and equipment to ease the work of the archivist and encourage use by the public.

The first archives contained the leather and wooden writing boards of Egypt, the clay tablets of ancient Mesopotamia, and the papyrus rolls of Rome. The Vatican and other religious institutions developed archives soon after their inception. In these early times, financial, legal, or theological records were kept by their creators, usually high-ranking officials such as royalty high priests or political leaders, for their own personal use and information. Registers and lists of records were kept by scribes, and the materials themselves remained decentralized, in the custody of the agencies that had received or created them. It was not until the late 1700's that the concept emerged of a general archives, preserving all historical records about a society.

France was the focus for the centralization of archival holdings. In 1782, there were no fewer than 1,200 separate archival repositories in France. Fear of enemy attack during the French Revolution prompted officials to bring the country's historical records together in one place, and the Archives Nationales was formed in Paris in 1789 as a central repository where archival materials could be kept safe from damage or attack In 1796, this archives formally took control of all the country's records, and existing provincial repositories were subordinated to the national agency. This concept of one centralized archives was new and revolutionary in itself but more significant was the acknowledgement by be state of its responsibility for the country's documentary heritage. The change in the nature of archives from private to public was also

significant: for the first time, the general public had a legal right to obtain access to archival materials.

Throughout the nineteenth and early twentieth centuries, other countries formalized their archives, and archivists began to develop principles of archival work, including provenance (or respect des fonds) - respect for the creating body-and original order-respect for the original arrangement of the materials. These concepts are discussed in detail in Chapter 4. Archival procedures were developed, various systems established, and different methods adopted in different countries, as archivists struggled to formalize and standardize their work.

In Canada, the first archivist was appointed in New France in 1724, and the first archival repository was proposed in 1731. The Quebec Literary and Historical Society was formed in 1824 and members travel led throughout North America and Europe to locate and copy historical documents relating to Canada. Nova Scotia became the home of the first archives in English Canada, when Thomas B. Akins was appointed records commissioner in 1857. An Archives Branch of the federal government was formed in 1872, supervised by Douglas Brymner, Canada's first Dominion Archivist. The Public Archives of Canada was formally recognized by statute in 1912. The archives continued to grow, and today it serves as both a cultural archives and government record office, collecting material of all media, from manuscripts and government documents to maps, films, and machine-readable records. In 1987, the archives was officially renamed the National Archives of Canada. In 2004, under the initiative of former National Librarian, Roch Carrier and National Archivist Ian E. Wilson, the functions of the National Archives of Canada and the National Library of Canada were combined to form the Library and Archives Canada (LAC). The LAC was established per the *Library and Archives of Canada Act* (Bill C-8), proclaimed on April 22, 2004, with a subsequent Order-in-Council on May 21 which formally united the collections, services, and personnel of the National Archives of Canada and the National Library of Canada.

Throughout the twentieth century, provincial, city, and local archives have continued to develop and expand across the country in a wide variety of institutions. Today, archives can be found in:

- art galleries
- churches and religious institutions
- corporations
- historical societies
- hospitals
- libraries
- municipalities
- museums
- Indigenous organizations and heritage centres
- private societies, associations, and clubs
- schools and school districts, universities, and colleges

Across Canada, archives range in size and sophistication from the provincial and territorial repositories, often with modern facilities and a large staff, to small archives kept in basement storage rooms, cared for by a single volunteer.

There are also several associations in place throughout the country to serve the needs of archivists, including such groups as the Association of Canadian Archivists, provincial archival associations, and museum and library organizations. These groups offer services such as workshops and seminars, newsletters and publications, and other guidance and assistance.

This manual, developed by the Archives Association of British Columbia, is for the archivist in a small repository: for the volunteer, the one-day-a-week employee, the part-time archivist. It attempts to take the archivist through all the stages of archival work, from establishing or formalizing an archives to arranging, describing, and conserving different media materials. Included are chapters on resources and facilities, acquisition, appraisal and accessioning, arrangement and description, conservation and security, reference services and public relations, records management, and the role of computers in archives. The manual includes sample forms, illustrations of various activities, a glossary of terms, a bibliography, and an index.

No manual can answer every question, and no reader can undertake all the activities suggested. It is important to strive for standards and for the "ideal" in all archival activities, but this manual also recognizes the day-to-day reality of most small archives and addresses basic "how-to" questions about archival work. Important information is repeated at appropriate places in the text, so that you can read the chapters on photographs or maps, for example, and not have to refer back to chapters on arrangement or description.

Some archival issues, including conservation techniques such as deacidification or fumigation and appraisal activities such as weeding or sampling, are beyond the scope of this manual. Anything less than a complete analysis would be misleading and a disservice to the reader. Consequently, these subjects are simply introduced with a caution to review the relevant literature referred to in the bibliography and contact archival professionals for advice. If you are looking for help from other archivists, the best place to start is your own provincial or territorial archives. These institutions can direct you to appropriate literature, local archival associations, or suitable specialists in your vicinity.

The forms and photographs in the manual illustrate one way of doing a particular task. They are descriptive, not prescriptive. Feel free to change them to suit your own conditions. The bibliography includes references to other publications with illustrations and samples; the Society of American Archivists' Archival Forms Manual, for instance, is a good source of sample forms, and many of the handbooks and manuals on specific subjects contain a number of examples.

Do not be disheartened if some suggestions seem beyond your reach, and do not feel you must rearrange existing archival systems to conform exactly to the examples in this book. **Each archives is unique, with its own priorities, goals, and problems.** A religious archives may never become involved in records management. A hospital archives may never develop an oral history program. An archives with no budget for acid-free folders will not consider a computer a priority. Decide what you ought to do in the archives, and what you are able to do, in relation to

your time, budget, abilities, and facilities. Use this book and use your common sense. Consider the suggestions in this manual as that -suggestions- and adapt them to suit your own circumstances. Examine your work in light of the guidelines offered and improve or change your programs whenever necessary.

Remember that an archives is a permanent institution, not a special, one-time project. Consider your long-term goals and aspirations and strive for long-range changes as well as immediate ones. Use this manual not only to find out how to care for your archives but also why they need special attention. Your work *does* make a difference, and it will remain in place long after you have left. A well-founded archives will continue to benefit your community well beyond your tenure as archivist. Archival work is not yet a science, but to many it is an art. It is both a challenge and an opportunity.

A Manual for Small Archives

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Chapter 1

Getting Started: Your Archival Organization

You have decided to begin, formalize, or improve your archives. A business executive wouldn't form or expand a company without creating a budget, and a contractor wouldn't construct a building without consulting architectural plans. Similarly, an archivist shouldn't just plunge in and start filing papers or packing boxes without first evaluating the archives' current situation and future needs. Consider your archives. What is your mandate and purpose, and how will you achieve your goals? What is your institutional organization? What laws and regulations govern your activities?

Your purpose and goals

Why do you want to establish or reorganize your archives? Perhaps it is your community's 100th anniversary and you want to gather records to write a history. Perhaps your corporation has just received a legal claim which requires research into some long-forgotten documents. Maybe your museum wants to mount an exhibition and needs some information about its artifacts. Or maybe your municipal archives is well-established but needs reorganization. Regardless of these initial reasons, the ultimate purpose of an archives must extend beyond any short-term goals. Don't start an archives because you want to write the company history but have no intention of caring for the documents once the book is finished. Don't begin an archival program to prepare a museum exhibit and neglect the records after the show is over. Any archival undertaking must begin with an understanding that it will be an ongoing, permanent program, with regular acquisitions, adequate space, sufficient funding, continued staff and community support. The archives need not be big or expensive or bureaucratic, but it ought to be created and maintained in a thoughtful and organized manner.

> An archives must ensure appropriate and permanent care for records of historical value, in order to make them available for use both now and in the future.

In order to sustain a permanent archival program, you need to establish a minimum standard: the very least necessary for your archives to exist as a professional body, rather than just a storage room. The following suggestions are basic to any archives, whatever its size or scope.

The archivist needs to:

- **develop a comprehensive archives policy,** clearly defining its purpose and goals and the type of material it will acquire
- **have the archives policy approved** and endorsed by the sponsoring or parent institution
- **acquire appropriate material,** actively gathering records from the community, organization, or institution

- **gain legal control** over archival holdings, documenting the archives' ownership of records
- **gain intellectual control** over archival holdings, knowing what material is in the archives and where it came from
- **gain physical control** over archival holdings, storing them properly and securing them against theft, damage, and environmental or human hazards
- **make archival materials available** for use by the creators, donors, and the general public

Remember that the archives is the trustee of your documentary heritage, and it will serve not only the creators of the documents or today's researchers but also your community and society in general for many years.

Your organizational setting

You also need to determine where your archives belongs in the organization of your institution or community; what laws, statutes, policies, or other regulations govern your work; and who is supervising your activities. Ask your institution's director, your immediate superior, or anyone in authority for advice on your administrative position. Look through your organization's records, policy statements, and bylaws to find any information about past archival activity. Find out who is in charge and what functions you will be expected to perform. Also explore the level of independence and autonomy you will have in your archives, and what support you will receive.

Ideally, an archives will:

- **be independent** of other departments, answering to a central administration rather than a librarian, curator, or office manager
- **have control over archival materials,** including their acquisition, disposition, and description
- **have control over the budget,** including the authority to make purchases for the archives
- **have the authority to hire and supervise archival employees**

These goals may take years, even decades, to achieve, but they are worth striving for. It is often useful for an archives to be assisted by an advisory board which helps guide be archives. By establishing a committee composed of several key members of your organization or community and asking for their advice and assistance with archival decisions, you will be able to encourage their interest in the archives. An archival committee can help you with policy or procedural decisions, and it can help raise awareness about be archives in your institution or community.

Your archives policy

Once you have formalized your organizational setting and determined the extent of your responsibilities and authority, then you need to formulate an archives policy. This policy is a written statement of the purpose and goals of your archives, outlining your specific plan regarding the type of material the archives must include what it may acquire, and under what

conditions it will accept items. Before you draft an archives policy, you need to define the nature and extent of your archival activity.

Consider these questions:

- What are other archives in your community or area doing? Try to co-ordinate your collecting efforts with other institutions, so that a maximum of information is retained with a minimum of duplication and competition.
- What type of media and what subjects or themes will you collect in your archives? If you have limited space, avoid accepting large materials such as maps or blueprints. If you specialize in records about a particular geographic region, don't collect items relating to another area.
- What are your technical or financial restrictions? If you have no money for digital recorders, don't concentrate on oral history. If you can't afford a map cabinet, avoid acquiring large numbers of maps.
- *Will* you only accept material if ownership is transferred to you, or *will* you take in material as a temporary loan? Aim to obtain ownership of all material in your archives, so that you have final authority about arrangement, use, and disposition.
- Will you accept restricted or confidential material? A balance between the privacy of the creator and the rights of the public needs to be struck, but try to accept as few restrictions on access as possible.
- What are your responsibilities with regard to copyright? Remember, you can own material and still not hold copyright to it. It is the researcher's responsibility, not the archives', to obtain copyright clearance to publish or distribute material.
- Will you lend material, allowing it to leave the archives? There are only a few instances, such as for exhibits or reproduction, where a case can be made for allowing archival material to be removed from the archives building.
- Will you incorporate a records management program into your archival work? If you are a municipal or corporate archives, records management probably is the most efficient way to unused valuable records. For more information on records management, see Chapter 12.

Once you have answered these questions, you will have a better idea of exactly what you want your archives to do, and you will be able to write an archives policy stating why your archives was created, who is responsible for your activities, under what regulations you are governed, and what material you will accept. Your archives policy ought to be a written document, formally issued by the highest authority available - the company president, the hospital board of directors, the community administrator - to emphasize the support you are receiving. Distribute it to all parts of your organization, group, or community, so that everyone is aware of your plans. Periodically evaluate its accuracy and worth, changing and refining it over time.

TIP: As you formalize your work, be sure to keep the "archives' archives" organized and up-to-date. Keep accurate records about your archival activities, file your correspondence and memos properly, and box and store non-current papers regularly. It is important to maintain your own office files adequately, not only for your own administrative needs, but also for the future of your documents, some of which will themselves be archives one day.

SAMPLE ARCHIVES POLICY

NEW CALEDONIA COMMUNITY ARCHIVES
POLICY STATEMENT

The New Caledonia Community Archives exists to:

1. collect and preserve archival materials which illustrate the growth and development of New Caledonia, both before and after incorporation, or which pertain in whole or in part to activities within the geographic boundaries of New Caledonia;
2. arrange and describe these materials according to archival principles and make them accessible to the general public on a regular basis, unless access is restricted by legal requirements or written agreements with the donor;
3. provide adequate and appropriate conditions for the storage, protection, and preservation of archival material;
4. provide regular reference services to individuals, organizations, the municipal government, or other groups interested in the activities and holdings of the Archives;
5. provide educational and outreach programming whenever possible to increase public awareness and appreciation of New Caledonia's history and development.

Material acquired by the New Caledonia Archives shall become the permanent property of the Archives and, therefore, the municipality, until such time as the Archivist deems it no longer relevant to the Archives, in which case the material may be deaccessioned. Deaccessioning will not take place without the written approval of the Archives Board and the department responsible for the Archives. All information pertaining to the deaccessioning and disposition of material will be retained in the Archives' records. The Archives retains the right to reproduce materials by mechanical, electronic, or photographic means for security, conservation, or research purposes.

The Archives will accept historical material of any medium, including textual records; photographs and other visual records; maps, plans, and architectural records; and sound recordings and oral history tapes. The Archives will only accept books, printed material, artifacts, and electronically stored data at the discretion of the Archivist.

The Archives retains the right to charge for any reproduction or other research service. A schedule of fees will be made available to the general public on a regular basis.

The Archives will only accept material on a permanent basis, except when borrowing material for short-term loans to reproduce or to include in displays or exhibits.

Materials from the Archives may be loaned to other institutions or organizations only under the following circumstances:

1. written authorization is obtained from the Archives board and the department supervising the Archives;
2. the Archivist provides written permission for the loan;
3. the borrower ensures adequate care and handling of the material on loan.

If at any time the Archives determines that the material on loan is not being cared for adequately, the Archivist may cancel the loan and request the immediate return of the material.

No person shall be prevented from using archival material unless it is determined that the materials will be physically abused or used in a libelous or illegal manner.

[Date of Policy Approval]

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Chapter 2

Resources: People, Facilities, and Money

Once you have determined the purpose and goals of your archives, you need to examine what you have to work with. There are three basic resources every archives will require: people, physical space and equipment, and money.

People

Whether you are a community archives relying on one or two unpaid volunteers or a city government planning to hire a professional archivist, you must consider who is going to work in your archives. Where will you find your paid employees or volunteers? What are their qualifications? What will they do? How will you train them? How will they be paid? What support can you get from your community or institution?

Where will you find people to help?

Volunteers

Volunteers are the backbone of many archival programs, and their assistance in any organization is often vital to its success. Volunteers not only provide valuable assistance with little expense, but they can also bring enthusiasm, energy, and community involvement to the archives. To find volunteers, look in your institution first. Perhaps your museum already has a pool of assistants, some of whom would like to work in the archives. Are there people in your church who know its history well? Can your municipality call on students or retired people to help out with a community archives? Other ways to find volunteers include advertising in your local newspaper, contacting volunteer agencies, inquiring at your local historical society or genealogical club, or approaching members of your company or community. Remember, though, that it is important to find people *interested* in the archives, *committed* to its goals, and *capable* of working in an archival setting. Don't feel you need to use everyone who volunteers and remember that some people might be more helpful outside the archives itself, organizing fundraising drives or visiting potential donors rather than arranging documents or preparing finding aids. Also recognize the needs, interests, and desires of the volunteer and encourage his or her participation in the professional and social activities of the archives. Finally, make sure you have enough time to train them, answer their questions, and supervise their work.

Students

Perhaps you are considering hiring summer students from an internship or work-study program. To find out about student work programs, contact your local historical society, university or college employment centres, or the provincial or federal government archives. Your own local government might also have funding available, and employment centres will have information on new programs. Before you enter such a scheme, however, consider how much time the student will spend in your institution, and what tasks you will ask him or her to perform. For a work experience to be valuable for both you and the student, you must have the time and energy

to train and supervise, and the student must bring to the job interest and enthusiasm as well as the ability to work hard.

Paid Staff

If you are paying an archivist then you probably intend to hire someone with some archival experience, education, or training. To find prospective employees, advertise in archival society newsletters, the historical society's publications, in newspapers, or through various college or university publications. Before you hire an archivist, write a detailed job description. What exactly do you expect him or her to do? What hours and what days will he or she work? What will the wages be, and can you guarantee that salary for some time - one year, two years, less, or more? What qualifications will you require? What benefits will come with the job?

What are their qualifications?

Whether your employees are full-time or part-time, paid or unpaid, they ought to have the qualifications needed to meet the goals of the archives.

As you consider each potential worker, consider if he or she is:

- enthusiastic about the development and maintenance of an archives
- willing to commit energy and time to the job
- organized, neat, and methodical
- able to take direction and accept criticism
- knowledgeable about your community, organization, or institution
- trained, educated, or experienced in archival work

All of these qualities will be important in varying degrees, depending on the nature of your archives. A local historical society's archives may have only you, and you may feel that your archival training is limited. But if you are enthusiastic enough to have come this far, then you will no doubt be committed enough to teach yourself the necessary basics. If you are a museum administrator or a corporate director hiring a professional archivist, then you may be more interested in education and experience rather than an understanding of your own institution; you would expect that he or she would learn the history of the organization on the job.

How will you train your workers?

Where can you, your volunteers, or your paid staff learn more about archives? There are several journals, manuals, and textbooks available in Canada. In addition, archives, educational institutions, and archival associations offer workshops and seminars on archival theory. Refer to the bibliography for suggested literature and contact your provincial or territorial archives for more information.

How will your staff be paid?

There are numerous employer obligations and other details to be considered, either by the archives or by its parent organization, when hiring paid employees.

Consider the following:

- How much will they earn, when will they be paid, how and by whom?
- What deductions are you required to make for taxes, unemployment insurance, pension plans, and so on?
- Are you responsible for worker's compensation board or insurance payments, union dues, vacations, sick leave, and so forth?

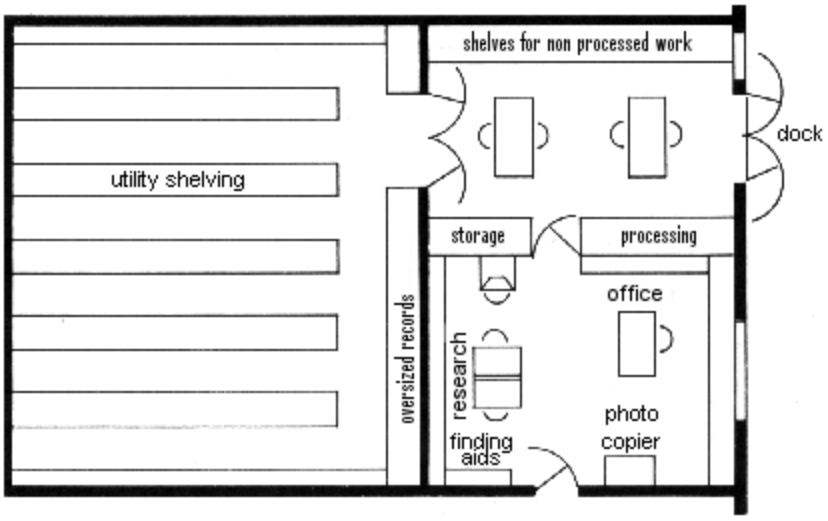
All these questions must be answered before you interview prospective employees.

Another "people" resource: community or institutional support.

An archives always benefit from a good relationship with its parent body or its community. Do you have the support of your community, your government, other local institutions, groups, and associations? Can you turn to them for assistance, be it financial, organizational, promotional, or practical? Can you involve your community in your project so that it will be enthusiastic and helpful, rather than uninterested or even antagonistic? Each community situation is different, but regardless of the type of archives, always lobby local organizations for support of any kind. Advertise your archives in the local newspaper and encourage the local media to publicize your activities - a new acquisition, an exhibit opening, or a new school program. Organize visits to your archives for corporate board members, local government officers or politicians, or representatives of various associations. Participate in community events and encourage the use of your facilities and holdings. When you value your own work and communicate your enthusiasm to others, that often can be translated sooner or later into administrative or financial support. For more information on public relations activities, see Chapter 13.

Facilities

You also need to consider your space and equipment requirements. Whether you are in a one-room archives with little prospect of expansion or you are consulting with an architect about a new building, consider your physical requirements, determine what you have available, and examine possible options.



Even a small archives can be divided into various functional areas, including space for reference, processing and storage

This archives' research room includes space for both the archivist and the researcher. Reference books and information files line the walls and the storage area is in the distance.

Space

When examining space requirements, examine the general nature and function of your archives. If your archives serves a steady flow of researchers, you might want space for reference services; if you acquire many records, a large area for arrangement and storage will be desirable. If you

have a large, frequently used photograph collection, you may need a scanner workstation for copying. Or your archives may be in the church basement or in the museum's storage room, and space for an extra desk may be your priority. The conditions below represent an "ideal" situation, but understanding your needs and setting realistic goals are the first steps toward improving your facilities.

Environmental goals for an archives include:

- **a fire-resistant environment,** with fire extinguishers and smoke and heat detectors. Have your local fire department assess your fire safety features.
- **an area free from possible flooding or water damage,** above the basement or ground level if possible. Keep all archival materials on shelves and off the floor.
- **an area free of insects, rodents, mould, or fungus.** Have a specialist inspect the archives and suggest controls that are not harmful to your health or the collection.
- **an area with consistent temperature and humidity.** Monitor and record the heat and humidity regularly and check materials periodically for any change in their condition. Use a dehumidifier or air conditioner to control the temperature if necessary.
- **an area with little uncontrolled natural or fluorescent light.** Use curtains, shades, light filters, or incandescent lights, or store materials on the north side of a building.
- **an area secured with locks and alarms.** Have your local police force inspect your archives and offer suggestions for improved security measures.
- **an accessible, sheltered receiving area.** In poor weather, cover archival materials in waterproof containers or bags while they are being moved. Do not leave archival materials outside or in exposed areas for long periods of time.
- **a separate processing area** with sufficient space to arrange and box materials without crowding, close to supplies and stationery but separated from researchers. Set aside an area, even a desk or table, to be used strictly for processing.
- **a separate storage area,** large enough for materials on hand and for new accessions. Ideally you need enough room to grow at a rate of 10% a year for five years. Make sure the floor is strong enough to hold the weight of all the records. Divide the research and storage areas with walls, bookcases, or shelving.
- **a separate research area,** such as a desk or table, with good lighting and sufficient workspace, close to the archivist but separate from the storage and processing areas.
- **an area for administrative work,** with a desk, telephone, typewriter, and other necessary facilities.
- other space, if needed, such as meeting rooms, a conservation area, exhibit space, a vault for valuable materials, a room for playing audio-tapes or films, or a lunchroom. Take advantage of any available space, making sure your most pressing needs are met first.

For more information on conservation and security in the archives, see Chapter 6.

Equipment and supplies

Once your space needs are determined and the archives is laid out in its best form, consider your equipment and supplies. What do you need? What have you got? What can you make do with and what must be replaced? Where can you get equipment and supplies?

The following items are necessary in all archives:

- Shelving, ideally adjustable metal shelves with a depth of 12" to 15"
- Acid-free file folders, boxes, envelopes, and tissue paper
- Tables and chairs for researchers
- Desk
- Filing and storage cabinets
- Telephone
- Computer and printer
- Office supplies and stationery

You may also want to purchase, lease, rent, or otherwise have access to the following:

- Photocopier
- Microfilm and microfiche readers and printers
- Tape recorders and audiovisual equipment
- Computers, word processors, or other automated equipment

Where can you get equipment and supplies?

Look first to your institution or organization. What is available? Are there old tables in the basement or chairs in the attic? Always use what is available first and then shop around for additional items. Buy, lease, rent, or borrow what you need. Check the newspapers for privately sold items or out-of-business sales; second-hand stores also offer good deals on used equipment and furniture. Study archival supply catalogues and compare prices.

When looking for equipment and supplies, ask yourself the following questions:

- Do you really need it?
- Do you need new equipment, or will used items do?
- Do you have room for new equipment?
- Is there a warranty on the equipment?
- Can you maintain the equipment that you buy after the warranty expires?
- Are there any installation fees or other hidden costs?
- Can you get discounts for institutional purchases of supplies? Are they worthwhile? Can you join with other archives to order supplies as a group, with a bulk discount?

TIP: When changing your archives in any way, remember to check if any physical changes violate local building codes or bylaws. Contact your institution or local government for information. Also make sure that you have sufficient insurance to cover the cost of your space, equipment, and archival materials and supplies. Make sure your policy covers theft, fire, and other damage, including the cost of emergency storage or restoration services. Also consider if you need liability insurance. Find out if the insurance is paid by your institution or as part of the archives budget.

Money

Now that you know what people, space, and equipment you need, you have to think about how you are going to pay for it. Where is your money going to go? Where is it going to come from?

Where does the money go?

You need to determine what your various archival operations are going to cost. Accurate and consistent record-keeping is essential for any enterprise, so check that an adequate book-keeping system is in place for your archives. In order to determine your costs gather financial data for all the functions and requirements of your archives.

Consider the following financial questions:

What are your capital costs and overhead: building (rent, lease, purchase), heat, electricity, taxes, water?

Who is responsible for these costs, your archives or your institution?

Who pays for staff? How much and how often? What benefits must be deducted? What are the employee's contributions?

What money is available for equipment and supplies? Who pays for them? Who pays for costs such as:

archival and clerical supplies and stationery
subscriptions and membership dues
reference and bibliographic materials
travel expenses to meetings or courses or to visit donors
postage or freight charges
conservation or research services
janitorial services

telephone charges
exhibits, publicity, or advertising
reproduction, photocopying, or microfilming

Ideally, the archives' budget is calculated and maintained separately from any sponsoring institution or association. Monitor costs several times a year to ensure that the archives is not exceeding its abilities or spending its budget unwisely. Remember to issue and keep receipts for all income and expenditures.

Where does the money come from?

The first and most obvious place money can come from is your sponsoring institution. Have you been given a budget? Is it adequate? Are you in charge of it, or must you bring your purchasing needs to another person for approval?

Another way to receive money is through government grants. Money may be available from federal, provincial, and municipal sources, through heritage, historical, archival, or job-skills training programs. Check with the agency responsible for archives at each level of government. You may also receive government loans through the same bodies; check to see what is available.

You may also receive funding from private sources, through donations, grants, or loans. Most programs require a completed application, and you may wish to call on a member of your institution or community familiar with grantsmanship to assist you with the process. Museums, libraries, or archival associations may also be able to help. Feel free to contact the granting agency itself if you have questions about procedures or requirements.

Many archives rely on fundraising activities for part of their income. Open houses, fairs, tours, and community events all increase local awareness of your activities and may generate some financial and other assistance. Sales of donated books, postcards made from popular photographs, even bake sales and craft fairs all generate money and encourage community participation. Bottle or newspaper drives, rummage or other types of sales, draws and lotteries are other ways to raise money and encourage involvement. You might also generate a small revenue by charging for photocopying, photo-reproduction, or other work. Whatever type of fundraising, try to ensure that any income is returned to the archives itself, rather than to the institution's general revenue. Remember that all these projects take time away from your other archival work, but if you believe the gain is greater than the cost, then forge ahead.

It is important to have an adequate budget, but few archives start out with any budget at all. Do the best you can with what you have, remind your superiors of what you need, and remain active, realistic and, above all, optimistic about your growth and development.

Chapter 3

Bringing Material Into Your Archives: Acquiring, Appraising, and Accessioning

Now that you have established your archives' goals and purpose, long-term plans and mandate, and you have determined your available space and resources, you are ready to start bringing material into your archives. Where are you going to find archival materials? How will you determine their value and suitability for your archives? And how will you bring them under your physical and legal control?

Acquiring material: where do you get it?

You may be formalizing your company's archives because there are sixty boxes of records waiting for you in the basement closet. If so, acquiring new material may be the least of your priorities. On the other hand, you may wish to add new material to your community or church archives, or you could be a municipal archives trying to establish a regular records transfer system. Even an archives that begins with a backlog of archival material will eventually want to add to its collection. Archives may receive material in one of four ways. Material may be donated from a person or institution in the community or area. It may be transferred internally from the archives' parent organization. It may be received on loan for a specific purpose, or it may be purchased, perhaps from an individual or through a commercial firm. Each method is more or less appropriate, depending on the nature of your particular institution. Regardless of where material comes from, **always document each new acquisition.** Complete all forms and accession records accurately. These records safeguard the archives' legal right to the records.

Donation

Most small archives receive many acquisitions through donations, perhaps from local citizens, private institutions, or other groups and associations. You can actively solicit donations by letting your community know of your archives' existence and its interests. Find out about special events, important people, anniversaries or celebrations, retirements, or even deaths. Read the local newspapers, attend meetings and social functions, and contact government officials, politicians, or businessmen. Adopt an active, not passive, approach: seek out material rather than just wait for it. An active acquisitions program and a high-profile archives will generate interest and involvement from the community, encouraging donations and other assistance. However, do not feel you have to take everything offered. Avoid accepting items inappropriate to your archives policy. Always complete a *Deed of Gift form* for all donations. This form transfers ownership of records from the donor to the archives. Include:

- Name of the donor
- Name of the recipient archives
- Description of the material
- Conditions of deposit or access restrictions (if any)
- A statement indicating transfer of ownership (and copyright)
- Date of the acquisition
- Signatures of both the archivist and the donor

When meeting with potential donors, be sure to explain the permanent transfer of ownership, so the donor understands the finality of the gift. Give a copy of the *Deed of Gift* form to the donor and file the original with the accession record. Remember to send the donor a thank-you letter after the transaction is complete.

Archives sometimes receive several donations from the same person over a long period. If you are receiving several new accessions from the same donor, identify and accession each group separately but add a note to the accession record indicating that there are other accessions from the same source.

A sample *Deed of Gift* form is included at the end of this chapter.

Transfer

Documents can be transferred to the archives, either regularly or sporadically, from the archives' parent body, such as a government or corporation. Ideally, transfers occur as a result of a records management program: a control led process whereby the records of an office or organization are analyzed, classified, and scheduled, then unwanted records are destroyed, and valuable material is sent to the archives. For more information on records management programs, see Chapter 12. Always complete a *Transfer* form for each new accession received by transfer.

A sample *Transfer* form is included at the end of the chapter.

Loan

An archives might accept material on loan in two ways: as a temporary loan for a specific purpose, such as to copy or to use in an exhibit; or as an indefinite loan, for research use in the archives.

Material loaned to the archives for a special purpose, such as for an exhibit or to be copied, remains with you for only a short time. When accepting this type of loan, keep accurate records of the receipt and return of the material. If material is loaned for copying, complete a loan form and make sure the lender signs it twice, first when leaving the items and again indicating their return.

Copying borrowed archival material can add greatly to the holdings of the archives. For example, many people who would not give up their personal photographs or family correspondence might happily loan them for copying, a much better solution for the archives than not receiving anything at all. Remember, **the archives ideally retains ownership of the copied material,** to use in accordance with your archives policy.

Avoid accepting indefinite loans, that is, material loaned, not given, to the archives for research use. When you accept material without receiving ownership you assume a responsibility which brings few benefits. Even though you have the material, you may not be able to arrange it, dispose of unwanted items, or provide access to it without permission from the owner. If someone offers to loan material rather than give it to the archives, determine his or her reasons

for insisting on such an arrangement. Perhaps he or she is uncertain or unaware of the care or treatment the records will receive. An explanation of your archives and its purpose may lead to a donation instead of a loan.

A sample *Loan* form is included at the end of the chapter.

Purchase

Some archives purchase historical materials at auctions, through private collectors, or from rare book or manuscript dealers. This is an expensive practice, and it is the exception rather than the rule. Most archivists do not consider this a viable way to acquire new material. If your archives is thinking of purchasing a rare book, a collection of documents, or an original print, make sure that the item relates directly to your archives policy, that it is a valuable and necessary addition to the archives, and that you can afford the purchase and still supply other archival needs. If you are unsure of the monetary value of an item, have an outside agency appraise it before completing a purchase. Always obtain a receipt for any purchases.

> **TIP: Avoid making monetary appraisals yourself.** Some donors want a receipt for tax purposes, indicating the monetary value of their donation. You may be in a better legal position if you insist on having external evaluators determine be actual dollars and cents worth of a collection. As a guideline, avoid conducting an in-house monetary appraisal of material if you think it is worth more than $1,000. Note that the National Archival Appraisal Board (NAAB) will provide a monetary appraisal (for a fee) of materials that have been acquired by an archives. For more information, see "Other Resources" at the end of this book.

When searching for archival material, always refer back to your archives policy. The most useful archives are not filled to the rafters with unique and interesting but unrelated bits of material; rather, they contain items that clearly reflect the archives' purpose and goals. An archives that concentrates on its own acquisitions area will gain a reputation in that field, making it a respected, valuable, and well-used resource for historical research.

> **TIP:** Often people donate both artifacts and archival material to a museum, and the records are then passed on to the museum's archives. If you receive such donations in your museum archives, be sure to complete your accession form as fully as possible, indicating where the material came from and, if possible, what relationship it has to artifacts in the museum. If the original donor cannot be identified, name the museum as the source of the records.

Appraisal: is it worth accepting?

Before accepting any material, whether donated, loaned, transferred, or purchased, you need to determine if it is worth bringing into your archives. Appraisal involves determining the archival value of possible acquisitions and their suitability for your institution. Appraisal is perhaps the most intellectually demanding job an archivist will perform. There is no convenient formula for appraising archival material; each group of records must be assessed in relation to the criteria listed below.

Administrative value

The first and most important criterion to consider is the record's importance to the organization that created it. Destroy no record that is considered vital to its creator for administrative, financial, legal, or other reasons. Do the documents prove legal or civil rights? Do any statutes or bylaws require that the records be kept? Is the institution unable to operate without those documents? A municipality's minutes, a person's birth certificate or will, or an organization's charter of incorporation may all be of lasting importance. Such records will be kept for their legal and administrative duration, regardless of their quantity.

Age

How old is the material, and is its age a benefit or a drawback to its value? You may have a letter from a mother to her son in 1855, but if it is in poor physical condition, it may be expensive to care for. Is its date of creation within the chronological boundaries of your archives? If you concentrate on twentieth-century government records from your municipality, this personal letter may not belong in your archives. Remember too that material need not be old to have archival value.

Quantity

How much material is there? Is there too much to keep? What is important and what isn't? Ten boxes of invoices may not all be worth keeping, but you may want to keep ten boxes of policy statements. Appraisal of large bodies of documents can be difficult and time-consuming, and you may have to make judgments based on only a quick examination of the documents and an understanding of the functions and activities of the creator.

Type of material

Some types of material are more useful than others because they contain more information. Correspondence, diaries, or memoirs may be of more value than invoices or worksheets, for example. Operational records, such as reports or policy statements, are often more important than housekeeping records, such as vouchers or invoices. Different media will be appraised for a variety of qualities: the clarity of a photograph will be as important as its content; an oral history tape will be valuable for both its content and its recording quality. For information on specific media, see Chapters 7-11.

Uniqueness

Is this material one-of-a-kind? Can the information be found in any other source, published or unpublished? You will probably keep original handwritten letters, but you will not need to keep all copies of a photocopied report.

Physical quality

Is the item in good or poor physical condition? Is it readable, understandable, clear? Doodles are generally not of enduring value; illegible water soaked letters provide little information. Warped phonograph records, underdeveloped photographs, or books with broken bindings and missing pages may cost more to care for than what they are worth. Consider the physical quality of an item and the cost of care when evaluating its worth.

Time span

Is there enough material from a particular creator to show any changes or patterns? Try to acquire the bulk of records from an important organization rather than just one box of papers. The more you have on a subject or group, the better able you will be to show its history and development.

Accessibility

Are there any restrictions or conditions on the use of the documents? Are the restrictions reasonable or will they inhibit the use of the material? When accepting restrictions, you will need to balance the creator's right to privacy with the research value of the material.

Use

How often will the material be used, and what for? While you may not be able to judge this before materials are arranged and made available to researchers, do consider who is likely to use your documents, and why. Thirty boxes of records used only once a year might be more costly to store than they are worth.

When appraising archival material, also consider the following:

- Does the archival material fit your policy and does it enhance the rest of the collection, or is it unsuitable and inappropriate?
- Does it fill gaps in your collection or duplicate information already available?
- How much will it cost to preserve and store, and is it worth the expense?
- Is the medium itself important, such as a photograph produced by a special process?

See the appendix to this chapter for a listing of various types of records and their suggested archival value.

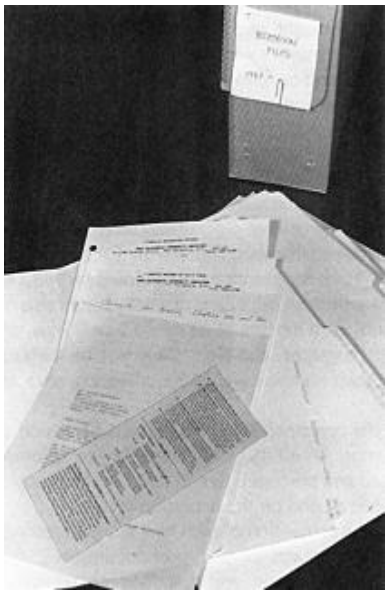
Before making a decision about a new acquisition, learn as much as you can about the history of the records, including their creation, use, and purpose. If you are unable to evaluate the material, speak with other archivists, subject specialists, or consultants. An expert in legal, financial, or administrative affairs may help you determine the importance of particular items, such as labour records, financial statements, or personnel files. Subject experts in areas from aquaculture or engineering to fine arts or zoology might help you identify important events or people you might not be aware of.

Remember that appraisal is not necessarily a "yes or no" task. Material can be selectively retained or *weeded*, with less important files removed from the group, or *sampled*, with only a selection of files kept. It is wise to consult with other archivists, subject experts, and the creators of records before removing or destroying any archival material. See the bibliography for references about appraisal and sampling.

Reappraising

Values and standards change with time; the reappraisal of documents is also an important archival activity. If a box of documents hasn't been opened in ten years, you might re-evaluate its research value. If restricted material is always asked for, perhaps the restrictions ought to be reduced or removed. If you choose to remove material already in your archives, you may decide to deaccession it (discussed below).

Accessioning: getting control



If possible, file all information, forms, and correspondence about each accession in a separate folder and store it in accession number order in a filing cabinet or storage box.

Store new accessions until they can be arranged and described; complete an accession record for each new acquisition as soon as possible after it enters the archives.

You have found the material you want and you have determined its suitability for your archives. Now you need to accession it, bringing it under the physical and legal control of the archives.

Each new item or group of items brought into the archives is a separate accession. The box of papers donated by the mayor's wife constitutes one accession; the records transferred from the principal's office form another accession.

Give each separate accession an accession number, a unique number that identifies each different group of records in the archives. There are many different numbering systems, relating to the complexity of the archives and the number of accessions received each year. Some systems use numbers or letters, some a mixture of both. Choose a numbering system that suits your own needs.

One common system is to use the four digits of the current year and a sequential number for each accession received that year. Thus the third acquisition in 1987 would be accession number 1987.3; the fourteenth in 1988 would be 1988.14. Each accessioned unit will receive its own number, regardless of whether it consists of two letters, six boxes, three photographs, or a mixture of all media types. Thus, an accession including four letters, six photographs, and eight maps will be number 1987.5; the different items might have item numbers within the accession, such as 1987.5.1 or 1987.5.16.

Mark the accession number on the containers in which the new accession is stored temporarily, then mark the number on all archival folders, boxes, or other containers once the material is arranged and processed (see Chapter 4). Also record the number on finding aids (see Chapter 5) and on the accession record.

The accession record documents the acquisition of each new group of records by the archives; it serves to prove possession and ownership of documents in the archives. Until new material is processed, arranged, and described, an accession record will be the primary source of information about it: what is in it, where it is kept, where it came from. Complete the accession record as soon as possible after the material enters the archives--the same day, if possible. Some archivists document accessions in a book, and others use a sheet of paper for each accession. Using a book for accessions reduces the chance of misplacing or losing a particular accession record, but separate sheets allow more space to compile information about each group of records. The sample accession record illustrates what information may be included.

Keep accession records in your administrative area, in a filing cabinet or box. Keep the forms in accession number order, perhaps with a separate file folder for each record. Attach any additional information about the material, such as deed of gift forms, transfer forms, receipts, any notes, correspondence, or memos. Whenever possible, keep a security copy of any finding aids with the accession record. These accession records and related documents are your archives' essential records, and they are important administratively, legally, and financially. Look after them carefully.

TIP: Check that there is some kind of accession record or other documentation for material already in the archives, indicating transfer of ownership. No matter how long it has been there, all archival material needs to be brought under administrative and legal control.

A sample *Accession Record* is included at the end of this chapter.

Deaccessioning

Just as you can accession material, bringing it under the archives' control, so too can you deaccession material. Deaccessioning means removing items permanently from the archives. A box of letters may have been accepted unwisely and have no relationship to your new archives policy, a phonograph record may be so warped it is useless, or irrelevant books may be taking up valuable space. Rather than simply sending the letters back to the donor, throwing the record out, or storing the books in the basement, deaccession them formally. Determine what you wish to remove from the archives, why, and what you will do with it. Removing material from the archives is not a forbidden activity, but it ought to be carried out in accordance with written policy and after careful consideration and consultation with other archivists and with experts in the area of concern.

When deciding whether or not to keep certain items, ask these questions:

- Is it no longer relevant to your archives policy?
- Is it no longer useful to researchers?
- Is there a danger of not being able to care for it?
- Has it deteriorated physically beyond all usefulness?
- Is it better suited to another archives?

You may return deaccessioned material to the donor or his or her successors, if you feel they may want it or will not be offended by its return. If you decide not to return material to the donor, dispose of it according to your archives policy. You may choose to destroy extra copies of papers, donate inappropriate collections to another archives, or sell old books at a book sale. Keep detailed records of any items deaccessioned, including what has been removed, why, where it has gone, and who authorized the removal. File this information with the accession record.

FUNCTIONAL CATEGORIES OF RECORDS GROUPED BY RELATIVE IMPORTANCE

This list is reproduced in whole from Maynard J. Brichford, *Archives & Manuscripts: Appraisal & Accessioning* (Chicago: Society of American Archivists, 1977), pp. 22-23, courtesy of the Society of American Archivists.

Usually Valuable		
Academic record cards	Dockets	Platforms
Acts, legislative	Elections, certificates and returns	Poll lists
Addresses	Guides	Proceedings
Albums	Handbooks	Proclamations
Autobiographies	Histories	Recollections
Briefs	Indexes	Regulations
Broadsides	Interviews	Reports, annual
Brochures	Journals, research	Reports, audit
Budgets	Laws	Reports, research
Bulletins	Legal opinions	Resolutions
Bylaws	Logs	Rolls
Cadasters	Manuals, policy	Rosters
Calendars	Manuals, procedure	Rules
Catalogues	Memoirs	Speeches
Census rolls	Memorials	Statutes
Constitutions	Messages, official	Studies
Credences	Militia lists	Summaries
Diaries	Minutes	Surveys
Digests	Muster rolls	Synopses
Directions	Newsletters	Tax returns
Directives	Orders	Testimonials
Directories	Organizational charts	Wills

Often Valuable		
Abstracts	Journals	Scrapbooks
Agendas	Kinescopes	Specifications, building
Agreements	Ledgers	Subject Ales
Announcements	Letter books	Tape recordings
Awards	Letters, personal	Tariffs
Books	Lists	Telegrams
Cables	Maps	Videotapes
Certificates	Memoranda	
Charts	Monographs	
Circulars	Motion picture films	
Collections	Music	
Contracts	Negative, photographic	
Correspondence	Order books	
Course outlines	Papers, personal	
Despatches	Pardons	
Diagrams	Payroll summary cards	
Disk recordings	Petitions	
Documents	Photographs	
Drawings	Plans	
Field notes	Poems	
Files	Posters	
Files, personnel	Publications	
Files, research	Recommendations	
Film strips	Registers	
Financial statements	Reports, progress	
Issuances	Schedules	

Occasionally Valuable		
Assessment records	Lectures	Returns
Bonds	Lists	Schedules
Cards	Materials	Scrapbooks
Case files	Nominations	Sketches
Catalogues	Notebooks	Statements
Clippings	Notices	Statistical tables
Committee files	Oaths	Tabulations
Course materials	Payrolls	Tapes, transcribed
Examination questions	Press releases	Transcripts
Folders	Program documentation, ADP	
Instructions	Property control listings	
Inventories	Recommendations	
Jackets	Reprints or separates	

Often Without Value		
Account books	Invoices	Requests
Accounting statements	Leases	Requisitions
Addresses, manuscript version of published	Licences	Sales literature
Applications	Manuscripts	Slips
Appointments	Mortgages	Shorthand notes
Authorizations of actions posted to permanent records	Notes, lecture	Speeches, manuscript version of published
Ballots	Notes, research	Tickets
Bank statements	Orders, financial	Tickler files
Bills, financial	Outlines	Time books and records
Budget work papers	Payroll deductions, authorizations, and notices	Trial balances
Cash books	Property inventories	Vouchers
Cheques, cancelled	Purchase orders	Warrants
Claims	Reading files	Work orders
Class books	Receipts	Work papers
Day books	Releases	Worksheets

Usually Without Value		
Duplicate copies	Stencils	Supplies

SAMPLE DEED OF GIFT FORM

DEED OF GIFT

NEW CALEDONIA COMMUNITY ARCHIVES
34-1485 Stanton Drive, New Caledonia, BC, XOX OXO
(604) 555-7755

Received from:

Mr., Mrs., Miss, Ms._____

Address_____

City_____Postal Code_____Telephone_____

Email _____

The *New Caledonia Community Archives* gratefully acknowledges receipt of the archival material:

Accession number:
Description:
Condition:
Restrictions:

I/we, the undersigned, being the lawful owner of the material listed above, hereby give and transfer full title to and interest in the same to the *New Caledonia Community Archives* forever. The *New Caledonia Community Archives* shall hereafter have and retain exclusive and absolute physical ownership of the material. This archival material may be placed, loaned, or disposed of in such a manner as the *New Caledonia Community Archives* may deem advisable in accordance with archives policy. The *New Caledonia Community Archives* also provides access to and may display the material.

_____Copyright transferred (initial)

Archival material not retained by the *New Caledonia Community Archives* is to be disposed of in the following manner:

Returned to donor_____ (initial)

OR Transferred to another institution_____ (initial)

OR Disposed of by *New Caledonia Community Archives* _____ (initial)

_____

Donor (or Representative) **Date**

_____

New Caledonia Community Archives **Date**

SAMPLE TRANSFER FORM

RECORD OF TRANSFER

NEW CALEDONIA COMMUNITY ARCHIVES
34-1485 Stanton Drive, New Caledonia, BC, XOX OXO
(604) 555-7755

Accession Number:_____

Date of Transfer:_____

Name of Transmitting Office:_____

Contact person:_____

Contact information:_____

Description:
Condition:

_____

Date Signature of Archivist

SAMPLE LOAN FORM

LOAN AGREEMENT

NEW CALEDONIA COMMUNITY ARCHIVES
34-1485 Stanton Drive, New Caledonia, BC, XOX OXO
(604) 555-7755

Received from:

Mr., Mrs., Miss, Ms._____

Address_____

City_____Postal Code_____Telephone_____

Email _____

I hereby loan the following material to the *New Caledonia Community Archives* for the purpose of duplication/display.

Description:
Condition:

The *New Caledonia Community Archives* may reproduce or display any or all of the above described material for any purposes which promote the educational/research objectives of the Archives. The disposition of these reproductions is solely the prerogative of the *New Caledonia Community Archives.*

_____

Date Signature of Lender

_____

Date Signature of Archivist

I hereby acknowledge the safe return of the material described above.

_____

Date Signature of Lender

ACCESSION RECORD		
Date	**Processed by**	**Accession Number**
Accession location		
Date of acquisition	**Method of acquisition:** ☐ **Donation** ☐ **Transfer** ☐ **Purchase**	
Source Name		**Phone #**
Source Address		**Fax #**
		Email
Access restrictions	**In event of disposal**	**Related Accessions**
Physical description		
☐ Textual records		
☐ Photographs		
☐ Sound recordings		
☐ Moving images		

☐ Architectural drawings / Maps	
☐ Electronic records	
☐ Other	
Physical condition	**Inclusive dates**
Provenance	
Custodial history	
Administrative history/biographical notes	
Scope & Content	

Chapter 4

Organizing Archival Material

Now that you are bringing material into your archives, what are you going to do with it? The next step in your archival activities is processing: organizing each accession following the principles of arrangement, then packing, labelling, and storing the records so that they are under physical control.

Principles of arrangement

Unlike library books, which can be classified by subject, given a number, and stored on a shelf in a set order, archival materials contain information about numerous diverse subjects and cannot be physically organized by subject. Whenever possible, the records in each archival accession are arranged and filed in the order in which they were originally created, maintained, and used, not according to any artificial or arbitrary arrangement. The two most important principles of arrangement are provenance and original order.

Provenance

Provenance refers to the "office of origin," or the person or body that created or received the records in the course of business or personal activities. This is sometimes also referred to as “respect des fonds” or respect for the source or creator. Each new accession of records represents a distinct unit, and the relationship of various items in this unit must be maintained. For example, do not divide and interfile the Robinson Papers with the Jones Papers, regardless of any relationship between the two families. Do not interfile the official records of the hospital board of directors with the personal papers of Dr. Joseph Hanson, even though he had been a member of the board. Each medium, such as maps or photographs, may have its own storage requirements, but you ought to be able to identify all the items in each unit and bring them all back together whenever necessary.

Original order

A second rule of archival arrangement is to preserve or recreate original order: the order and organization in which the documents were created and/or stored by the creator or office of origin. If a corporate director filed documents according to the various departments in the organization, you need to maintain or reconstruct that departmental organization. If Mr. Adams' family documents are sorted into personal correspondence, family photographs, and business records, then that is the order in which to keep the material. Original order is most evident in corporate, institutional, or government records, where organization and ease of retrieval were important factors in their creation and use. Private manuscripts and papers, on the other hand, often show little discernible original order. Items may have been kept in a cupboard or in a box in the basement; their creator may have found a filing system unnecessary. Consequently, original order cannot be as inflexible a rule as provenance.

Provenance and original order are the essential building blocks of archival arrangement. Think carefully before reorganizing any large bodies of records. An archival rule of thumb is: **when in doubt, leave it alone.** You can always change the existing arrangement later, but it is nearly impossible to reconstruct the original organization of materials once it has been altered.

Small accessions

Most accessions brought into small archives are not huge quantities of government or corporate records. They often consist of one photograph, three maps, a few pamphlets, or a single letter. Accession each new body of records as its own unit, regardless of its size or scope. Give each new accession a unique accession number and complete the accession record fully. Then organize and store the records according to archival principles. **Do not incorporate small groups of material or single items into a large artificial collection,** such as "Photographs of Downtown" or "Documents about the Centennial," thus obscuring their origins. Respect provenance and original order and use your descriptive finding aids to illustrate the relationship between various archival materials.

To save storage space, however, you may wish to store small accessions and individual items together in the same container, provided their accession numbers and physical location are clearly identified on all storage containers and finding aids. Items such as photographs or maps may be stored physically by type, as long as their relationship to the rest of their accession remains clear.

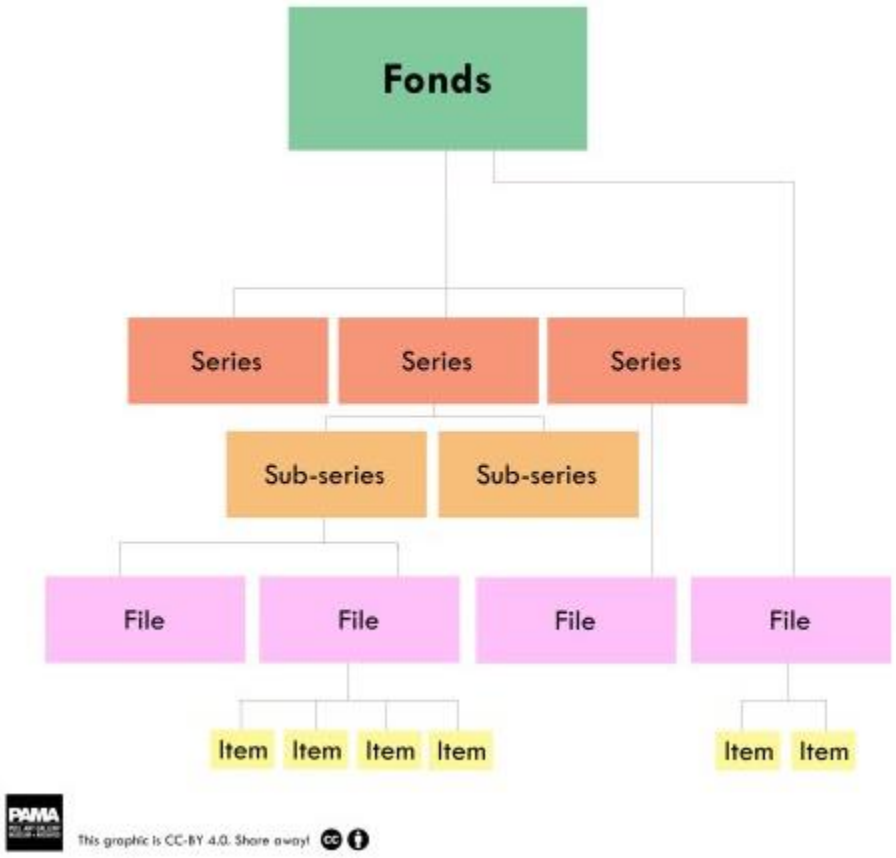
Artificial collections

Many archives also house groups of material "collected" for some reason, perhaps by a member of the community or organization, a previous archivist, or a local historian. For example, a member of the local historical society might have collected references to New Caledonia's railway construction, and in the process he might have removed individual letters, photographs, and maps from larger bodies of material, such as the records of a local construction company which helped build the train station or the papers of a citizen who worked on the railway. Once these items were removed from their original location, their provenance and original order were lost. The records then became an "artificial collection" drawn together from diverse (and often unknown) sources. Trying to return these records to their rightful source or organize them according to any original order might well be a waste of time. Instead, treat these artificial collections as one closed group of records and do not add to them for any reason. Adding new material would simply destroy the integrity -however dubious- of the original collection. Simply keep such groups together as units and use your finding aids to identify their contents.

Levels of arrangement

Any acquisition larger than one box will probably have to be organized according to the following levels of arrangement:

Fonds (or Collection)
Series (and sub-series)
File
Item



Fonds

The Fonds is the whole of the records, regardless of date, form or medium, that are created, received, used, and automatically accumulated by an individual or corporate body in the performance of their activities or functions. In a municipality, the mayor's records would be a distinct fonds, and the records of the Department of Roads and Public Works would be another fonds. The Franklyn Ansell Papers and the James Naughton Papers would be separate fonds. Each fonds will only contain material created by, received by, or pertaining directly to one individual or distinct group.

Sous-fonds

Sometimes a fonds can be divided into subgroups: records created or kept by a person or agency subordinate to the creator of the larger fonds. The Department of Roads and Public Works might include the Division of Road Construction, and these documents would be a sous-fonds of the department's fonds. If Cecelia Robinson created a large body of papers within the Robinson Family Papers manuscript group, she might deserve a sous-fonds of her own. Sous-fonds do not always exist, and they are less common in private papers and manuscripts than in government or institutional records.

Series

The next level to distinguish is the series level. A series is simply a grouping of records according to their use, their physical type, or various subjects. Of all the levels of arrangement, the series level best illustrates the actual activities of the creator.

Organization of series

The creator usually organized series of records according to specific functions or activities; this is reflected in the filing systems. For example, the Department of Roads and Public Works might have kept financial statements in one file drawer, correspondence in another, and maps in a map case. These records series were organized according to their functions. Series organization by function is less common among private papers, which may have been stored in boxes, cupboards, or drawers.

As a guideline, **maintain organization by function whenever possible.** However, if the original order of a series is nonexistent or obscured, you will have to impose an order. A common order is by type of material. If the Frederick O'Connell Papers were all placed into one big box in no apparent order, they can be sorted into series such as photographs, maps, and correspondence. Common types of material include:

- Administrative documents
- Personal or family correspondence
- Diaries
- Financial documents
- Legal documents
- Literary manuscripts
- Maps, charts, and plans
- Minutes
- Original art, prints, paintings, or drawings
- Photographic material, films, or videotapes
- Printed or published material
- Reports
- Scrapbooks
- Sound recordings

Avoid organizing records series into chronological or subject order unless the material was organized in this fashion originally.

Sub-series

There can be sub-series within series. Within the Robinson Papers might be a series for correspondence. This series might contain a sub-series for letters sent and another for letters received. Or in the Department of Roads and Public Works record group, the series containing financial statements might include different sub-series for audit reports, budget statements, and general correspondence re: financial statements.

File

Arranging archives at the file level involves grouping material (usually documents) together in one file folder, to be treated as one unit. Many records, especially from larger institutions or organizations, will have been filed according to an established system. Maintain this system as long as it is discernible and consistent. However, if there is no apparent file order, chronological and subject organization of files is acceptable. Records can be put into file folders in order by date of their creation or their receipt, or alphabetically by subject, geography, or personal or corporate name. Personal papers often exhibit no order; they might not even have been filed - in which case you will have to organize them according to one of the systems mentioned above.

Item

The item is simply the individual record: the letter, map, journal, cassette tape. Within fonds and series, single items may be filed chronologically, alphabetically, geographically, or by physical needs. For example, the letters in a folder might be filed chronologically by date, whereas maps may be filed geographically or by size, and photographs by type, such as negatives or prints.

Establishing priorities

If you are arranging a large body of documents, use the different levels of arrangement to break down the task of arrangement into manageable portions. You might begin by arranging material to the fonds group level, then sort it to the file level, or you might just leave it at the series level. If you tried to organize all material item by item as soon as it came to the archives, you might never complete any project. Ask yourself, how much time will you spend on this group of documents? Do the records deserve detailed arrangement or can they simply be sorted into groups and series and then boxed and shelved?

When arranging large bodies of records, consider the following:

- the significance of the creator in your community or organization
- the potential use of the records
- the size of the accession
- the amount of time available to you
- the amount and importance of other archival work

As a general rule, **strive for fonds and series-level arrangement of all holdings before continuing with file or item-level organization of large accessions.**

Processing archival material

How do you apply these concepts of provenance, original order, and the levels of arrangement when actually arranging archival materials? And how do you go about physically organizing the documents?

Preliminary work

Always work with only one accession at a time, no matter how large or small. Put the entire accession in an area with adequate shelf and table space, where other materials will not become intermingled. First, examine all the materials carefully, without rearranging them yet. Try to identify:

- Any distinct record groups and series
- A logical and valid original order
- Any series or filing arrangement

Take notes about any record groups or series you identify, any filing order you determine, any decisions you make or questions you have about the records. As you work, also record information you might need when describing the records, such as important subjects, significant events, or well-known people. Try to gain an understanding of the creator of the records: what he or she did, what activities he or she was involved in, how much material he or she created, and how much of it is valuable. Read books or articles about relevant subjects. Learn as much as you can about the records and their creator before you begin any actual arrangement.

Physical care of the records

As you go through the material for the first time, evaluate its physical condition. Remove paper clips, staples, pins, string, rubber bands, or other harmful items. Replace clips or staples with plastic clips if necessary. Unfold and uncurl pages and make sure all the material is as neat and flat as possible without changing the original order. Identify any items that need special care, so they can be removed later. Also identify media items which will be stored separately, according to their physical needs. These usually include:

- Photographic material
- Film and videotape
- Prints, paintings, and drawings
- Maps and plans
- Sound recordings
- Books and other printed or published material
- Artifacts
- Computer diskettes or tapes

At this time, also make note of any material that is obviously not worth keeping, such as envelopes (watch for valuable stamps or cancellation marks), doodles or scribbles, duplicates, and blank paper or stationery.

Sorting

Once you have determined your priorities for this accession, begin to organize the material physically.

When sorting:

Sort archival materials into distinct piles according to the plan you have established.

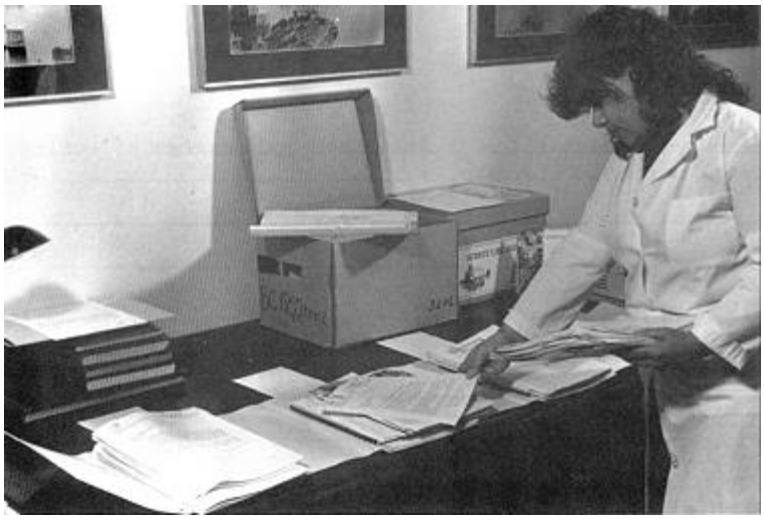
Remove unwanted material, items needing conservation, and media items with different storage needs.

Replace all removed items (except items to be discarded, such as doodles or duplicates) with a separation sheet. A separation sheet identifies what material has been removed, why, and where it is presently located.

Continue to arrange the records until you reach your chosen level of detail, such as series, file, or item.

Arrange different media items within the record group, according to their physical requirements. See Chapters 7-11 for a discussion of different media records.

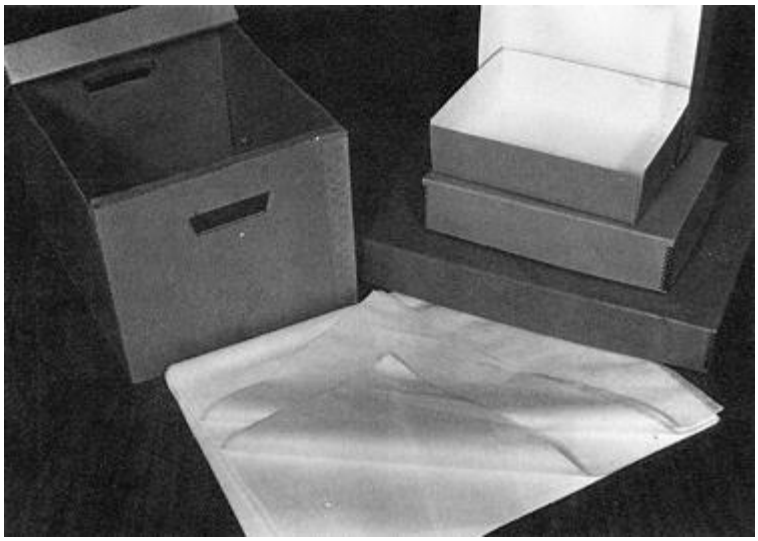
Keep notes about your work, indicating what organization you have chosen, what level of detail, and what kind of material has been removed. Also keep notes about important subjects, events, or people to include in your description.



Sort records into groups according to the arrangement you have chosen. Sort first into series; continue with file and item arrangement if the records warrant the attention and you have the time.

Packing

Next, place the sorted material into appropriate containers. Use standard-size archival storage containers whenever possible, such as legal or letter size acid-free folders and boxes. Use proper containers for the type of material. For example, do not fold legal size documents to fit them into letter size folders; use larger folders instead. Do not force large items into small boxes. Instead, use larger boxes and surround the material in acid-free tissue to keep it snug. Never pack folders or boxes too full, but never leave them too empty. As a guide, don't fill folders beyond the pre-marked fold lines, and make sure the box lids will close properly without pressure. A tightly packed folder or box will press the materials together, damaging them. An underfilled box or folder will cause the items to sag and slip, and they could be bent out of shape. Remember too that you will have to lift and move the boxes and folders regularly. If they are too heavy or awkward you might damage the records or hurt yourself.



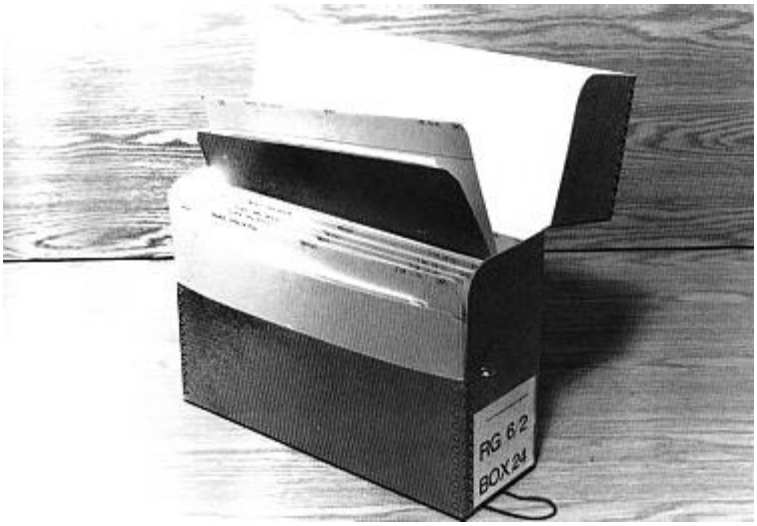
Use appropriate archival quality containers when packing all materials.

Labelling

Mark all storage containers with the accession number and the box number. Add the accession name if desired. Always label each folder and box clearly, numbering each as "file 3" or "file 1 of 4" or "box 6" or "box 4", so that losses or gaps **will** be noticed easily. If any materials are restricted, mark the boxes with a large red sticker or tag, to remind you to check the accession record before allowing researchers to use the records.

Storing

Once everything is organized, filed, labelled, and boxed, the boxes need to be shelved in your storage area. It is difficult and unwise to organize your archival storage area in subject, alphabetical, or chronological order. Every time you receive a new accession, you will have to shift boxes to make space. It is better simply to establish a consecutive numbering system. Number each shelf or storage space, add each new accession to the next vacant place on the shelf, and record the accession name and number and location number on a location file. Remember to keep the location file up-to-date with the locations of new accessions.



Make sure to label all folders and boxes clearly before storing them.

Regardless of the type of materials or the size or shape of containers, note the location of all records on a location file; keep one copy of this finding aid in the archives' storage area.

Store boxes consecutively in the next free space on the shelf.

If you store different media material separately-perhaps keeping photographs in a cabinet and maps in another room-identify each storage area clearly and include this information on the accession record and location file. See Chapters 7-11 for information on the storage of specific media items. Regardless of the size or complexity of your archives, **keep accurate records of the physical location of all archival material.**

TIP: You may find that you have so many different jobs to do as archivist that you lose track of your work with various accessions. You may wish to develop a worksheet or checklist of basic activities to remind you what has been completed and what needs to be done. Make this form as detailed as possible. If you decide that certain activities are not appropriate for a particular accession, simply mark n/a on the form for "not applicable."

SAMPLE LOCATION FILE

NEW CALEDONIA COMMUNITY ARCHIVES
LOCATION FILE

ACCESSION NUMBER:	TITLE OF ACCESSION	LOCATION
1987-24	Justin Smythe Papers, 1902-65	13-A,13-B
1987-25	May Day Brochure, 1966	Ephemera
1987-26	Howard Smith Papers, 1923-45	19-A
1987-27	Arthur Hamber, artist. Portrait of James Best, 1934	Paintings
1987-28	Maps of New Caledonia, 1967	Map case
1987-29	Gregory Simeon Papers, 1937-77	6-A and map case
1987-30		
1987-31		
1987-32		
1987-33		
1987-34		

SAMPLE PROCESSING CHECKLIST

NEW CALEDONIA COMMUNITY ARCHIVES
PROCESSING CHECKLIST

Accession Number:_____

Title:_____

Location:_____

Date received:_____ Received by: _____

ACTIVITY	DATE COMPLETED	INITIALS
Acquisition acknowledged	_____	_____
Transfer/Deed of Gift form completed	_____	_____
Accession record completed	_____	_____
Preliminary sort	_____	_____
Clips, staples removed	_____	_____
Items flattened and cleaned	_____	_____
Material arranged	_____	_____
Material filed and boxed	_____	_____
Material labelled	_____	_____
Material shelved	_____	_____
Inventory completed	_____	_____
Other finding aids (list)	_____	_____
_____	_____	_____

Notes:

SAMPLE SEPARATION SHEET

NEW CALEDONIA COMMUNITY ARCHIVES

SEPARATION SHEET

TO BE FILED IN PLACE OF ITEM IN ORIGINAL CONTAINER

Accession Number:_____ Separation Date:_____

Accession Title:_____

Type of item (document, photograph, map, artifact, etc.) :

_____

_____

Description of item:

Item originally filed in (name and code number of collection, series, file, etc.):
_____

_____

Item now filed with (photograph storage, map case, special display, etc.):
_____

_____

Archivist:_____

Chapter 5

Describing Archival Material

The noted British archivist, Sir Hilary Jenkinson, once stated that the primary duty of the archivist is the moral defense of archives.[1] What Jenkinson meant by the phrase is that, because archival records are held in trust for the public, archivists have a moral duty to preserve the archival integrity of the records. That is, archivists must preserve the natural ability of the records to provide evidence of the activities carried out by the records creator. Jenkinson argued convincingly that the moral defense of archives is primarily accomplished through careful arrangement and description practices in which provenance and original order are identified and preserved. This essential task of preserving the archival integrity of the records in our care must be the primary focus of archivists during all archival functions through which the records pass — acquisition, accessioning, arrangement, appraisal, and finally description.

Development of Descriptive Standards

The lack of descriptive standards to describe the complexity of archival material that archivists have to administer has resulted in idiosyncratic and confusing practices that have varied widely between individual archivists in one institution, as well as among various archival institutions. The lack of standards has created a situation in which it is often difficult for archivists to retrieve specific records when they are needed, and next to impossible to exchange meaningful descriptions of records with other archival repositories. Automation has long been seen as the key solution to the problem. However, because of the precision of thinking that computers demand, the lack of standards has hindered the implementation of any comprehensive automated solution. The power of automation has provided the motivation for archivists to define precisely their descriptive requirements.

Since the early 1980s, the Canadian archival profession has been addressing this complicated problem. The Bureau of Canadian Archivists made their first major contribution to the effort in 1985 with the publication of *Toward Descriptive Standards*, which presented several key recommendations to develop flexible standards for the description of records in all media.[2]

The Bureau's first recommendation was that, as a priority, Canadian archivists should describe and index holdings at the level of fonds, regardless of the form or medium of the records. A fonds is defined as:

All of the documents, regardless of form or medium, naturally generated and/or accumulated and used by a particular person, family or corporate body in the conduct of personal or corporate activity.[3]

A fonds is defined by the process of creation, not by its size. For example, a large fonds can extend to over 100 metres, or a small fonds can consist of only one document. As one archivist has said, what is left of a fonds is a fonds.

The Bureau's recommendation encourages archivists to develop summary descriptions of fonds before proceeding to more detailed descriptions of records at the series or item levels.[4] This concept was re-emphasized with the recommendation that the organization of descriptive work should proceed from the more general to the more specific levels of description.[5]

In the ensuing years, the profession dedicated itself to the goal of developing descriptive standards. In 1990, the Bureau of Canadian Archivists produced the first draft of its seminal work - Rules for Archival Description (RAD)[6]. RAD is a collaborative effort that has been developed and reviewed by various working groups of archivists who are specialists in particular media. RAD provides the archival profession with a comprehensive set of rules for describing archival material at all levels, and in all media.

The primary purpose of RAD, as stated in the first general rule, is to govern the description of archival fonds. RAD aims to provide a consistent and common foundation for the description of archival material within a fonds based on traditional archival principles.[7]

The first general rule of RAD proceeds to clarify that RAD is not intended to govern the descriptions of discrete items that are not a part of a fonds. Discrete items are not archival - they have been self-consciously produced to be complete in themselves. For example, a published novel is a discrete item that is intended to stand alone. It can be easily described in traditional library manner with title, author, publisher, and date. A letter, on the other hand, does not stand alone. It is part of a series of correspondence. For a more complete understanding of the letter, it needs to be placed in the context of the entire correspondence series. Even if you only have one letter remaining out of all the records created by an individual or office, it needs to be described in a more comprehensive manner than a discrete item which was intentionally produced to stand by itself. Because individual items, such as books or pamphlets, lack the complexity and inter-relationships of the totality of records that constitute an archival fonds, they can be easily catalogued using traditional library rules for published items found in the Anglo-American Cataloguing Rules (AACR2).

Although RAD is not intended to describe discrete items, the rules can provide guidelines for the description of artificial collections. Artificial collections consist of records that have been collected by a person or institution to reflect their interest in a particular subject, medium or type of document, and usually come from a variety of sources. A common example is a photograph collection of an Archives in which photographs have been collected together for easy access, without regard for provenance. While collections are essentially different from an archival fonds, which has been created in the course of a practical activity, collections can be assigned similar descriptive elements, such as title, date, extent, and scope and content.

Purpose of Archival Description

The extensive work done by the Canadian archival profession in developing descriptive standards, has resulted in an increased understanding of the purpose and principles that guide the practice of description.

Archival description is the process of establishing intellectual control over the archival holdings in our custody through the preparation of finding aids, such as inventories, catalogue cards and indexes. To have intellectual control means that we know precisely what records we have, and ensures that we can retrieve records in a consistent manner. It also provides a key to the meaning of the records by explaining the administrative and social context in which the records were created. If implemented consistently by all archival repositories, in accordance with descriptive standards such as RAD, description will also facilitate automated exchange of information about our records.

The International Council on Archives has developed the following definition of description. Description is the creation of an accurate representation of each fonds and its component parts by the process of capturing, collating, analyzing and organizing any information that serves to identify archival material, and explain the context and records systems which produced it.[8]

If descriptive standards are consistently applied, the resulting brief and accurate representations of each fonds will enable researchers to work as independently as possible to find the records they are looking for. When descriptions are combined with carefully designed indexes for subjects and forms, and authority controls for names, researchers will be enabled to conduct careful and successful searches for related materials.

Principles of Description

There are four archival principles that provide guidelines to the process of description. Each principle has been developed by the archival profession in order to preserve the integrity of the records - that is, to preserve the significance of archival records as authentic, impartial evidence of the activities they document.

Principle of Provenance:

Description recognizes that records created or accumulated by one records creator must be arranged and described together and not mixed with the records of other creators. This principle is important because the meaning and significance of each archival fonds are directly related to the person or organization that created the records. If the records originating from the same office or person are separated from one another, the connection that exists between the records is lost, sometimes irretrievably. The principle of provenance maintains the context of the records, which is essential for understanding the meaning of the records. When items or files are removed from the series and fonds of which they form an integral part, the context in which the items and files were created will be obscured. As a result, the full significance and meaning of the records will be lost.

Example

The Archives contains the records of two musical groups: an instrumental band, and a women's musical club. The records tell the story of two distinct groups of people who engaged in different and complementary activities. If the two fonds were taken apart and arranged in subject files by types of instruments, programs and musicians, the evidence of the activities of each group is lost. The solution would be to keep the two fonds separate, and develop a subject index so that researchers would be able to retrieve the records by both provenance and subject.

Sanctity of Original Order:

The original order of records established by the records creator must be maintained to reflect the activities and functions of the creator. Because archival records document activities in the process of happening, the only way we can fully reconstruct and understand the activity once it is completed is to maintain the original order of the records.

Example

The fonds of a local sawmill operation consists of two series: invoices arranged in numerical order by invoice number, and correspondence arranged alphabetically in subject files. The subject headings used by the sawmill to file correspondence were poorly developed. The series; contained only general subject headings, and four large "Miscellaneous" files. On closer examination, substantial information about a transaction that later became contentious was buried in one of the "Miscellaneous" files. If archivists refined the subject headings to make it more precise and rational, they would also destroy the evidence of how the sawmill managed its affairs, and how it retrieved, or did not retrieve, its information. Again, the solution would be to maintain the original order and provide access to "hidden" files through indexing.

Arrangement Determines Description:

The principles of provenance and original order provide guidelines for arranging records in a manner that preserves the integrity of the records. Arrangement is the first step, which identifies provenance and preserves or re-constructs; original order. Description is the second step, and mirrors arrangement in a manner that accurately represents and explains it. The archivist must first identify the original order of the fonds, and analyze the relationship of the records to the activities and functions of the records creator. The understanding that is gained in the arrangement process will enable the archivist to accurately represent the fonds in the description.

Example

An accurate representation of the sawmill fonds would identify the two series, and would explain how each series is arranged. In order to find a particular invoice, researchers must know that the invoices are in numerical order, and that the invoice number is an integral part of the record for retrieval. Before researchers can use the correspondence series effectively, they need to understand the inadequacies of the original order. This information would be recorded in the scope and content area of the description.

Description Proceeds From the General to the Specific:

The fonds is described in a general manner before moving to more specific levels of series, files and items. The reasoning reflects the principles of provenance and original order, both of which preserve and protect the original meaning and integrity of the records. Describing the general nature of the whole of the fonds provides the context for understanding its constituent parts. For the series, files and items are only meaningful when understood in connection to the fonds, even as the fonds is only meaningful when understood in connection to the activities and functions of the records creator.

The archival profession has recommended that this principle be extended to include the entire holdings of an Archives. That is, all the fonds in an archival repository should be described at the fonds level before more detail is provided at the series, files and item levels. This practice makes good intellectual sense because it provides researchers with a comprehensive overview of all the holdings of one institution. It also makes good management sense because it ensures that intellectual control has been established to a certain degree over ALL fonds, rather than extensive control over a limited number of fonds. Once all fonds have been described, the process of developing more detailed description can begin, as time permits.

Structure of RAD

RAD has been developed using the library model of AACR2. It has been developed in a precise and consistent manner to provide guidelines for the complex world of archival material. Once its numbering system is understood, users will know exactly where to find the appropriate rule. RAD is organized around two basic numbering sequences that must be understood before it can be used effectively.

First, RAD divides the rules into ten chapters that are numbered sequentially.[9] The first chapter provides general rules for the description of all archival material. The following sections refine these rules to respond to the unique needs of various media. Each chapter is always referred to by the same number. For example, rules identified by the number "2" all refer to rules for multiple media fonds. The chapters are as follows:

1. General Rules for Description
2. Multiple Media Fonds
3. Textual Records
4. Graphic Materials
5. Cartographic Materials
6. Architectural Records
7. Moving Images
8. Sound Recordings
9. Electronic Records
10. Microforms

Second, each chapter of RAD is divided into nine descriptive areas, sequentially numbered, that are required to describe each fonds, series, file or item. Most archival material is described using the five elements listed below.[10] Each number is always used to refer to the same area. For example, rule number "4" always refers to dates of creation.

1. Title and statement of responsibility
4. Dates of creation
5. Physical description area
7. Archival description area
8. Note area

RAD then combines these two numbering sequences of chapter and area to identify precisely each descriptive area. Several examples follow:

1.1 General chapter - title area

4.1 Graphics material chapter - title area

2.7 Multiple media chapter - archival description area

Descriptive Elements of RAD

Each area is, in turn, subdivided into a set of descriptive elements, which provide various options for different situations. The rules governing each descriptive element provide guidelines to assist in description of abroad range of possibilities. Not all of the descriptive elements will apply to each fonds. Consider each descriptive element in turn: use the rule if it applies to the fonds; or, if it does not apply, move on to the next descriptive element in the order stated. Remember that the

purpose of description is to create an accurate representation of each fonds in a way that will identify the material and explain the context and records systems that produced it.

To provide an overview of the RAD rules, the kinds of information included in the general rules for each area will be summarized, and an example from MemoryBC will be selected. For more specific information, the rules themselves must be referred to during the actual description process. Each area is separated from the next area by using one of two choices: begin each area by starting a new paragraph; or, precede each new area by using the designated punctuation, period, space, dash, space: (. -)

1.1 Title and statement of responsibility area

RAD prescribes that if a record, such as a report, bears a formal title proper, it should be transcribed exactly. Most records, however, do not have a formal title. If no formal title exists, a supplied title may be used "based either on the internal evidence of the material being described; or it may be based on an external source." (RAD Rule 1.1B4). The source is then noted in the note area.

e.g. Elk Creek Waterworks Company Fonds.
NOTE: Title based on the content of the fonds.

1.4 Dates of creation area

"Give the date(s) of creation of the material being described either as a single date, or range of dates (for inclusive dates and/or predominant dates)." (RAD Rule 1.4B2).

e.g. 1785-1960; (predominant 1916-1958).

[ca. 1920-1967]

1.5 Physical description area

Record the physical extent of the descriptive unit, by giving the linear measurement in metric, or by giving the number of physical units and the specific material designation. There are specific rules for adding dimensions for each class of material.

e.g. 0.6 cm of textual records. e.g. 4 albums; 48x40cm.

1.7 Archival description area

The area is subdivided into three main parts: administrative history or biographical sketch, custodial history, and scope and content.

Administrative History

RAD prescribes that when describing the fonds of an organization, the administrative history provides a concise history "of the corporate body predominantly responsible for the creation of the material being described." It includes the "official name of the corporate body", "information on its period of existence", "enabling legislation", "its functions and/or purpose", "its place in the administrative hierarchy", or "its own administrative hierarchy", "its predecessor and successor bodies", and "any additional useful information that will place the material being described in context, and make it better understood." (RAD Rule 1.7B1).

e.g. The Columbia Valley Irrigated Fruit Lands Ltd. was established in 1908 to develop irrigation projects in Invermere, Wilmer and the Benches in the Columbia Valley of B.C. The company was the major landowner in the area and was responsible for much of the development of Invermere and surrounding area, including the building of a hospital and school in the village.

Biographical Sketch

When describing the fonds of an individual or family, provide a biographical sketch of the person or family "predominantly responsible

for the creation of the material being described." "Include significant information about the person's... or family's... life and activities that will place the material being described in context, and make it better understood." (RAD Rule 1.7B2).

e.g. Herbert (Bert) Herridge emigrated from England with his parents to the West Kootenay area in 1907. He served with the 54th West Kootenay Battalion during World War 1. From 1918 to 1941, he was involved with an orchard at Nakusp, B.C., soldiers' settlement projects in the Arrow Lakes area, community affairs, and several small businesses. From 1941 to 1945, he served as an M.L.A. From 1948 to 1968, Herridge was a federal M.P. for the West Kootenay region.

Custodial History

RAD prescribes that the history of the custody of the material being described includes "the successive transfers of ownership and custody of the material, along with the dates thereof", when the information can be obtained. "If the custodial history is unknown, record that information. When the material being described is acquired directly from the creator, record this information as the immediate source of acquisition." (RAD Rule 1.7C.

e.g. Lawrence Bartlett, son of Percy R. Bartlett, donated the records to the R.N. Atkinson Museum in Penticton, B.C. The material was subsequently transferred to the City of Vancouver Archives.

Scope and Content

This area includes information relating to the "general contents, nature, and scope of the material being described." (RAD Rule 1.7D). Also included is a list of the series, a description of the arrangement, and the general subject matter of the records. Information in this area should not duplicate what has already been given in other parts of the description.

> e.g. The fonds consists of correspondence, financial records, legal papers and certificates relating to property, business, the School Board, the West Lulu Island Dyking Commission, the RCAF, and other personal interests and activities of the Thompson family. Fonds includes 320 candid and studio photographs of the Thompson family, typical farming activities and the Richmond community.

1.8 Note area

The note area is provided to add any extra information that might assist in the administration and research use of the material. Notes are listed in a prescribed order, using only the ones that apply to each particular fonds.[11] The most commonly used notes are as follows:

1. Variations in title proper

> e.g. Also known as Joan Smith collection. (Title proper is Bryan Smith fonds)

2. Source of supplied title

> e.g. Title based on the contents of the fonds.

4. Physical description

> e.g. Includes: 2 m of textual records, ca. 500 photographs, 5 plans, and 8 cassettes.

5. Immediate source of acquisition

> e.g. Transferred from the City Clerk, 18 March 1970.

8. Location of originals

> e.g. Originals destroyed after microfilming in 1981.

9. Restrictions on access, and terms governing use, reproduction, and publication

> e.g. Access to social assistance files is restricted.

10. Finding aid

> e.g. Inventory available; with file lists.

13. General note

> This area is used to record any other descriptive information considered important, but not falling within the other note areas.

A sample *Fonds Level Description* can be found at the end of the chapter.

Sample *Description Worksheets* can be found at the end of the chapter.

Reference Finding Aids

The end product of archival description, using RAD as a guide, is the production of finding aids. Finding aids provide an essential link between archives and users, because they assist users, whether they be archivists or researchers, in finding the records they need. Finding aids assist in the retrieval of information contained in archival holdings, and facilitate efficient management of the repository.

Two descriptive principles guide the development of finding aids. First, the principle of provenance identifies that the fonds is the primary unit of description. Second, the principle that description proceeds from the general to the specific identifies that archives must be described as a whole before describing the parts. That is, a brief description of each fonds is completed before more extensive information is provided for each series or each file of one fonds.

Each finding aid should include the accession number of the archival material being described, because the accession number is your primary method of administrative control. Three copies should be made for safe keeping: store one in the reference area, another in the storage area, and a third security copy with the accession record. Some archivists keep another copy in a separate building, as an extra precaution against damage or loss. If you create an automated finding aid, remember to make extra copies of your computer files and store the back-up discs in a safe place. The back-up discs need to be updated regularly as new information is added to the files.

There are three common types of finding aids that are tied to the archival units of fonds, series and files. They include a repository guide, descriptive inventory, and summary inventory of one fonds.

Repository Guide

A repository guide includes a brief fonds level description of each fonds in the custody of an archival repository, listed in alphabetical order by title. If the records in your Archives cover a wide range of social activity, the guide can be subdivided usefully into sections by types of records creators, such as government, business, family, schools, and voluntary associations. In each section, the fonds are listed in alphabetical order by title. Sometimes Archives prepare special thematic guides on topics of interest, such as labour history or women's studies.

Increasingly, though, thematic guides are rarely produced because they go out of date very quickly. Subject access can be easily provided by subject indexing.

The description of each fonds is prepared according to RAD, and includes title, dates of creation, physical description, archival description, and notes. By following RAD standards, uniformity among all repositories is assured.

Guides can be produced in three forms: catalogue cards, report format, and electronic database. If your Archives has not yet computerized its holdings, the essential information from each fonds level description can be typed on catalogue cards, and filed alphabetically by title, and cross-referenced by subject and form for easy access. Many Archives produce the Guide in report format for researchers to view at their leisure. Guides can also be published and distributed to other repositories and interested researchers to promote the broader use of the repository's archival resources.

RAD standards will also provide a structure for automating your fonds level descriptions. Combined with powerful indexing software, automation of fonds level descriptions can provide precise retrieval of records by any of the descriptive elements you choose.

Descriptive Inventory

The descriptive inventory is a complete and detailed description of one archival fonds. Because of the time and effort involved with producing a descriptive inventory, it is generally used for historically significant fonds that have a high rate of use, and have a complex arrangement that requires a more detailed level of description. The inventory proceeds from the general to the specific: from the fonds, to the series, to the files. The inventory begins with a fonds level description, and then expands the information to include a description of each series, and if necessary, file lists in each series. At each level of description, RAD is applied in the same consistent manner. Remember that it is not necessary to repeat any information at the series or file level if it has already been included at the fonds level.

Summary Inventory

The summary inventory can be a useful tool to provide basic physical control of a fonds when time does not permit the development of a descriptive inventory. The summary provides introductory information about provenance, including the history and functions of the records creator, but does not provide information about the records themselves, except to note extent, dates and location.

Administrative Finding Aids

Accession Register

The accession record is the first actual finding aid created by an archivist. It can be a valuable descriptive document in the absence of a more detailed finding aid. Complete a detailed accession record for every new accession you receive, regardless of the extent of your

descriptive program. Create an accession form on a letter sized page, and photocopy the page as often as needed. Either type or write in the accession information. Refer to Chapter 3 for more information.

Location Lists

The location lists includes the accession number, box number and the location code that identifies the physical location in the building where the records are stored. In order to be able to find the records when needed, the location file needs to be kept up to date.

Subject Indexing

Indexing helps to identify and locate information being looked for, by grouping together information of a similar nature scattered throughout the records.[12] The most common types of indexes used in Archives are name, subject and form indexes. Subject indexes list the index terms in alphabetical order, and then refer users to the appropriate page in the finding aid for a complete description of the records. The most important key to success in indexing is consistent application of terms, and the use of a controlled vocabulary to identify preferred terms.

Reference tools that identify preferred terms are called thesauri. A basic, simple thesaurus for small Archives is the BC Thesaurus. Other similar ones include Provincial Archives of Alberta Subject Headings, and Nova Scotia Subject Headings. Your institution needs to choose the thesaurus that best meets your needs, and then use it consistently. Because these thesauri are general ones, you may decide to add terms specific to your community or organization. Develop an in-house procedure to authorize new terms, and then add them to the thesaurus. If terms are added in a haphazard fashion, the consistency of the index will disintegrate.

A thesaurus is constructed to assist users in selecting one preferred term out of several possible terms that can be used to express one single concept. A thesaurus selects one preferred term for use that is consistently used for this concept. You may not like the preferred term, but the advantages of having a controlled vocabulary outweigh the disadvantages of scattering references to one concept among a variety of index terms.

A thesaurus also groups terms together into a hierarchy of broader and narrower terms that relate to one another. For example the term "Literature" has a broader term (BT) of "Liberal arts", and narrower terms (NT) of "Fiction, Novels, Plays and Poetry." To assist the user, each entry in the hierarchy will be entered separately. By grouping the terms in this manner, you can choose how specific you want to be in selecting the subject term. By including BTs and NTs with each entry, you can browse up and down the hierarchy until you have selected the term you want. If, for example, you are indexing the Justin Albert Smythe fonds, you might want to use the broader term, 'Literature" to index at the fonds level. If, however, you extend your indexing to the series level, you might want to use the more specific terms "Novels" and "Poetry."

SAMPLE THESAURUS ENTRIES

The following subject terms have been selected from the British Columbia Thesaurus to show broader and narrower terms of "Literature."

ARTS		
	BT	Academic disciplines
	NT	Fine arts
		Liberal arts
LIBERAL ARTS		
	BT	Arts
	NT	Grammar
		Languages
		Linguistics
		Literature
LITERATURE		
	BT	Liberal arts
	NT	Fiction
		Novels
		Plays
		Poetry
POETRY		
	BT	Literature

There are two stages in the indexing process. First, examine the material for content, and identify and select the main concepts. Second, with the help of a controlled vocabulary, choose the most suitable index term.[13]

Name Indexing and Authority Files

Name changes and variations of names can make searches difficult. In order to make name indexes effective, every reference to the same name needs to be consistent, and preferred names need to be established in much the way as a controlled vocabulary. In order to control the authorized name to be used, an authority file needs to be developed.[14] For Archives that are not automated, the simplest form is to create a list or spreadsheet.

For individuals, the authority file lists full name, birth and death dates, and alternate names. The following example lists two alternate names, and shows that the preferred name for all entries is

"Justin Albert Smythe." The authority file should include the preferred name, and list the alternate names that will not be used. For example:

Smythe, Justin Albert, 1900-1964

USE FOR

Smythe, Justin, 1900-1964

For organizational names, the authority file lists the preferred name for each organization, and also lists the history of name changes. Sources that document changes can also be noted. For example:

New Caledonia Times, 1930-

SEE ALSO alternate name

Caledonian Westward Ho, 1939-1942

Name changed during the years 1939-1942

INDEXING GUIDELINES

- Before you begin an indexing program, make sure you have completed accession records, a repository guide of fonds level descriptions, and inventories for large or significant fonds. Once you begin your indexing program, subject terms and name authority files can be created during the description of each new accession.
- Select the thesaurus your Archives will use to establish a controlled vocabulary for the selection of subject terms.
- Create and maintain a name authority file to control all names used in the index.
- Maintain a manual that documents all changes to your indexing system. Note, for example, when a new subject was added to the list.
- Keep your index up to date. If you are unable to maintain it, perhaps it is too complex.
- Develop or expand your indexing program in relation to your time, money, facilities, and priorities.

Establishing a Descriptive Program

If you are not currently using RAD in your descriptive program, now is the time to consider adopting the professional standard of description. Remember, you do not have to redo all the work done in the past. Simply set a date to change your procedures, and stop adding to old finding aids after that. Indicate to researchers that your system changed at a particular date and remind them to consult finding aids in the obsolete system. Consider converting old finding aids gradually to the new system when you have the time and resources.

Like any other archival activity, description ought to be a planned process, so that all materials are described adequately with the least amount of wasted time or effort. You need to establish priorities. Decide which finding aids must always be created, which finding aids can be prepared if time is available, and which ones you will not create. Also determine the level of detail to be included in each finding aid, and its general contents and physical format.

When developing your descriptive program, consider the following questions:

What type of records do you have?

Indexing names in confidential patient files in a hospital archives would be a violation of the patient's privacy. On the other hand, a community archives with a large number of photographs could benefit from detailed finding aids.

Who is going to use your Archives?

If your corporate Archives serves the creators of the documents, then you may not need to prepare detailed finding aids. The people using a community archives, however, will not be familiar with the contents of the fonds, and you will need to provide more descriptive information.

Which fonds are most popular or frequently used?

If researchers are always asking for a particular pioneer's fonds, perhaps you need to prepare a detailed inventory and file list. If you have just accessioned several maps of an area outside your jurisdiction, and you are planning to deaccession them and send them to a more appropriate Archives, you will probably decide not to bother with individual descriptions.

How much time do you have?

The archivist working part-time two days a week would be wiser to create general inventories for all records in the archives rather than attempting item-level indexing of specific fonds.

How much money do you have?

It may not be wise to begin a detailed description at the item level if you are going to run out of money in a year. Instead, focus on fonds level descriptions. Gradually prepare more detailed inventories of series, and file lists, as time permits.

DESCRIPTIVE PROGRAM GUIDELINES

- Complete an accession record for all accessions in your Archives before beginning any other descriptive work.
- Develop an implementation plan for converting your descriptive program to RAD. Take a RAD workshop to help you get started.
- Complete a fonds level description for all fonds, regardless of size. If you are using catalogue cards, file the description alphabetically by title.
- Prepare index entries based on significant people, places, events and subjects. If you are using catalogue cards, file the subject terms alphabetically.
- Work from the general to the specific. Complete accession records, main entry cards, and inventories to large accessions before beginning any detailed description of significant fonds. This gives you basic control of all your holdings, rather than detailed descriptions of some records, and nothing about others.

END NOTES

1 Sir Hilary Jenkinson, *A Manual of Archive Administration, 2*nd ed., (1937; reprint, London: Percy Lund, Humphries & Co. Ltd., 1965), 97.

2 Bureau of Canadian Archivists, *Toward Descriptive Standards: Report and Recommendations of the Canadian Working Group on Archival Descriptive Standards* (Ottawa: Bureau of Canadian Archivists, 1985).

3 International Council on Archives, "Statement of Principles Regarding Archival Description," *Archivaria* 34 (Summer 1992): 12.

4 Ibid., 56-57.

5 Ibid., 59

6 Copies of RAD may be obtained at a minimal cost from:

Bureau of Canadian Archivists
Planning Committee on Descriptive Standards
c/o Canadian Council of Archives

7 Bureau of Canadian Archivists, *Rules for Archival Description* (Ottawa: Bureau of Canadian Archivists, 1990), Rule 0.1.

8 International Council on Archives, "Statement," 12.

9 As of January 1993, only sections 1-4 and 8 have been completed. Work is proceeding on the other sections, and will be distributed as they are completed.

10 The complete list of the nine descriptive elements include: 1. Title and statement of responsibility area 2. Edition area 3. Class of material specific details area 4. Dates of creation area 5. Physical description area 6. Series area 7. Archival description area 8. Note area 9. Standard number and terms of availability area.

11 The complete list of notes includes: Variations in title proper, source of supplied title proper, statement of responsibility, physical description, immediate source of acquisition, arrangement, language of the material, originals and reproductions, availability of other formats, restrictions on access and use, finding aids, associated materials, accruals, general note.

12 Planning Committee on Descriptive Standards, *Subject Indexing for Archives: Report of the Subject Indexing Working Group* (Ottawa: Bureau of Canadian Archivists, 1992), 105.

13 Planning Committee, *Indexing,* 84.

14 Elizabeth Black, Authority Control: *A Manual for Archivists*, (Ottawa: Bureau of Canadian Archivists, 1991). All examples for authority files are taken from this book.

Selected Reading [1994]

Black, Elizabeth. *Authority Control: A Manual for Archivists.* Ottawa: Bureau of Canadian Archivists, 1991.

Bureau of Canadian Archivists. *Toward Descriptive Standards: Report and Recommendations of the Canadian Working Group on Archival Descriptive Standards.* Ottawa: Bureau of Canadian Archivists, 1985.

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Couture, Carol and Jean-Yves Rousseau. Translated by David Homel. *The Life of a Document. A Global Approach to Archives and Records Management.* Montreal: Véhicule Press, 1987.

Duchein, Michel. "Theoretical Principles and Practical Problems of *Respect des fonds* in Archival Science," *Archivaria* 16 (Summer 1983): 64-82.

Gagnon-Arguin, Louise. *An Introduction to Authority Control*. Ottawa: Bureau of Canadian Archivists, 1989.

Pederson, Ann, ed. *Keeping Archives.* Sydney: Australian Society of Archivists, 1987.

Planning Committee on Descriptive Standards. *Subject Indexing for Archives: Report of the Subject Indexing Working Group.* Ottawa: Bureau of Canadian Archivists, 1992.

Stibbe, Hugo. "Implementing the Concept of Fonds: Primary Access Point, Multilevel Description and Authority Control," *Archivaria* 34 (Summer 1992): 109-137.

SAMPLE FONDS LEVEL DESCRIPTION

A sample description of a fonds is included to show one complete description. Each descriptive element is included in the correct order. Once archivists and researchers become familiar with the form, they can quickly pinpoint the location of the particular descriptive element that contains the information they want. For example, if researchers want to know if an inventory is available, they will soon learn that the information will always be located near the end of the description, in the note area.

The following description of the Justin Albert Smythe fonds is an example of a complete fonds level description using RAD. The worksheet used to prepare the fonds level description is included on the following page. It clearly identifies each descriptive element. A blank copy can be created and reproduced, and used in the routine preparation of rough drafts of descriptions.

JUSTIN ALBERT SMYTHE fonds. - 1902-1964 (predominant 1930-1964). – 2.0 m of textual records.

Smythe was born in Red Deer, Alberta in 1900. He was the son of Albert and Maria Smythe, who were leaders of the Anglican Church in Alberta. The family moved to New Caledonia in 1913, and Smythe was educated at Caledonia Heights High School and Interior Community College. He graduated from the University of Toronto in 1925 with a B.A. in English Literature. In 1927, he married Janet Caldwell, a biologist from Ottawa. They returned to New Caledonia in 1930, and Smythe established the New *Caledonia Times* newspaper. He remained editor of the newspaper until his death in 1964. Smythe served as a war correspondent in Egypt from 1939 to 1942. He was a poet and author, and won several awards for his work, including the Northern Canada Award in 1933 for his poem "And on to Glory"; the Jacob Ritter Award for Adventure Fiction in 1955; and the Canadian Press Award for excellence in print journalism in 1962. Justin and Janet Smythe had seven children. Justin died in New Caledonia in 1964, and Janet died in Ottawa in 1986.

The fonds consists of correspondence, journals, manuscripts, newspaper articles and clippings. The records include extensive information about journalism and literary writing in New Caledonia and in Canada. Correspondents include journalists Hugo White, William B. Jenner, and Stewart Potter; and authors Morley Fellows and Anna Dexter.

Title based on the contents of the fonds. Donated to Archives by son, Andrew Justin Smythe, in 1987. Some restrictions apply to correspondence with Anna Dexter. Inventory available: No. 1987.024.

SAMPLE SERIES LEVEL DESCRIPTIONS

JUSTIN ALBERT SMYTHE fonds.

Series Descriptions

1.0 Professional correspondence. - 1924-1929. - 80 cm. The series consists of correspondence between Smythe and other writers and publishers, including members of the New Caledonia Times, the literary journal Araxis, the Allan and James Publishing Company, and the journalists' Association of Canada. The correspondence is arranged alphabetically by name.

2. Personal correspondence. - 1929-1964. - 20 cm.

The series consists of correspondence between Smythe and his wife, his friend Anna Dexter, parents, children, friends and acquaintances. The correspondence is arranged chronologically by date.

3. Journals. - 1932-1934, 1939-1942. - 5 cm.

The series consists of two journals kept by Smythe. The first documents his daily activities in New Caledonia, 1932-1934. The second documents the time he spent in Egypt, 1939-1942.

4. Manuscripts. - 1930-1964. - 70 cm.

The series consists of Smythe's literary writing, and includes poetry, articles, songs, plays and novels. The manuscripts are arranged chronologically by date.

An index of titles is available in Appendix A.

5. Newspaper articles and clippings. - 1950-1963. - 20 cm.

The series consists of a research collection of newspaper articles and clippings regarding journalism and literature in Canada. The files are arranged alphabetically by subject.

A file list is available in Appendix B.

APPENDIX A: Index of Manuscript Titles
Acc No. 1987.024

TITLES	BOX NO./FILE NO.
The Bastion of Front Street	Box 8/File 5-6
Bell Ringer in the Moonlight	Box 4/File 10
Cariboo Rush	Box 4/File 1-6
Chance Meeting	Box 7/File 1
The Dark Dawn	Box 4/File 11-12
Fire and Reason	Box 6/File 12-16
The Machine Age	Box 6/File 11
Nanaimo Uprising	Box 6/File 5-10
O Remember	Box 5/File 7-9
Ode to the Sea	Box 6/File 12
Princess Royal Pioneers	Box 6/File 1-4
The Sea Has Tides	Box 7/File 2-4
Silent Dreamer	Box 5/File 1-6
Spike City	Box 4/File 13-17
The Tiger of Desire	Box 7/File 6-10
The Timber Bush Saga	Box 5/File 14-17
The Tramp	Box 7/File 5
Two Rivers	Box 8/File 1-4
When the West was Won	Box 4/File 7-9

APPENDIX B: File List of Newspaper Articles and Clippings

Acc. No. 1987.024

FILE TITLE	BOX NO./ FILE NO.
Communication	Box 1/File 1-5
Information Age	Box 1/File 6-10
Journalists, A-F	Box 1/File 11 -14
Journalists, G-P	Box 1/File 15-16
Journalists, Q-Z	Box 1/File 17-25
Literary Theory	Box 2/File 1-9
Psychology	Box 2/File 10
Technology	Box 2/File 11-20
Writers, A-0	Box 2/File 21-25
Writers, P-Z	Box 2/File 26-35

<table>
<tr><td colspan="2">Fonds-Level Description Worksheet</td><td>Date recorded
Recorded by</td></tr>
<tr><td colspan="2">Title</td><td>Inclusive Dates</td></tr>
<tr><td rowspan="4">Physical Description</td><td>_____ of textual records</td><td>_____ architectural drawings</td></tr>
<tr><td rowspan="2">_____ photographs</td><td>_____ sound recordings</td></tr>
<tr><td>_____ moving images</td></tr>
<tr><td>_____ maps</td><td>_____ electronic records</td></tr>
<tr><td colspan="3">Administrative History or Biographical History</td></tr>
<tr><td colspan="3">Scope and Content</td></tr>
</table>

Custodial History
Note Area
Supplied title proper
Immediate source of acquisition
Physical description
Restrictions on access
Language
Finding aids
Conservation
General

<table>
<tr><td colspan="2">Series-Level Description Worksheet</td><td>Date recorded

Recorded by</td></tr>
<tr><td colspan="2">Title</td><td>Part of

Inclusive Dates</td></tr>
<tr><td rowspan="3">Physical Description</td><td>_____ of textual records</td><td>_____ architectural drawings</td></tr>
<tr><td rowspan="2">_____ photographs</td><td>_____ sound recordings</td></tr>
<tr><td>_____ moving images</td></tr>
<tr><td></td><td>_____ maps</td><td>_____ electronic records</td></tr>
<tr><td colspan="3">Scope and Content Note</td></tr>
<tr><td colspan="3">Note Area (1.8B)</td></tr>
<tr><td colspan="3">Supplied title proper</td></tr>
</table>

Physical description
Restrictions on access
Language
Finding aids
Conservation
General

Graphic Images **Item-Level Description Worksheet**	Fonds Title Series Title	
Photograph number	Accession number	Date(s) of creation
Title proper/Supplied title proper		Statement of responsibility
Extent	☐ col. ☐ b&w	Medium
Dimensions _____ x _____ cm.		
Scope and content *The photograph depicts….*		
Note Area		
Signatures, marks, annotations		
Physical condition		Conservation
Language		Location of originals
Availability of other formats		Restrictions on Access
Finding aids		General

Chapter 6

Conservation and Security

Conservation and security are vital to the preservation and protection of archival materials. Conservation improves environmental conditions and inhibits the deterioration process; security protects items against theft or deliberate or unintentional damage and destruction. What can you do to improve the physical condition and safety of materials in your archives?

Conservation

The most important form of conservation is basic prevention, which is within the reach of every archivist. By removing damaging staples or clips, flattening and unfolding papers, storing items in acid-free containers, and handling them carefully, you can often slow the deterioration of archival material without a great investment of time or money. Indeed, there is little value in such elaborate techniques as fumigation or deacidification if you do not care for the records properly later.

Listed below are some common hazards in archives and techniques for preventing and controlling them. Do not feel disheartened because you cannot implement every suggestion. Simply be aware of possible dangers and different solutions and try to implement new ideas, methods, and systems as your money, time, and facilities allow.

Temperature and relative humidity

Temperature refers simply to how hot or cold something is. Ideally, the temperature in an archives will not exceed 19 to 20° Celsius (C) (66 to 68° Fahrenheit [F]). Relative humidity (rh) is the amount of water vapour in the air compared with the amount required for saturation (the point where air can hold no more water) at a given temperature. In an archives, the recommended norm is 40% to 45% rh and not above 53%. Too much heat and humidity speeds the growth of mould and increases the chemical deterioration of paper. Hot, dry air makes items brittle and fragile. Even if you cannot achieve the optimum temperature or relative humidity, keep them as *constant* as possible, because fluctuations can cause more damage than consistently high or consistently low levels.

Consider the following guidelines:

- **Monitor temperature and relative humidity** regularly, even if you are unable to change conditions in the archives. A record of both items will indicate any fluctuations over time and give you a clear idea of the quality of your storage facilities. To measure temperature, install a thermometer in each room in the archives. Check the temperature regularly, preferably at the same time every day. Keep a record of the daily temperatures so you can compare changes in different months and seasons. You can use a hygrometer to measure relative humidity. Inexpensive hygrometers are available at hardware stores.

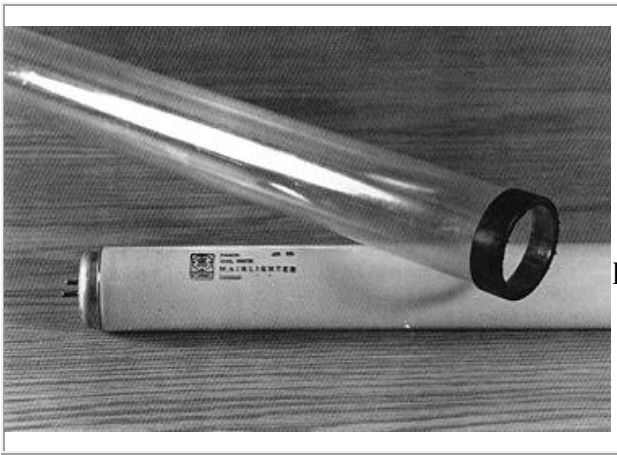
- **Establish adequate environmental conditions.** Control the temperature and relative humidity in the archives whenever possible, using devices such as humidifiers and dehumidifiers. Such items can be costly, so before considering any purchase, consult with archivists, conservators, and mechanical engineers about the best equipment, correct installation, and proper usage. You may also install fans to circulate or cool air, blinds to cut out sun and lower temperatures, or heaters to raise temperatures. Monitor the temperature and relative humidity regularly to see if any new technique or device is helping or hurting.

Light

Excessive amounts of light accelerate the aging process of archival materials, fading and drying them. Sunlight causes fading, and ultraviolet light, found in some fluorescent lighting, will increase chemical deterioration of paper. Limit the amount of light in storage areas as much as possible.

Consider the following guidelines:

- **Store archival materials away from light.** Keep them in a windowless room or cover the windows with heavy black curtains and blinds.
- **Keep the lights off or low** whenever possible and reduce the wattage of bulbs.
- **Install ultraviolet filters over fluorescent lighting.** These filters are plastic covers that slip over the fluorescent tubes, screening out ultraviolet rays. There are also fluorescent lamps available with built-in ultraviolet filtration. These are more expensive than sleeves but last much longer than regular fluorescent bulbs. Replace fluorescent lighting with incandescent lamps whenever possible.
- **Inspect materials regularly,** checking for fading or drying. Closely monitor any items stored in the open or without proper containers.
- **Wrap materials in archival tissue and box them in lightproof containers** if they need special protection.
- **Avoid using original items in displays or exhibits.** If possible, replace them with copies, either photographic reproductions or photocopies.
- **Monitor light levels regularly,** measuring visible light and ultraviolet light, and keep a record of changes in light levels. You can use a 35 mm camera to monitor light levels.



Covering fluorescent lights with uv filters can reduce the amount of ultraviolet light in the archives.

Replace fluorescent lights with incandescent lamps whenever possible.

Insects and rodents

Insects such as cockroaches, silverfish, termites, booklice and bookworms, beetles, and moths all feed on the cellulose and starch in books and papers and other archival materials. They may stain items and eat them. Rats, mice, and other rodents can also find their way into archival materials.

Consider the following guidelines:

- **Check incoming material** for signs of insects before it is placed into storage.
- **Store infested items away from other archival material,** until they can be cleaned.
- **Never eat or drink in the storage or research areas.**
- **Keep the archives clean and uncluttered,** eliminating dark, warm corners perfect for nesting.
- If necessary, **set traps or poisoned baits to catch rodents.**
- **Contact a conservator or exterminator about cleaning infested material.** One way to eliminate bugs, fungus, or mould is to fumigate: exposing the documents to certain chemicals. Fumigation of any type must be done under proper conditions; chemical fumes are hazardous and must be properly ventilated. Remember that fumigation is not a lasting treatment. Proper care and management is still required to keep the records from deteriorating. It is also possible to freeze materials, killing insects without damaging the materials. Consult a conservator before trying this yourself.
- **Clean any new building or storage area** before you move in. Also have it fumigated if possible.
- **Install temperature and humidity controls** whenever possible.

Fungi, mould, and mildew

Fungi, mould and mildew weaken materials, causing inks to fade, material to fall apart, and brown spots (foxing) to appear. Such growths are caused by moisture in the air.

Observe the following:

- **Keep temperature and humidity levels consistent,** ideally at 19 to 20º C (66 to 68º F) and below 45% rh, to control mould and mildew.
- If necessary, **fumigate infested materials** to kill fungi, spores, and insects. Again, contact a conservator first.

Acid

Acid is the worst enemy of archival materials. Acid is found in sulfur dioxide in polluted air, in lignin in wood pulp, in the products and chemicals used to make paper, in certain types of ink, and in leather bindings. It can also migrate from other materials. Acid can weaken and damage paper and other materials, causing fading, darkening, and chemical deterioration.

Consider the following guidelines:

- **Store archival materials in acid-free containers. Using acid-free storage materials is one of the most valuable preventive measures you can take in your archives.**
- Remove all clips, staples, pins, string, tape, and other extraneous items from archival material; these may be acidic or rusty. Be careful not to damage the records themselves when removing these items. Use plastic or stainless steel clips if necessary.
- **Use metal shelving whenever possible;** wooden shelves usually have a high acid content. Wooden shelving may be covered with special paints to reduce acid migration. Contact conservators for information.

Fire and water

Obviously, materials can be damaged or destroyed by fire and by the water used to extinguish the flame. Flooding is also a danger to archival material.

Consider the following guidelines:

- **Store flammable liquids, chemicals, paints, and solvents away from the archives.**
- **Prohibit smoking** near archival material or in the storage area.
- **Install adequate fire extinguishers, sprinklers, and/or hoses.** Have the manufacturer or supplier explain how to use them and ensure that the chemicals are not harmful or toxic.
- **Store archival materials above the basement level** to reduce the risk of water damage.
- **Store materials on metal shelving at least four to six inches above floor level.**
- **Have the local fire department inspect the archives** for fire hazards and suggest preventive measures specific to your building.
- **Ensure the wiring and building construction is sound** and free of hazardous materials.

- **Try not to store materials in a room with exposed pipes,** which may burst or leak. Check and repair all defective plumbing and wrap pipes to prevent or reduce condensation.
- **Install fire doors or walls,** dividing the archives into compartments to confine fires or flooding.

If archival material is damaged by water, either by flooding or from fire control, it can be cleaned and repaired, usually by professional conservators. Damaged books and documents are often frozen while they await treatment, which may involve vacuum drying, fumigation, and cleaning.

People

Both staff and researchers can damage documents and archival materials by conserving or storing them improperly, by spilling food or drink on materials, or by handling items roughly.

Consider the following guidelines:

- **Handle archival materials as little as possible.** Keep your hands clean and wear cotton gloves.
- **Never use ink** on or near archival materials.
- **Never use any kind of adhesive tape** on archival materials.
- **Do not add to or write on archival material,** except to note an accession or item number; then, write only in soft pencil on the upper right hand corner of any item, preferably on the back.
- **Substitute copies,** either photocopies or microfilm, for worn, damaged, or sensitive originals.
- **Make sure researchers do not mishandle materials,** bending, folding, tracing, or writing on them.
- **Examine archival materials after use,** especially if you suspect damage.
- **Store materials securely in folders and boxes,** full but not overfilled. Partially empty boxes will cause items to sag and bend; tightly packed boxes will press materials together and cause them to tear as they are removed or replaced.
- **Inform researchers and new archival staff of the requirements for handling archival items.**
- **Dust and clean** the storage areas regularly to keep containers and shelving clean.
- **Do not laminate documents,** sealing them permanently into a plastic enclosure. If papers need to be enclosed in a protective cover, encapsulate them, encasing them in a special plastic container which can be removed at any time.
- **Consult with conservators** for advice on the care and conservation of damaged materials.

Many conservation activities, such as fumigation or deacidification, are best employed under proper laboratory conditions, with proper equipment and facilities. They are often beyond the scope of small or medium-sized archives. If your funds and facilities are limited, it is wiser to

use your available resources to improve storage conditions for the archives as a whole, rather than providing special treatments for one or two items.

Whatever conservation measure you undertake, never attempt anything without first checking the suitability of the treatment, its effects and side effects, and its potential drawbacks or hazards. Consult with conservators to confirm the appropriate treatment needed for any archival material. In addition, consider the following warnings about conservation.

Do not use any conservation measure, treatment, or program that:

- cannot be reversed if necessary
- cannot be used properly or according to instructions
- will not last a sufficiently long time
- is harmful to people, either during the treatment or in the residue left on the paper
- changes the physical property of the archival material in any way (the colour of the paper, for example, or its shape)
- dissolves or damages any part of the archival material

Always carefully examine any conservation treatments and products to be used. Read as much as possible about their uses and effects and consult with conservators for advice whenever possible. **When in doubt, do not attempt any treatment.** In some cases, it is better to do nothing at all other than provide proper storage, rather than undertake an uncertain conservation treatment which may cause further damage.

Disaster planning

In addition to implementing any of the above conservation measures, you may also decide to establish a disaster plan. What will you do in the event of a disaster such as fire, flood, or earthquake? What can you do to prevent disasters? What is the best treatment for damaged records? Are there people in the community who will assist in an emergency? Disaster plans outline not only what to do with damaged material but also how to protect vital or essential records from destruction.

A disaster plan should include:

- information about how to prevent a disaster. For example, if certain rooms in your building are susceptible to flooding, establish a policy never to store records there, regardless of space restrictions elsewhere.
- information about what to do during a disaster. Keep a list of the names and telephone numbers of people to contact in an emergency and a checklist of action to take, such as moving boxes, shutting off water, and so on.
- a description of various recovery procedures you may take. If papers are water damaged, for example, how and when will you dry them? To save papers, they need to be treated within 48 hours, or they can be frozen until you can care for them. Photographs must be dried or frozen within 72 hours.

- a list, in order of priority, of the materials in your archives requiring protection or salvage. This list should include not only vital historical records but also finding aids such as accession records, catalogues, and other valuable descriptive and administrative records. Also include any collections of cultural or monetary significance.
- a list of suppliers, conservators, and available facilities for storing or repairing damaged materials. Include names, addresses, and telephone numbers and keep this list up to date.
- a list of staff and volunteers, including their home telephone numbers.
- a list of any resource people you can call for advice.

Keep all the information in your disaster plan current and keep copies separate from the archives, perhaps at home or in another easily accessible place. In the event of a disaster or emergency, follow your list or priorities but don't forget to care for the rest of the material in the archives as soon as the vital records are safe.

> **TIP:** In addition to establishing a disaster plan, consider making paper or digital copies of all vital records, important finding aids, or valuable administrative documents and storing these records separately from the originals, preferably in a separate building. If you institute such a program, review and update the records regularly, to ensure that all vital records are backed up.

Security

Evaluate and improve the security measures in your archives whenever possible. After all, the material in your care is unique and irreplaceable, and some of it may have significant monetary value. Even the smallest archives needs to secure facilities and holdings against theft, vandalism, and physical damage.

To reduce the chance of theft or vandalism in your archives, observe the following points:

- Always **supervise the reference area,** serving as both witness and visual deterrent.
- **Ensure some means of twenty-four hour protection** for the archives: guards, alarm systems, locks, bars on windows.
- **Try to divide the reference and storage areas** and do not allow researchers in the storage areas.
- **Do not leave materials unattended or in exposed locations,** such as corridors or hallways, unlocked administrative offices, or in an unattended reference area.
- **Require researchers to register,** providing name, address, signature, and research interests. For more information, see Chapter 13.
- If research use is high, **institute a call slip system,** writing down each request for material on a retrieval form, including the item requested, the person wanting it, and the date. Also include the archivist's initials and when the material was taken and returned.

This creates a detailed record of each loan, in case a loss from a box or file is not noticed for some time. Keep these papers for as long as needed.

- **Restrict the amount of material a researcher can use at one time** to lower the chance of confusion and potential loss.
- **Don't let researchers bring large packs or cases** into the reference area. Provide an area near the entrance for coats, bags, and briefcases.
- **Explain your research rules, restrictions, and facilities on a sign or handout** so that all researchers are aware of them before they enter the research room.
- **Don't allow archival material to leave the archives premises** without your permission.
- **Never allow food, drink, smoking or pens into the reference area.** These can only damage materials. If you can afford to, provide pencils for users to work with and don't expect them to be returned.
- **Make security copies of all finding aids** you produce, and store these in a separate location.
- **Examine records after use** if you suspect they may have been damaged or abused.

Also consider the following security questions:

Who will have access to the stacks, and who will have keys?

Can you, and should you, check the backgrounds of archival employees and volunteers?

Will you allow access to unprocessed or partly processed bodies of material, when you may not be certain of their contents or value?

Are all the doors and windows in the archives necessary? Are any of them security risks? Can they be closed off or removed?

What procedure will you follow if you suspect a theft? What are your legal limits and rights? What are the laws in your area about theft or damage in archives? Contact your local police and have them advise you on how to approach and deal with potential or suspected theft.

Chapter 7

Textual Records

Textual or paper records include letters, diaries, journals, memos and other unpublished written materials. Their arrangement and description generally follow the guidelines outlined in Chapter 5. Many archives make a distinction between "manuscripts" or "papers," usually defined as a body of documents created or collected by an individual or family, and "archives" or "records," considered the official documents of a government, public institution, business, or other corporate entity. However, both types of textual materials are arranged, described, and conserved following the same basic archival principles.

Acquisition and appraisal

Every person, corporation, institution, and government creates paper records every day; an archivist can find this material anywhere from office filing cabinets and storerooms to attics and basements. Private papers and official records can be donated, transferred, even purchased or borrowed. When appraising textual records, consider the criteria outlined in Chapter 3. Of particular importance are their quantity, uniqueness, legibility, and physical condition.

Arrangement and processing

Arrange textual records as described in Chapter 4. Remember that it is best to achieve basic organization-to the series level-of all large holdings before continuing with file or item-level arrangement of more important material.

Follow these guidelines:

Sort all records to the record group and series level first. Only attempt item organization if time permits and the documents warrant such detailed arrangement.

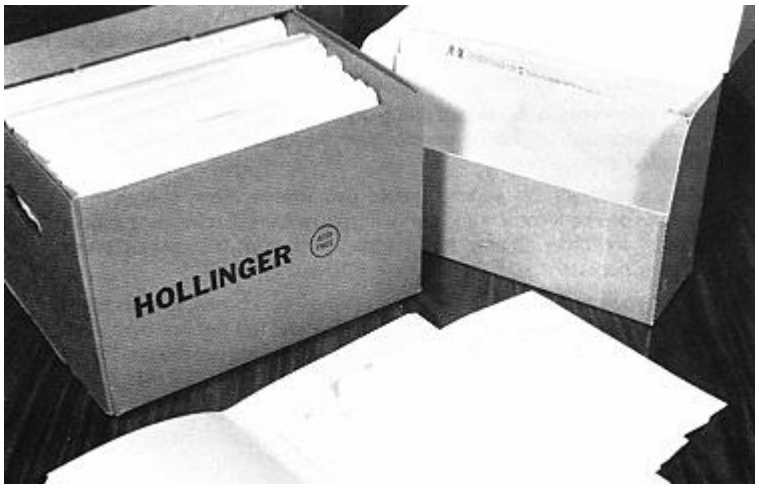
As you arrange the papers, **unfold and flatten them,** straightening creases and bent corners and removing paper clips, staples, pins, rubber bands, and other objects. Replace staples or clips with plastic paper clips if necessary.

Once you have sorted the documents to the level chosen, such as series or file, **place them neatly in acid-free folders,** full but not overfilled. Twenty items per file folder is a suggested maximum; use the pre-folded lines on the folders as a guide.

Label each file folder with the box number, file number, accession name, and accession number. If you are following an existing arrangement, include the original file titles.

Place the files in acid-free boxes, filling each box so that the folders do not sag or bend but not so full that the records cannot be removed easily.

Label each box with the accession name, accession number, box number, and location code, if applicable, before storing it.



Place textual records neatly into acid-free folders before storing them in appropriate boxes.

Store unbound materials upright of flat, depending on their size and condition. Small items can be placed either upright or flat in boxes. Wrap fragile materials in acid-free paper or store them in boxes for protection.

Bound materials

Bound manuscript items, such as diaries, unpublished reports, minute books, or ledgers, are arranged as part of the entire accession. Write the accession number and item number of each volume on a piece of acid-free paper and insert this inside the front cover. Slim items can be placed spine down in acid-free folders and boxed along with other documents. If the bound materials do not fit in boxes, store them flat on a shelf, no more than two or three high. Tie damaged or weak volumes with cotton or linen tape before shelving to keep them secure. Wrap extremely old or fragile items individually in acid-free paper or store them in boxes of appropriate size.

Description

Few archivists today have the time to describe each letter or memo individually, and item-level description is simply too time-consuming a task for its worth. An accurate and detailed inventory to the series level is a valuable finding aid for large bodies of textual materials. When arranging the manuscripts and records, keep accurate notes about the activities and interests of the creator, including information about people mentioned, letter writers, places or events, or significant subjects. Add this information to the inventory, which can also include lists of important names, places, or subjects and lists of series or file titles, if appropriate. The various names and places can then be added to index cards and filed in the subject catalogue. Follow the guidelines for description outlined in Chapter 5.

Conservation

The hazards outlined in Chapter 6 are all of particular concern for textual records. Acid is a particular danger. The best care you can offer paper materials is to provide good environmental conditions, use acid-free storage materials, and handle the documents carefully.

Follow these guidelines:

- **Handle all paper carefully.** Do not write on or otherwise alter textual material. If possible, wear cotton gloves.
- **Examine all incoming material** for fungus, mould, or mildew. Isolate damaged or infested records until they can be cleaned and treated.
- **Remove loose surface dirt** from documents as they are examined and arranged, gently removing any smudges or stains with an art gum eraser or dusting off each page with a soft brush (such as a small paint brush). Brush off any eraser crumbs on the page and be careful not to erase any original notes or writing.
- **Remove all clips, staples, pins, rubber bands, or ties** from papers, carefully preserving original order. Replace clips or staples with plastic paper clips if needed.
- **Remove materials from envelopes or folders.** Keep the envelopes or folders *only* if they offer important information relating to the accession or if they are otherwise valuable.
- **Unfold all papers,** uncurling corners, flattening wrinkles, and unrolling documents.

- **Lay papers carefully in each folder,** either in the order established or in their original order, ensuring that the papers are not slipping out of the file at the edges or corners.
- **Mend tears and rips** with archival quality mending tape. Contact a conservator for information.
- **Store all paper materials in acid-free folders and boxes.**
- **Keep light levels in the storage area low.** Avoid leaving paper exposed to light for long periods of time.
- Tidy each box after use, checking to make sure papers have been replaced properly and everything is filed correctly.
- **Consider special conservation techniques if necessary,** including fumigation, deacidification, encapsulation, humidifying, or microfilming. Before attempting any of these treatments, however, contact a conservator for advice.
- For information on textual records stored on microfilm or microfiche, see Chapter 8.

Chapter 8

Photographs and Other Visual Records

In many small archives, photographic materials, including prints, negatives, and slides, form the largest and most used part of an archival collection. Photographic materials have unique physical properties which deserve special consideration during all aspects of archival activity, including appraisal, arrangement, description, conservation, and storage. In addition, other types of visual records, such as films, videotapes, original art, even microfilm, require individual consideration.

Photographs

Acquiring photographic materials

Photographs can come to the archives in many ways: as part of a large acquisition with different media items; in groups in shoeboxes found in attics or basements; and, perhaps most often, as one or two photographs donated by themselves. Many people do not consider their family photographs valuable to anyone but themselves. Be active in your search for photographic records and explain to potential donors the historical significance of their old albums, prints, and negatives. Contact prominent families or longstanding businesses in the community. Ask the local newspapers or magazines for the photographs from their publications and collect the work of professional or amateur photographers in the area. Approach local organizations and societies for their photographic archives and canvass the local municipal hall for government photographs. Consider purchasing photographs only if they meet the standards of your archives policy and your archives budget. However you acquire new photographs, try to obtain copyright whenever possible, so that you are not restricted when reproducing images.

Appraisal

Appraise all new accessions according to your archival policy and the criteria listed in Chapter 3.

Also appraise photographs for the following qualities:

- the potential use of the record
- the uniqueness of the image
- the process by which it was produced (vintage print, glass plate negative, and so on)
- its physical condition
- its technical quality (clarity, density, and so on)
- its informational content - how well does it document the subject, date, location etc.
- its age
- the importance of the photographer to your community or organization
- the quantity of photographs
- the photograph as an art form

See the appendix to this chapter for information on specific types of photographs.

Accessioning

Archivists are often tempted to remove photographs from the original accession and organize them individually according to subjects. However, such an arrangement obscures provenance and destroys the original order of the entire collection. Accession photographs along with the acquisition as a whole, regardless of the other media it contains. **Do not remove photographs or other media items from a larger unit and accession them separately.** If the papers of James Clapton contain eight photographs of New Caledonia and four of Athabaska, do not remove the photographs, accession them separately, and file them as "Photographs of New Caledonia" and "Photographs of Athabaska." Instead, give the entire collection an accession number, 1986.2, arrange all the materials, then give each photograph an item number: 1986.2.1 to 1986.2.8. Prepare an inventory identifying the entire accession and indicating the existence of the photographs. Then you can store the photographs wherever appropriate, either with the accession or in a separate location. Their relationship to the entire accession will be evident from their accession numbers and from the finding aids. Add subject indexing to your finding aid with headings such as "New Caledonia-Views" and "Athabaska-Views" so that researchers will be led to the photographs in the accession. **As a rule, photographs should be accessioned according to their provenance, arranged according to their original order, described according to subject, and stored according to the needs of the different media.**

Arrangement

If the photographs arrive as part of a larger accession, such as in a box also containing letters, diaries, and postcards, they ought to be arranged according to the original order of that larger body. If there is no original order, then the photographs may be arranged within the accession in a logical fashion, such as chronologically, by individuals, or numerically, or by subject.

For example, Brian Millard's personal papers may include fifty photographs kept in no special order. You may organize them into groups such as: family photographs, arranged chronologically; geographic or landscape photographs, sorted alphabetically by location; and miscellaneous photographs, put in an arbitrary numerical order. Remember to indicate in your finding aids whether or not the order of the photographs was established by the creator or was imposed by the archivist.

Photographs which arrive singly or in small groups, are accessioned as separate units and arranged according to any existing organization or logical relationship. If there is no order evident, they can simply be numbered sequentially.

Once the photographs have been sorted into an order appropriate to the accession, label each item with a sequential item number. Using a soft pencil, write the accession and item numbers gently on the back upper right hand corner of the photograph, the edge of the negative, on the envelope containing the image, and on the border of a slide.

If there is both an original print and negative, give both the same number, and perhaps label one “P” for print and the other “N” for negative. If you receive several copies of an image in the accession, choose one (either the actual original or the clearest copy) as the "original" and mark

it with the accession and item number. Number the other prints with the same number and add an identifier, such as "copy 1" or "copy 2." If you make duplicate prints for reference purposes, label them with the same accession and item number as the original and give them an identifying name or code, such as "reference print 1" or "reference negative 1."

Description

Identifying photographs individually is a time-consuming process, but in many archives, photographs are the most popular and most used holdings, and item-level description of important or popular photographs is often worth the effort. However, consider the use and value of all photographs before beginning any descriptive system. **Try to prepare inventories for large accessions of photographs** before providing item identification of significant photographs. Also determine if there is an existing identification or numbering system in a particular collection of photographs which might be used or adapted, saving time and maintaining the original organization.

> *Keep photographs in original order or arrange them into a sequence logical to the accession as a whole.*

Finding aids for photographs will follow the principles outlined in Chapter 5. Include the following elements in all finding aids, whether of individual photographs or groups of images. Make sure to also include the accession number!

Title of photograph(s), usually supplied by the archivist:
Downtown, looking south.
Mr. and Mrs. Joseph and Ada Robinson.
Cartland District Police Office, interior.
May Day Parade.

Date of the photograph(s), as exact as possible:

24 October 1876.
January 1955.
Winter 1962.
ca. 1944-45.
1963-72.

Name of photographer(s), if known:

Taken by James Palmer.
By Andrew Morland.
Photographer unknown.
Miscellaneous photographers, unknown.
Taken by Mary Campbell and Hugo Campbell.

Physical description, including form, dimensions, extent or quantity, and information about photographic processes, different shapes, or peculiar features:

ca. 500 prints: colour.
2 albums (42 photographs)
12 negatives: nitrate.
3 photographs: sepia toned prints.
1 negative: 35 mm.
4 daguerreotypes: 7 cm x 6 cm: oval: in case.

Also include any of the following elements, if relevant to the finding aid (see Chapter 5 for information):

Whether the items are originals or copies
Biographical or historical information
Scope and content notes
Arrangement
Provenance
Source or donor
Restrictions
Copyright
Availability of finding aids
Physical condition

Include any other relevant information about the photograph(s), such as the existence of a caption or notes, any signatures or inscriptions, and any other accompanying material.

You may also wish to indicate whether the archives has made copies of the image, and what type. Some archives include a photocopy or other reproduction of the image, such as a contact print, in a binder so researchers can look at the image and determine its suitability without having to use the original. Photographs might be indexed under headings such as photographers, buildings, geographical areas, events, animals, or time periods, even type of photograph. These can become more specific as your collection of photographs grows. Base subject headings on the standardized terms used for your general subject headings list and add terms related to photographs. Some sample terms include:

Airplanes
Airports
Art Galleries
Automobiles
Bakeries
Banks
Bridges
Buildings. See individual types of buildings
Buses

Cemeteries
Ceremonies and Celebrations
Churches
City Hall
Construction
Department Stores
Dwellings and Residences
Ethnic Groups
Ferries
Historic Buildings/Sites. See also Public Buildings; individual types of buildings
Parks
Schools
Shopping Centres and Stores
Sports and Recreation
Railways
Ships
Streets and Highways

Conservation

Photographs are far more fragile than most other archival materials. They are vulnerable to many environmental hazards such as fluctuating temperature or humidity levels, an unstable or polluted atmosphere, ultraviolet or excessive light, and moulds, fungi, insects, and rodents. in addition, photographs are particularly sensitive to the dangers of acid, deteriorating mounting and storage materials, and residual amounts of processing chemicals on the image. But the greatest danger to photographs is improper handling. In order to secure photographs against deterioration and damage, keep them in the best environmental and storage conditions possible and always handle them carefully. For more on conservation in general, see Chapter 6.

Follow these guidelines:

- **Keep the temperature and humidity consistent,** ideally at about 19 to 20º C (66 to 68º F) with a relative humidity of no more than 40 to 45% (ideally 30 to 40%). When possible, keep photographic materials out of damp basements or rooms with no temperature control or air circulation.
- **Minimize ultraviolet and high energy light** in the storage area, placing curtains over windows, adding sleeves to fluorescent lights, or storing photographs in light-proof containers.
- **Use metal shelves and file cabinets** instead of wooden.
- **Always use pH neutral or acid-free paper materials or inert plastic materials,** made especially for use with photographs.
- **Always handle photographs carefully.** Wear white cotton gloves at all times.
- **Never touch the face of a photograph or the emulsion side of a negative;** hold it by the edges or the underside.

- **Do not try to unroll large or long photographs** which resist; contact a conservator for advice and assistance.
- **Do not remove the frames from photographs without checking the type and condition of image first.** Some types of photographs (such as colour prints) may be removed from their frames, and others (such as daguerreotypes) ought to be kept in their containers.
- **Write gently on the backs of photographs, using only a soft lead pencil or crayon.** Don't press into the emulsion on the other side of the photograph. Place a piece of glass under the photograph to provide a firm base for writing.
- **Never eat, drink, or smoke near photographic materials.**
- **Avoid exhibiting original photographs.** Use copies instead. If originals are displayed, cover them with a sheet of UV3 plexiglass, which shields them from ultraviolet rays. Also keep the light level low and exhibit the images for as little time as possible.
- If the atmosphere in your area is particularly polluted or dusty, try to **install appropriate filter systems or air conditioners.**

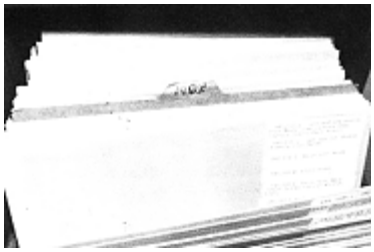
The conservation of photographs can be an expensive and highly sophisticated activity, often requiring expertise and facilities beyond the scope of almost all archives. If you have any photographic material in need of special conservation treatment, contact a conservator for advice.

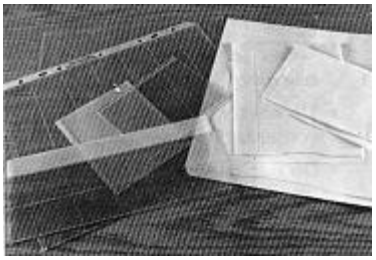
Storage

Ideally, each photographic image will be stored individually in an acid-free envelope or sleeve. Then the envelopes are stored in a box or drawer and placed on a shelf or in a cabinet. The three levels of storage allow for extra physical protection from dust, excessive handling, and changing environmental conditions.

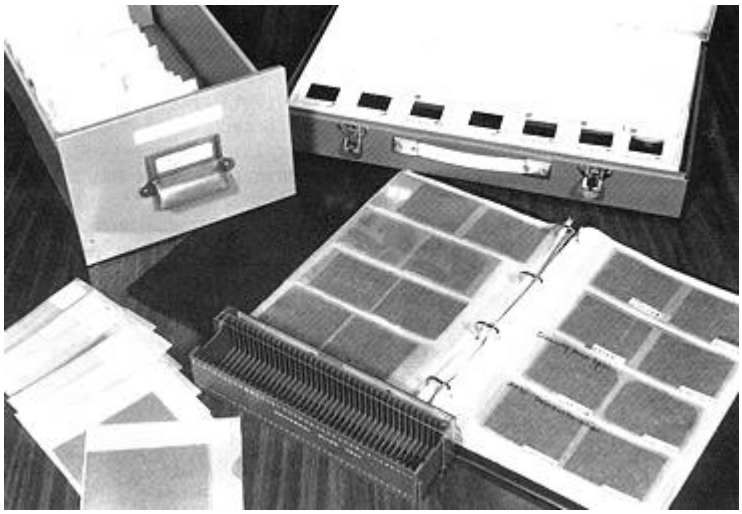
There are special envelopes and sleeves made for archival photographs. A common type of photographic enclosure is an acid-free or buffered paper envelope. Suitable plastics enclosures include cellulose triacetate, polyester (polyethylene terephthalate), and polyethylene. Contact an archival or photographic supply store to order these envelopes and make sure they realize they will be used for long-term archival storage. Do not use polyvinyl chloride (PVC) envelopes, "shrink wrap" material, or any plastic with chlorine or nitrate in it. Because the seam of an envelope may contain a glue which can damage the image, try to use envelopes with seams on the side rather than across the middle, or store photographs with the emulsion side of the photograph away from the seam on the envelope.

Write the accession number and item number gently in pencil on top right-hand corner of the envelope. Store the photographs by type (prints, negatives, slides) in accession number order in acid-free document boxes or metal file cabinets. Write the accession and item numbers and type of image on the outside of the container. Photographs and negatives in fairly good condition can be stored upright, but items that are particularly fragile or damaged are better kept flat. Store glass plates upright on edge whenever possible.





Photographic materials may be stored in a variety of archival quality envelopes and containers. Mark the accession number and item number on all envelopes used; if you wish, add descriptive information on the container.



Photographic materials are usually stored by type, with slides, negatives and prints kept together. Remember to mark all items with their accession and item numbers before storing them in envelopes and boxes or drawers.

Copying photographs

You may wish to make copies of the photographs in your archives for any number of reasons, including:

- making negatives and prints of damaged or faded photographs
- copying the entire collection so that originals are never exposed or handled
- making negatives of the entire collection and storing copies off-site for safety against fire, flood, theft, or other dangers
- copying photographs loaned to the archives
- making copies for display purposes
- providing copies for research use

Copies can be made outside the archives by a reputable processing firm or a qualified professional photographer. Be rigorous in your selection of photographers. Always check on the quality and reliability of the organization doing the copy work. Ask for archival quality rag paper, not resin coated stock, for archival copies. Keep accurate records of all materials sent out and returned to the archives and check for discounts for large or on-going copying projects. Prepare a contract or written agreement with the person or organization copying archival photographs, ensuring standards and quality control and prohibiting the processor from keeping copies of the photographs without permission.

Some archives choose to set up digital scanning stations in order to copy photographs. Always ensure that anyone working with original photographs is knowledgeable, capable, and careful.

Whatever method you choose for copying photographs, observe the following:

- **Use a standardized negative and print size** whenever possible to save money and effort (2¼" x 2¼" negatives are the minimum recommended size and 4" x 5" or 8" x 10" are preferable for prints) and use high quality chemicals and papers to ensure long-lasting copies (fibre or rag-based photographic papers are best). Consider making extra copies or research copies on resin-coated paper, which is less expensive than the higher quality rag paper.
- **Identify reference copies of prints and negatives** by inserting the same accession number and item number as the original and adding "reference print" or "reference negative."
- **Store copy prints and copy negatives separately from originals,** for security in case of accident, damage, or theft.
- **Indicate on all finding aids whether the archives has made copies of the photographs.**
- If making prints or negatives for researchers, clearly **outline the researcher's responsibility,** such as determining and abiding by copyright restrictions, paying any applicable charges or fees, or acknowledging the archives in any publication using the photographs.

You may also make photocopies of prints for reference or security purposes. Make only one photocopy from the original print, and use that photocopy to produce other copies, so you do not expose the original to light too often.

> **TIP:** Many archivists store reference copies separately from the original images, to ease access and protect the originals. Be sure to indicate on all finding aids which photographs have been copied and which have not, so you don't end up looking for copies you do not have.

Other visual records

There are many other types of visual records that can come into your archives. Some of the major types are described below.

Photograph albums

Photograph albums are deliberate collections of photographs, created and organized by the original owners. When acquiring albums, consider whether all the photographs suit your archives policy and, if not, whether you will accept the entire album or perhaps only copy specific images. Number albums as part of the entire accession, with their own item numbers. Number the album pages in case the album comes apart. Surface dirt can be removed with an artgum eraser, and you may want to separate the pages with acid-free tissue before storing the album flat on a metal shelf. If possible, copy photographs which are in poor shape. You may disassemble albums if they or the photographs in them are deteriorating, damaged, or acidic. Always record the order of items in the album before removing them and record any information written on the album, such as the captions or notes, on all relevant finding aids.

Postcard collections

Appraise postcards by the same criteria used for photographs. Add an accession number and item number to each image, perhaps with a suffix “PC” for postcard. Pay special attention to any personal message written on the back of a postcard. Note this information on any finding aids or retype it and file it with the postcard, if the original is faded or deteriorating. Store postcards vertically in acid-free envelopes. Take particular care with cards that appear hand-tinted or coloured; wrap these in acid-free tissue and store them carefully. Postcards may be filed in accession order number along with photographs, unless you have a particular reason for storing them separately.

Film and videotape

Motion pictures are often published items, like books or maps, produced and distributed to a wide audience. Try to secure copies of films made in or about your community or involving local people. Check for films or videotapes in local government offices, in the publicity bureau of your corporation, or in local television stations. Also look for home movies of families, vacations, and so forth. If you have sufficient funds, you may want to copy relevant films for your archives.

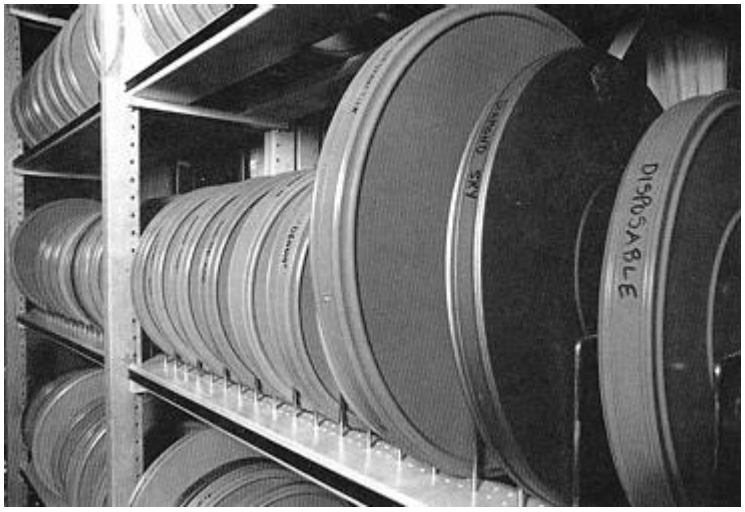
Film

Films are arranged and described based on the provenance and original order of the entire acquisition, but they may be stored in a separate area of your archives, organized on the shelf in order of their accession. With larger quantities of film, you may wish to arrange them on the shelf by reel size to use the shelf space more efficiently.

Describe films according to the standards outlined for photographs. Also include the following information:

1) Names and positions of people involved in the production, such as producers, directors, actors, and so on
2) Production and release dates
3) Physical description, including:
    - width of film (35 mm or 16 mm, etc.)
    - colour or black and white
    - sound or silent
    - negative or positive
    - running time

The best but most expensive way to conserve film is to make a digital copy print and store the original in archival storage. Regardless of whether you can afford to make copies, avoid projecting the original whenever possible. If originals must be shown, avoid using poor quality projectors or projectors with sprockets; the film might have shrunk or changed shape and it could tear on the machine. Store film vertically in reels on metal shelves.



No matter how many or how few reels of film you have in the archives, store each vertically, on metal shelves if possible.

Videotape

Videotape, a visual image produced by an electronic signal on magnetic tape, is an archivally unstable format, lasting only about 20 years. While videotape may be a valuable and useful way to produce inexpensive reference copies of films, do not use it to make archival copies or original films. If you acquire videotapes, store them vertically in their original containers and describe them according to the guidelines for films.

Nitrate-based film and photographs

Nitrate-based photographic material is made with nitrocellulose, a chemically unstable substance. First used in 1889 and popular into the 1930's and 1940's, this material is easily flammable. Check any film negatives made before 1950; they are likely nitrate. Check the edge of the film for the word "safety," which indicates safety, not nitrate, film. If you do not find "safety" on the film, cut a small sliver from a margin and light it on fire. If it burns quickly and continues until nothing but black ashes are left, then it is likely nitrate. Film that burns slowly and goes out or leaves a melted part instead of all ashes is probably acetate or safety film. Place nitrate film in containers which allow plenty of air circulation and store the film separately from your other archival material. Check it regularly for any deterioration or change. Do not project nitrate film; copy it onto safety film as soon as possible. Contact conservators or film archivists for more advice on disposing of nitrate film.

Microfilm and microfiche

Microfilm and microfiche require specialized equipment for reading and printing. When considering the acquisition of microforms, consider not only the suitability of the contents but also whether or not you have adequate equipment to store, view, and preserve the material.

If the microforms are of publications, they will be described like publications, with a reference indicating that the form is film or fiche. If they are of historical material, copies from another archives or your own repository, they may be described as the originals were, with added information about the film itself: negative or positive, the width and length of the film, or the number of sheets if microfiche, and the location of the original documents. indicate clearly on all finding aids that the material is in microform. Store microfilm and microfiche in a cool room, on reels and in acid-free boxes. Do not attach the film to the reel with staples, pins, string, or rubber bands. If you have anything microfilmed yourself, request archival quality film and proper handling of the originals.

Store microfilm on reels and in boxes. Be sure to write the accession number on the box and add a description of the contents if possible.

Prints, paintings, and drawings

Prints, paintings, and drawings are a type of visual record which requires individualized care and treatment. If you are offered original art, consider not only how it fits in with your archives policy but also how you can look after it and how it will be preserved and used. Remember that the chief reason for collecting art in archives is for its historical and documentary value, not its artistic worth or aesthetic value. If you are considering accepting any original art, have it appraised for its value, both archival and monetary, by an expert in the field, perhaps from a nearby art gallery. Acquaint yourself with curators in the art galleries in your area; they may be able to help you with questions about original art and you might reciprocate by advising them on their archival materials.

Arrange original art according to provenance and original order when applicable and give each item an accession and item number. Like photographic materials, prints, paintings, and drawings will be stored according to their physical needs. Remove items from weak frames or acidic containers and re-mat them on acid-free paper then store them in acid-free paper or in boxes designed for works of art. If the frame is stable and secure, hang the art in a cool room with little light or store it upright in a clean place. Check all framed and unframed works yearly for damage or deterioration. If you display original art, use low-level lights and ultraviolet filters for protection.

Describe original art as suggested for photographs and films; include information about:

- Artist
- Dimensions
- Medium (oil, watercolour, canvas, paper)
- Whether it has been published or printed
- Physical condition
- Date of creation

If you cannot hang original art, wrap items in acid-free paper and store them upright in a clean place.

Damaged or fragile items should be laid flat by themselves on metal shelves.

SAMPLE DESCRIPTIVE INVENTORY FOR PHOTOGRAPHS

NEW CALEDONIA COMMUNITY ARCHIVES

CHRISTOPHER MELLON PHOTOGRAPHS, 1947-1967

Accession No: 1984.3 Location: Photo Drawers

Processed by: Gilbert Blair
Completed: 16 January 1985

INTRODUCTION:

Christopher Mellon (b. 1922), a prominent New Caledonia professional photographer, donated his collection of photographic prints, negatives, and related files, dating from 1947 to 1967, to the New Caledonia Community Archives in February 1984. Mr. Mellon has agreed to donate his remaining photographs, from 1968 on, upon his retirement in 1990.

Negatives, Prints, Files, and Registers: ca. 3,000 items.

This material is unrestricted for research use only; copyright remains with Christopher Mellon for his lifetime, and copies may not be made without written permission from Mr. Mellon.

BIOGRAPHICAL SKETCH:

Christopher James Mellon was born in New Caledonia in 1922. Trained at the Midwest Institute of Photography in 1944-45 as a portrait photographer, Mr. Mellon returned to New Caledonia in 1947 and formed the Christopher Mellon Studios. He remains a prominent photographer today and has photographed such events as the New Caledonia Pioneer Days Celebrations, every year since 1957, the opening of the City Museum, in 1974, and the arrival of various dignitaries to the city, including prime ministers, premiers, and royalty.

SCOPE AND CONTENT NOTES:

This collection includes approx. 2,500 negatives, 500 prints, and the photographer's organizational files and registers.

The material is kept in its original order, and the registers are available for item identification of images. Only significant photographs have been identified individually; subject index points direct the researcher back to the collection registers. Other photographs will be catalogued as time and funds permit.

SERIES:

* * *

SELECTED PHOTOGRAPHIC PROCESSES

TYPE: Albumen emulsion prints

Identification: Most popular photographic process from 1855 to 1890's. Paper backing is extremely thin and breaks or cracks easily. Often shows signs of fading, with yellow highlights or a reddish-brown tone.

Storage and conservation: Avoid touching the surface. Place images individually in neutral pH paper or inert plastic enclosures and store them upright in acid-free boxes.

TYPE: Collodion emulsion photographs

Identification: Common from 1848 to 1880's. Varieties include ambrotypes, tintypes, wet plate negatives, and wet plate positives.

Ambrotypes (1854-1870's) were made of glass, sometimes coloured, often with black velvet backing and elaborate cases.

Tintypes (1854-1900's) were made of iron, japanned black or, after 1870, chocolate coloured.

Storage and conservation: Do not remove photographs from cases except for brief periods, to clean or replace backing. Do not try to straighten out bent tintypes. Dust tintypes with a soft brush or air bulb but do not wash. Wrap photographs individually in neutral pH paper or inert plastic enclosures; store vertically.

TYPE: Colour photographs

Identification: Coloured image rather than black and white. Popular after 1930's. Produced using a colour-separation process requiring a more complicated chemical process than black and white.

Storage and conservation: Colour prints and negatives have a short life span compared with black and white; copy valuable images onto black and white film. Keep away from bright light; place face down if not being used or stored. Store individually or in groups in neutral pH paper or inert plastic envelopes or folders.

TYPE: Daguerreotypes

Identification: Common from 1839 to 1860's. Made of copper, silver-plated. Silver tone before 1841-42, brown tone after. Images may appear either as a positive or negative, depending on how light falls on it.

Storage and conservation: Extremely fragile and often highly valuable. Never touch surface. Do not remove from case. If the glass is broken or damaged, have a conservator repair it. Wipe case clean with a damp cloth and store photograph upright in neutral pH paper or inert plastic

enclosure in an acid-free box cut to fit the photograph snugly. Can be difficult to copy because of reflection from glass surface; allow up to 50 per cent increase in development time.

TYPE: Gelatin emulsion prints

Identification: 1885 to present. Black and white prints and negatives. Common photographic process today. Paper might be rag-based or resin coated.

Storage and conservation: Particularly susceptible to curling; can be straightened by dampening the backs and placing the image between clean, white photographic blotting paper until dry. Do not try to flatten by pressure only, or the emulsion might crack. Store individually or in small groups in neutral pH paper or inert plastic envelopes or folders which give rigid and inflexible support.

TYPE: Glass-plate negatives

Identification: Popular from 1850's to 1920's. Rare today. Glass base, with a reversed image. Plates with thick glass and ground edges produced with a collodion process; thin plates with sharp edges produced with a gelatin dry plate technique.

Storage and conservation: Store in individual folders or envelopes on edge in metal file drawers with supports on either side to keep items from moving or breaking. If possible, store each image in a padded container (such as bubble pack). Allow enough space in between each plate to permit air to circulate, but keep plates close together to prevent moving or slipping. Copy valuable items.

TYPE: Film negatives

Identification: Reversed image. Come in rolls or strips as well as individual sheet film.

Storage and conservation: Cut rolls into individual strips, identifying each image and its original location on the roll. Avoid touching the emulsion (dull) side, handling negatives by the edges or non-emulsion side instead. Do not cut 35 mm or smaller strips of film into single images. Make prints of all negatives. Store negatives individually or in groups in neutral pH paper or inert plastic envelopes or folders. Identify nitrate-based film (look for word "safety" or edge or burn a small piece; if it burns quickly and thoroughly it is nitrate-based). Store nitrate film separately, in a container allowing plenty of air circulation. Copy it as soon as possible.

TYPE: Toned and coloured prints

Identification. Toning is a process used on a variety of different photographic types. Sepia toned prints have a yellowish or light brown colour; they were often mounted on boards. Photographs were also gold toned and hand coloured. Usually taken by a professional photographer.

Storage and conservation: Store individually in neutral pH paper or inert plastic envelopes or folders. Never exhibit originals.

TYPE: Slides

Identification: Transparent images, usually 35 mm, mounted in plastic or cardboard containers.

Storage and conservation; Store in neutral pH paper or inert plastic mounts or in metal slide cabinets or trays; copy originals if possible. Keep slides exposed to air. Avoid projecting originals; if done, warm up projector first to prevent heat or light damage to the slide.

TYPE: Stereographic views

Identification: Popular from 1850's to 1920's. A pair of identical photographic prints mounted next to each other on a card, usually about 3 1/2" x 7". Early cards were flat, and later cards had a curve in them. They were examined through a viewer.

Storage and conservation: Store individually in neutral pH paper or inert plastic enclosures in acid-free boxes cut to size. Do not try to straighten curved images. Do not try to clean or repair dirty images unless you have proper facilities.

Chapter 9

Maps, Plans, and Architectural Drawings

Cartographic and architectural records - maps, plans, and drawings - are archival materials recognizable because of their awkwardly large size and identified by their specific subject matter or geographical content. However, maps and plans, like all other archival documents, need to be examined as part of particular accessions with identifiable provenance. They need to be appraised, accessioned, arranged, described, conserved, and stored according to basic archival principles and their own physical requirements.

Maps, from the Latin *mappa mundi* or "sheet of the world," are representations of a particular geographic location, showing certain physical or political features. They are usually drawn or reproduced on a flat surface such as paper, cloth, or film (or on a three-dimensional surface such as a globe), according to a precise scale or projection. In order to make a map, surveyors first study the geographical area in question, compiling notes and sketches about the terrain and various distances, directions, elevations, or other geographical features. They might also make perspective drawings, take ground or aerial photographs, or compile statistical data. These records are then examined, and preliminary maps are drawn to scale. Base maps, showing general natural features such as rivers or lakes, are covered with overlays, each overlay depicting specific features such as roads, boundary lines, or buildings. Then graphics are added, such as names, symbols, or background patterns, and special keys and definitions are prepared. Some maps are then published or otherwise reproduced.

Like maps, architectural records such as blueprints and drawings are the result of a lengthy process of preparing a design, gathering and refining data, and producing final construction drawings and plans. Using surveys of the construction site, the architect produces rough sketches and diagrams of the proposed building. Preliminary drawings are then prepared and revised. The final construction drawings (the blueprints used to create the building) include minute details about size, scale, structural systems, interior and exterior finishes, even information about electrical wiring, heating, air conditioning, and plumbing systems. The final blueprints, prepared by a photochemical process, might be reproduced several times, and they may be revised as construction progresses.

Acquiring maps and architectural records

You will find maps, plans, and blueprints in many different places. Some local governments will have created maps for various purposes, in departments such as natural resources, transportation, local planning, parks and recreation facilities, zoning, and public works. Physical plant offices, architects, engineers, property or lands divisions, or surveyors will have blueprints and other records about developments in the community.

When searching for or acquiring maps or architectural plans, try to obtain as much other documentation as possible about the items in question. Look for related field notes, rough sketches, photographs, or preliminary maps. Much of this material may not be of permanent value, but it will be useful for identifying and describing the records you do keep.

Appraisal and accessioning

Appraise cartographic and architectural records for the values important to all archival material See Chapter 3.

Also evaluate maps and plans for:

- their original purpose
- the historical significance of the geographical area or particular building
- the significance of the creator
- their uniqueness as an example of map-making or architectural techniques
- their value as works of art or artifacts
- their physical quality
- their quantity
- the availability of related documentation, such as field notes or surveys
- your storage and conservation facilities

Assign each new accession its own number; also give each map or plan an item number. Mark these numbers lightly in pencil in the upper right hand corner of each sheet.

Arrangement

Within their particular fonds, maps and architectural records, like other archival materials, are organized by original order whenever discernible. Use the creator's system of organization and numbering whenever possible, for it is usually quite detailed and accurate. When there is no order evident, the maps in a record group may be organized by geographic area and further divided by subject and date. For example, the records in the city planning department might include a series of one hundred maps, which might be sorted into subseries such as Maps of the Downtown Core, Maps of Parkland, or Road Maps. Within the subseries, the maps might be ordered by date, from the earliest to the most recent.

Architectural materials are accessioned and arranged according to the creator, such as the sponsoring agency or the architectural firm. Then they are sorted by project, then chronologically or by the type of drawing. For example, the records of the architect Peter Yarrow might include a series of architectural records. These might be sorted into subseries by project, such as Middletown Hospital, 1983-84, or Alexander Thomas Home, 1977. Within the sub-series, the records might be sorted chronologically, from the first drawing to the last, or by type of record, such as blueprints, sketches, and site plans. Maintain the architect's original numbering system as long as it is consistent and logical. Architectural material with no internal order may be organized geographically and then by the project or building. The individual records of each project might be sorted chronologically or by type of record if there is no natural order in place.

Description

Prepare finding aids for maps and architectural records according to the guidelines in Chapter 5. Include the following elements:

Title of the map(s) or plan(s), including form and date. Use the title indicated on the original whenever possible.

Map of southern British Columbia, 1942.

Road maps of the District of Stanton, 1981-82.

Plans of Joseph Hughes home, South Cranfield, 1962?.

Blueprints of St. Andrew Hospital, New Caledonia, 1966-70.

Publication information, including edition, if the maps or plans were published.

(London: Royal Geographical Society, ca. 1866.)

2d ed. (Stanton: City government, 1974).

Physical description, including physical extent, dimensions, and other details.

4 atlases: colour.

1 manuscript map, 40 x 20 cm.

1 map in 4 sections.

6 blueprints.

18 maps, various sizes.

Also include any of the following elements, if relevant. See Chapter 5 for information.

- Whether the items are originals or copies
- Biographical or historical information
- Scope and content notes
- Arrangement
- Provenance
- Source or donor
- Restrictions
- Copyright
- Availability of finding aids
- Physical condition

Also make note of mathematical and other cartographic data (such as scale or projection) and any accompanying material (such as sketches or field notebooks, correspondence, or memos).

Include the following information about architectural records, if relevant:

- Name of the architect and firm
- Geographic location of structure, as precise as possible
- Name of building
- Type of structure (such as bridge, house, office, A-frame, bungalow)
- Date of creation or completion of structure

Index maps and architectural records by geographic areas, subjects, dates or time periods, names or types of architectural structures, and the names of the creator or other contributors. Use an established list of subject headings and add terms related to maps and plans. Remember to be consistent. For example, use either the index term "Streets" or "Roads" but do not use both. Some sample terms include:

- Airports
- Art Galleries
- Bakeries
- Banks
- Bridges
- Buildings. See individual types of buildings
- Cemeteries
- Churches
- City Hall
- Construction
- Department Stores
- Dwellings and Residences
- Ferries
- Historic Buildings/Sites. See also Public Buildings; individual types of buildings
- Parks
- Schools
- Shopping Centres and Stores
- Sports and Recreation
- Railways
- Ships
- Streets and Highways

Conservation

The most obvious conservation problem with maps, plans, and architectural drawings is their large size. They are often difficult to handle and can be damaged during storage and use. While maps and plans sometimes require restoration treatments usually only available through specialized conservation facilities, there are certain preventive measures you can do yourself. See Chapter 6 for general information on conservation.

As you care for maps and plans:

- **Inspect each map or plan** as it is arranged and described, looking for fading, discolouration, acid damage, dirt, and tears, especially along fold lines. Remove particularly damaged items from use until they can be cleaned and repaired.
- To prevent fading, especially of photographic item such as blueprints or photostats, **keep maps and plans away from bright lights.**
- If you have the space, time, and facilities, **flatten all folded, creased, or rolled material.** Place it face down between clean acid-free blotters on a flat surface and hold it down with a piece of plywood large enough to cover the entire document. Hold with light weights. Several documents can be flattened at one time in this way, but they need to be left for at least 24 to 48 hours. Check them periodically to ensure they are flattening well and remove them once they show no signs of curling.
- **Maps that will not flatten easily may sometimes be moistened first.** Be extremely careful if you attempt this and always check that the inks are not water-soluble. You may also build a relaxation chamber to unroll maps, but contact a conservator for advice before attempting this.
- **Remove smaller wrinkles and bends** in maps and plans by sponging the area lightly with water and pressing the document between weighted acid-free blotters. Change the blotters frequently to remove excess moisture. Again, watch for water-soluble inks.
- **Clean the surface of maps and plans if necessary.** Remove dirt and dust carefully, using light brushes and artgum erasers. Also lift off any loose tape.
- **Repair minor tears with archival mending paper or tape,** applied only to the back of the document. Never use adhesive tape, rubber cement, paste, or glue on any archival material. Consult a conservator for information.
- **Ideally, store maps and plans in a room with adequate temperature and humidity controls** and protected from flood or fire.

Maps and plans can be mounted on special paper to strengthen or reinforce them, or they can be encapsulated in polyester film containers, or matted and framed to protect them from dirt and excessive handling. They can also be relaxed and unrolled in humidity chambers or separated into sections for easy storage. However, all of these procedures must only be undertaken under ideal environmental conditions and in consultation with specialists in map conservation. Maps and plans can also be photocopied for reference or security, either in the same size and format or reduced onto paper or film. Consult with other archivists for information about these procedures.

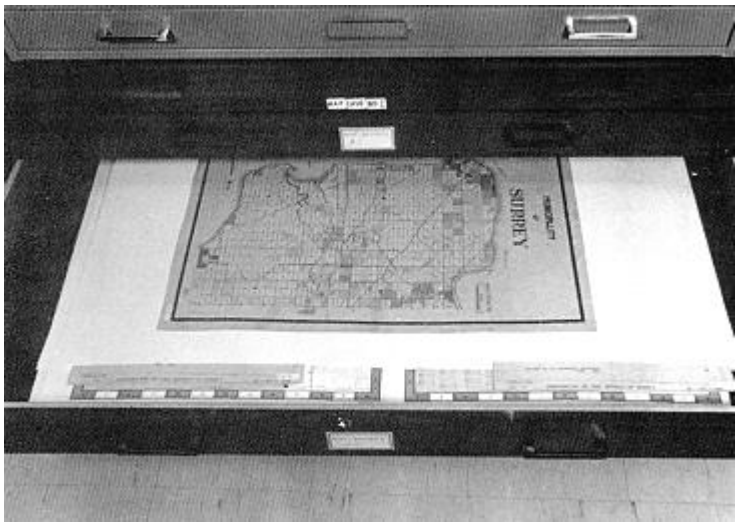
Storage

Once the maps and plans have been examined and repaired, cleaned, and unrolled, they need to be stored properly. Maps and architectural drawings are surprisingly heavy and are easily damaged if stacked too high or shifted and pulled too often. Ideally, they are stored flat, not rolled, horizontally in an acid-free buffered folder, with no more than ten or twelve maps per folder and no more than ten folders (or one hundred maps) on a shelf. If possible, interleave each item with acid-free paper or tissue. Store maps and plans on shelves wide enough to hold them without bending or sagging. If possible, store them in archival map cabinets.

In order to save space, you might store maps and plans according to their size. First sort maps and plans according to the guidelines described for arrangement, then itemize this arrangement in an inventory. Then you can store the maps as space allows, with large flat maps in one place, rolled maps elsewhere, and small charts somewhere else. Do ensure that their provenance and original order are documented on all finding aids. Some archives hang individual maps in vertical map cases. These containers are valuable space savers and make it easy to refer to maps, but they can be extremely expensive.

Store bound maps, atlases, and drawings flat on metal shelves, stacked only one or two high, rather than vertically, which strains the binding. If they are particularly fragile or valuable, they can be stored in polyethylene plastic bags or large archival boxes.

TIP: If maps are to be left rolled, roll each one around the outside of a cardboard tube covered with acid-free buffered paper or between two sheets of heavy acid-free paper or polyester film. If possible, cover the rolls with a linen or cloth dust cover. Store rolled maps and plans horizontally, not vertically.



Whenever possible, store maps flat in a map cabinet, interleaved with acid-free paper.

Chapter 10

Sound Recordings and Oral History

Sound recording emerged as a new technology in 1877, when Thomas Edison demonstrated his newly invented cylinder-recording process. Today, sounds, music, and voices are digitally recorded and have come a long way from being recorded and played on phonograph records, cassette, reel-to-reel or eight-track tapes, and compact discs using laser technology. How do you acquire, appraise, arrange, or describe sound recordings? How are they preserved and stored? And should you develop an oral history program, an increasingly popular part of archival work?

Acquisition

Sound recordings can come to the archives as part of larger collections, as the result of a community oral history program, and individually as recordings of special events, celebrations, or presentations. Ask the local radio station for their broadcast recordings. Identify local musicians, songwriters, or storytellers who might have had their works recorded. Speak to local anthropologists or native studies groups for information about recordings of stories, rituals, or songs. Find out about any oral history programs in the community by schools, churches, historical societies, museums, libraries, or individuals and acquire copies of their recordings and transcripts.

Another way to obtain sound recordings is to produce them yourself. If you have the time, funds, and equipment, you can go into the community and record special events, such as community anniversary speeches, graduation ceremonies, or historical society lectures. Consider also recording special sounds, such as the town's noon whistle, the church bells, or the daily train. Preserve the sounds along with written documents or photographs about that particular object. You may also wish to develop an oral history program, preserving the reminiscences and stories of various people in your community on tape.

Appraisal

When acquiring or creating sound recordings, remember to appraise them for their archival value, as discussed in Chapter 3. Are the recordings of people or events related to your community? Were they created within the time span of your archival mandate? Are the recordings identifiable and is there any supporting documentation to go with them?

When appraising sound recordings, also consider the following questions:

- what is the quality of the recording? Is it playable, or is it poorly made or damaged?
- do you have access to suitable equipment for playing or re-recording any material?
- do you have adequate storage facilities for sound recordings? Do you have access to proper conservation and restoration facilities?
- do you have permission to play the recording, or is access restricted for any reason?

Accessioning

Once you have appraised the sound recordings and determined which to acquire, you can assign accession numbers. As with other archival material, sound recordings first receive the accession number of the original acquisition. Then individual recordings can be numbered consecutively within the accession, perhaps with a prefix “SR” to indicate "Sound Recording." Items can be further identified by type, such as cassette or phonograph record, if necessary. Place any accompanying documentation such as transcripts, interview release forms, worksheets, or other correspondence in an acid-free folder. Mark the folder with the same accession number as the relevant recording. Keep this material in accession order in a file cabinet or box marked "Sound Recording Documentation" or simply file it with the accession record.

Arrangement and description

Within each accession, sound recordings may be arranged by physical type, such as records, cassettes, or reel-to-reel tapes. Always retain original order whenever it exists. If there are many items in a collection, they can be ordered chronologically or simply numerically. Remember to keep together items in a series, such as an interview recorded on more than one tape.

Sound recordings are described according to the standards outlined in Chapter 5. Include the following descriptive elements and remember to include the accession number:

Title of recording
Name of artist, composer, speaker, interviewee, or informant
Date of recording
Publication information, if published (including place of publication, name of publisher, date of publication, and edition)
Physical description (including form of recording, physical extent, playing time, and other information such as playing speed or physical dimensions)

Also include any of the following elements, if relevant. See Chapter 5 for information:

Whether the items are originals or copies
Biographical or historical information
Scope and content notes
Arrangement
Provenance
Source or donor
Restrictions
Copyright
Availability of finding aids
Physical condition

Also add any information directly related to sound recordings, including other available recordings and any accompanying material such as books or booklets, photographs, lyric sheets, and so on.

Main entry cards are filed according to the name of the creator: the composer (music), the author (spoken text), or the speaker (oral history). Sound recordings and oral history may be indexed by the names of performers, the type of music, the subject of oral history recordings, or the place where recordings were made. Base subject headings for sound recordings on your standardized subject headings list, adding terms related to sound recordings. A list of terms might include:

Bands
Broadcasts
Concerts
Folksongs
Musical Revues
Orchestras
Sound Effects
Voices

Conservation and storage

Much of the value of sound recordings is in their audio quality. A partially erased cassette tape or a broken record is of limited use. Restoring sound recordings usually involves techniques beyond the capacity of most archives, but there are several basic activities that will prolong the life of any recording.

Consider the following guidelines:

- **Store sound materials in a room with a constant temperature,** ideally from 19 to 20 ºC (66 to 68º F) with a relative humidity of 40 to 45%. Records and tapes can warp, shrink, bend, or even melt if exposed to excessive changes in heat and humidity.
- **Keep the storage area free of dirt and dust** as much as possible. Even the smallest particles of dust can be pressed against the recording, damaging it and causing distortion in the playback process.
- **Store records and tapes in sleeves and jackets or in tape boxes or canisters.** Use the original containers when possible or purchase new containers from library or archival suppliers or music stores.
- **Store records and tapes vertically,** making sure they are kept upright to prevent warping or slipping.
- Ideally, **store recordings in a steel or wooden cabinet** with tight-fitting doors or in an air conditioned room. If this is not possible, dust and vacuum the storage area frequently.
- While sound recordings are not affected by light, providing it does not generate excessive heat, record jackets and tape boxes can fade, so **keep the lights low or off** when not needed.
- **Handle and play originals as infrequently as possible.** Do not let researchers handle the originals themselves; make copies for public use.

Specific types of sound recordings

Phonograph discs

Phonograph discs first appeared in the late 1800's and were made of zinc, vulcanized rubber, shellac, wax, even aluminum, before vinyl and polystyrene 45 and 33 1/3 rpm records became common in the 1950's. Today, discs are made with rapidly advancing digital, electronic, and laser technology.

Consider the following guidelines when caring for phonograph discs:

- **Remove the plastic cover from the outside of record jackets;** it can shrink in the heat and warp the record. If the original record jacket is old, deteriorating, or damaged, remove the record and store it in acid-free or polyethylene liners. Keep the jacket itself for its documentary historical value.
- **Store phonograph records upright on shelves;** make sure they are firmly supported so they don't slip or fall.
- Before and after playing, **wipe records gently with a soft, dry cloth** to remove dust and dirt. Try to remove excess static on the record before playing (the static attracts dust, damaging the disc). Ask a conservator or specialist in sound recording equipment about commercial anti-static products.
- **Consult with a conservator before attempting any treatments such as washing or flattening.**

Tape recordings

Although a system for magnetic sound recording had been developed as early as the 1890's, it was not until after the Second World War that magnetic recording, first on wire, then on tape, became popular. Tapes have been made in different widths and lengths and with different types of bases, such as paper, cellulose acetate, and today's standard, mylar-base tape.

Consider the following guidelines when caring for cassette and reel-to-reel tapes:

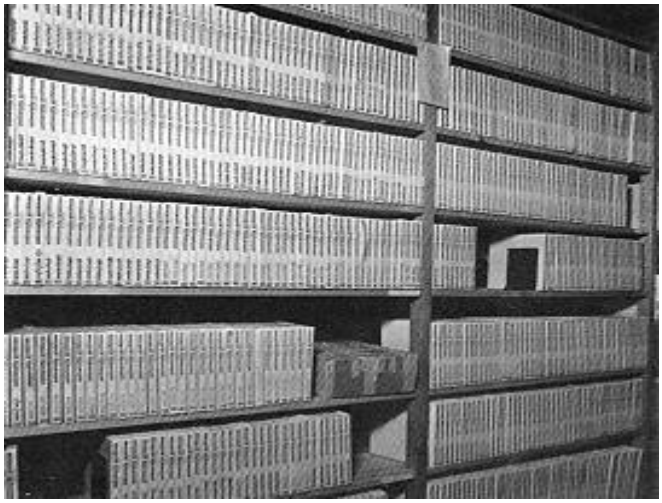
- **Store tapes upright in good quality plastic or acid-free containers.** Make sure they will not slip or bend on the shelves.
- **Store tapes at least one or two feet away from any machinery or equipment** which could build up a magnetic field, erasing the tapes. Store them away from motors, engines, telephones, or computers.
- When winding reel-to-reel or cassette tapes back to the beginning, **always use the slow "playback" speed,** not the faster "forward" or “reverse" speeds. Faster speeds tend to produce an uneven tension upon the tape which can distort the sound.
- **Copy original cassette recordings onto reel-to-reel tapes, or better yet, digitize them.** Cassettes are not a suitable medium for permanent preservation, because the tape is thin and can break or wear out. The best type of reel-to-reel tape to use is 1.5 ml thick with mylar backing (Scotch 208 and Ampex 406 tapes, for example). If you cannot afford to purchase high quality equipment, rent or borrow it for as long as needed, copying a

large number of cassettes at once. If you are going to digitize your cassettes, use a reputable company that has previously worked with archives, museum or library collections.

- **Use good quality tape for recording.** Reel-to-reel is stronger and more permanent than cassette tapes, but it is also much more expensive. If using cassettes for recording, purchase good quality tapes. You may be able to purchase tapes in bulk from suppliers who sell to radio stations or schools.
- Use **60-minute cassette tapes** rather than 90 or 120-minute tapes. Longer tapes are thinner and weaker, more susceptible to breaking and "print through" (where the magnetic layer leaks through one layer of tape to the next).
- Use **tapes with screwed-together rather than glued-together cases,** so that the tape can be opened and repaired without having to break the case.
- If possible, **rewind tapes once a year** to readjust them and prevent "print through."

Other types of recordings

Cylinders, first invented in 1877 and popular into the 1920's; wire recordings, developed just before the Second World War; and digital sound recordings, the newest audio technology, are different types of sound recordings requiring special handling and conservation. Few small archives will encounter these different items. Store cylinders or wire recordings vertically and contact a specialist about their care. Keep digital recordings in their original containers and store carefully.



Phonograph records, cassette tapes, and reel-to-reel tapes are all store upright whenever possible; make sure they don't sag or bend on the shelves.

Establishing an oral history program

One of the most popular forms of sound recordings for archives is taped oral history interviews. Many small archives include an oral history program as part of their outreach activities. These programs serve not only to preserve the reminiscences of different people in the community but also to raise the archives profile and raise public awareness of and interest in other archival activities.

Consider the following questions about an oral history program:

- Do you have the time, funds, or resources to manage an oral history program, or will it divert resources from other more important activities?
- Does an oral history program fit in well with your acquisitions policy and archival mandate?
- Will you be duplicating the efforts of similar projects in the community, such as those of the historical society, the library, the museum, or another archives?
- Can you work in conjunction with the historical society, the library, or other associations to offset costs and effort?
- Do you have the facilities to store, preserve, play, or transcribe the tapes once they are recorded?

Equipment

Next, consider the equipment necessary for conducting oral history interviews. You need good quality recording equipment. Digital recorders are now commercially available with a range of features and price points. Whatever recorder you chose, it should include the following features:

Pause button
Volume control
Digital tape counter
Battery and plug-in power

You will also need a good quality microphone, one which picks up the voices of both the interviewer and interviewee with a minimum of background noise. The microphone may be mounted on a stand, with a rubber pad or cushion underneath to minimize vibration. You will have to test each speaker to judge the quality and volume of his or her voice, placing the microphone nearby or far away. Other types of microphones include clip-ons, which are easy to place and less conspicuous, and boom-mounted microphones, which provide good quality sound but can be bulky, awkward, and intimidating.

The interviewee

Some archivists decide whom to interview, then determine what to ask them; others decide what they want to know, then find out whom to talk to. Consider who in the community would make an interesting and informative subject. Canvass not only community pioneers and prominent politicians but also members of ethnic groups, long-time employees of a local business,

organizers of community events or celebrations-anyone who might provide interesting and relevant information about your community or area. You might organize an interview around one person, as a taped autobiography, or you might interview several people about a particular topic or theme.

Preparation

Once you have decided on a particular person or theme, research the topic or time period as much as you can. Read books and articles and study relevant information. Formulate a list of possible questions. Contact the potential interviewee, first in writing, then in person. Make an appointment for a preliminary interview, during which you can determine if the person is suitable for a taped interview and what kind of information he or she might offer. At the same time, the potential interviewee has a chance to ask questions about the taping process and the use of the recording. He or she can then decide whether or not to be interviewed and if there are any subjects he or she would rather discuss or avoid. Take notes during the preliminary interview and use these notes and your background reading to prepare a list of questions to be asked during the taped interview. Remember to obtain as much information as possible about the interviewee, including full name, place and date of birth, family background, occupation, current residence, and so forth.

The interview

Before you begin the actual interview, check the equipment carefully to ensure it is working properly. Make sure the interview takes place in a site where the interviewee is comfortable and at ease. Avoid loud clocks, telephones, and outside noises; rooms with carpeting and curtains are best. Try to get the interviewee alone, so that other people will not add to the conversation, disrupt the recording session, or distract the speaker.

Begin the interview by starting the recording, letting it run for a couple of seconds, then introducing yourself and the interviewee. Identify the place and date of the interview and any other relevant information. Ask the questions you have prepared but allow the speaker to add details or other information. Bring him or her back on track if the conversation strays too far from the original subject of the interview.

Refrain from adding comments yourself, and let your physical attitude and position encourage the speaker - rather than say "uh huh," for example, simply nod your head. The less extraneous noise on the tape, the better.

Keep an eye on the recorder to ensure it is working properly. Pause occasionally if the interviewee looks tired or strays off the subject; allow time to rest. Avoid interviewing people for long periods of time. It is better to conduct several shorter sessions than one long one. A one-hour recording session is usually enough, since each recorded hour may take up to three hours to transcribe. As you near the end of the interview, allow the interviewee to add any last comments. You might consider taking one or two photographs of the interviewee to add to the file in the archives.

After the interview

After the interview is over, complete an interview release form, indicating the archives' ownership of the tapes and including any restrictions requested by the interviewee. Explain the meaning of these forms to the interviewee during the preliminary interview, so he or she understands the content and significance. Whenever possible, offer to make a copy of the interview for the interviewee. As soon as possible, write a formal letter of thanks to the interviewee.

Once you return to the archives, complete an interview information form as soon as possible. This form identifies the recording number (digital file name), name and address of the interviewee, name of interviewer, date, place, title or subject of interview, and a summary of main subjects. The sooner you complete this form, the more information you will remember from the interview itself. However, double check with the recording itself to find any subjects you might have missed and to add time markers (indications of where in the interview a subject appeared), if desired.

Once you have completed the interview, the release forms, and the interview information form, file all this information in an acid-free folder. Remember also to complete an accession record for the digital recordings of each oral history interview; add the accession number to all other forms. File the documents in accession number order with your accession records. Identify each digital recording with a file name that includes the accession number.

TIP: Transcription, the production of a verbatim typescript of the interview, is an extremely time-consuming and expensive activity. It can take eight hours or more to transcribe and edit a one-hour recording. As the tape is the primary document, transcriptions are a convenience for researchers, not a necessity. Few archivists can afford the time to produce transcriptions, and they would be better off providing thorough interview documentation and good tape summaries.

Chapter 11

Other Archival Holdings

In addition to paper records, photographs, maps, and sound recordings, other material might appear in the archives, such as secondary sources like books, ephemera, and newspapers, or other media, from artifacts to computer-generated records. If you acquire these items as permanent additions to the archives, you must evaluate them for their value to the archives, their relationship to your archives policy, and their physical qualities.

Books

Books are kept as part of an accession *only if they are an integral part of the collection*, such as a book written by the creator of the collection or a pamphlet describing the work of the creating body. Items autographed, annotated, or marked on by the creator, or with notes or marginalia in the book itself may also have archival value.

Books can also be kept as reference sources. These might include atlases, dictionaries, directories, local histories, books written by or about members of the community or organization, books on subjects relevant to the archives, or even technical books about archival or library work. Be specific when defining the boundaries for collecting reference material, so that you are not collecting items irrelevant to your archives.

Your collection of reference books can be expanded into a special collections library including books on specific subject areas related to your archival holdings. The expansion of an archival library can be prohibitively expensive. Consider the facilities and money at your disposal before widening your reference collection. Also establish strict guidelines for the type of material acquired, defining geographical, chronological, physical, and other criteria.

When deciding whether or not to keep books as part of an accession, as reference material, or as part of a special collections library, consider the following:

- Were they written by or about the creator of the records?
- Were they annotated or marked in any significant way?
- Are they otherwise central to the activities of the creator of the records?
- Are they appropriate to your collections area as outlined in your acquisitions policy?
- Are they rare or valuable for any reason (first editions, for example)?
- Do you have the facilities to store and care for them?

Books in an accession usually form a series, such as Publications, and they are described in the inventory as part of the record group as a whole. Keep a record of all the books in your archives. Archivists familiar with library cataloguing often use the Library of Congress or Dewey Decimal classification systems for describing and shelving books. Other archivists may simply store books in alphabetical order by author. If you keep reference materials in the research area, add this location information to any finding aids. Avoid keeping rare or valuable books in the reference area and do not allow researchers to remove any books from the archives.

If you keep books as part of an accession, mark their accession and item numbers in pencil on the upper right hand corner of the first page of the book or on a slip of acid-free paper placed under the cover. If you decide not to keep any or all of the books in an accession, add as much bibliographic information as possible to the inventory, including where the books were relocated (such as to the library, the museum, or back to the donor). Remember to remove loose notes or papers from the books and add valuable items to the accession. Handle all books carefully: hold the sides, not the spine, when removing books from the shelf, don't stand them on edge or lay them open face down on a table, and do not use adhesive tape to mend torn pages or broken bindings.

Ephemera

Ephemera are those everyday, impermanent items produced irregularly and designed to use and then throw away. Pamphlets, brochures, tickets, programs, published reports, handbills, menus, advertisements, posters, and other miscellaneous printed or published items are all considered ephemera. In the archives, these transient items may offer important information about past events. An invitation to an historic dinner in 1954, a brochure from 1969 advertising a new car, or a poster promoting an important politician, all illuminate historical events. Treat ephemera as important archival material. Accession them, describe them, and store them properly.

Ephemera which arrive as part of an accession must first be evaluated for their significance in the collection. If kept, they will be organized as part of the accession as a whole. Store oversized or fragile materials, such as posters or programs, separately and include their location on all finding aids.

Ephemera may also arrive in the archives individually, perhaps as an individual donation, as part of an anniversary or celebration, or even through the daily mail. Be active in your acquisition of miscellaneous material about your community: obtain copies of brochures or publications from community meetings, political or social meetings, theatre productions, or other events. Also join various mailing lists in your community or institution for regular bulletins, newsletters, or other publications.

As this material arrives in the archives, give each group of items its own accession number, identify it in the card catalogue, and file it by accession number in a box marked Ephemera. Remember, though, that material directly related to a larger accession will remain as part of that accession. For a discussion of "Information Files," miscellaneous items such as clippings, articles, ephemera, and notes kept for their informational rather than archival value, see Chapter 13.

Small accessions of pamphlets and other ephemera may be stored

Newspapers

Newspapers can offer valuable information about a community or society. A complete series of local newspapers should be kept by at least one institution in the community - either the library, museum, or archives either in original form or preferably in microfilm. Determine if the local library is preserving newspapers, which ones they are keeping, and what years they have or are missing. If the library is actively collecting newspapers, consider keeping only certain items in the archives, such as anniversary editions or commemorative issues. Remember that many local newspapers are available on microfilm through government offices and commercial microfilmers.


Newspapers should be stored flat on shelves, stacked no more than two or three inches high. Scrapbooks may also be stored flat on shelves.

If the local library and/or another institution is not keeping newspapers, consider preserving them in the archives if you have enough space for storage and enough money for subscriptions. Remember that newspapers are made of poor quality inks and paper and will eventually deteriorate. If a microfilm or digital version exists, the originals may not be worth the effort of extensive conservation. You may wish to keep one copy of the newspaper in storage and provide the microfilm/digital version for research use. To store newspapers, simply flatten the pages and place the papers flat on shelves. Avoid stacking papers more than two or three inches high. Do not mix newspapers with other archival material because the acid in the newsprint migrates easily.

Some archivists clip articles of local importance from the paper. Remember, you will need two copies of each issue for clipping, so that you can clip articles from both sides of a page. Clipping and filing newspaper articles is time-consuming work. Consider such a program only if it is not being done elsewhere in the community and only if it can be on-going and comprehensive. A short-term program that is never repeated leaves the archives with an incomplete finding aid. If you decide to establish a clipping program, determine subject headings based on those used for your catalogue. Write the subject titles on acid-free

folders and file the clippings in the folders. Write the name, date, and page of the newspaper on each clipping.

Instead of clipping articles, some archivists index their newspapers. This is exceedingly time-consuming and must be maintained rigorously for years to be a valuable finding aid. It may be a project requiring the involvement of the library, museum, and community in general rather than one maintained only by the archives.

Scrapbooks

Many people clip articles from newspapers and keep them in scrapbooks. If you acquire scrapbooks in the archives identify them with the accession number of the entire acquisition and store them separately from other material. The acid in the paper and glue will deteriorate the scrapbooks over time. Handle them as gently as possible but do not expend a great deal of effort trying to preserve them. Remove or copy any particularly valuable material, such as original documents or photographs; be sure to record any items removed and their new location. Consider photocopying or scanning the pages of scrapbooks and filing the copies under various subject headings in an information file.

Artifacts

Avoid collecting artifacts in the archives; turn them over to a museum whenever possible. Few archives can or should develop the facilities needed to care for large collections of museum pieces. However, if there is no museum in your community, and you are required to serve as both archivist and curator, only accept artifacts appropriate to your archives policy. Identify each artifact as part of the accession with which it came and make note of it on the inventory. Remove the object from the collection and store it separately. Tag it with the accession and item number and add any identification. Do not attempt to clean or restore museum pieces without consulting a professional conservator. For more information about artifacts and museum work, contact museum specialists and associations.

Machine-readable records

The most recent innovations to enter the archives world are machine-readable records, including computer diskettes, software programs, magnetic data tapes, and other electronic materials. This new medium can be found in many places. Individuals with computers generate diskettes holding correspondence, data files, and other records; business offices and governments keep much information on computer, including accounting information, employee files, tax records, and correspondence. Evaluate machine-readable records for the qualities outlined in Chapter 3. Do not keep records of little or no research value just because they are stored on computer diskettes or tapes. Ask yourself if you would bother to keep them if they were in paper form. Do evaluate machine-readable archives for technical considerations, however. Are there facilities available to store, retrieve, read, and print the material on the tape or diskette? Is the diskette or tape of good quality, or is it physically damaged or worn?

Give machine-readable material an accession number, like all other accessions, and item numbers for each tape or diskette. Arrange material according to the contents of the diskette or tape. For example, computerized research data will be arranged as part of the series or file relating to that particular research project. Store diskettes and tapes separately from the paper records and add a note on the finding aids indicating their location. Store diskettes upright in their original folders and boxes and keep them at least one or two feet away from electric, mechanical, or other devices which may produce a magnetic field and erase the data. Store tapes upright in plastic or metal canisters; if possible, rewind them once a year to ease stress. Describe machine-readable material according to the contents of the diskettes or tapes but remember to include additional information about the type of diskette or tape and the software and hardware used. Always try to obtain related records, such as reports, codebooks, manuals, or other documentation. Give this information the same accession and item number as the machine-readable material and file it with the diskettes or in a separate location, depending on available storage.

Chapter 12

Records Management Programs

Records management is important to institutions, corporations, and governments, no matter what their size. Records management is the establishment of systematic controls over the creation, use, maintenance, and disposition of recorded information. Many archivists, particularly those in small archives, think of records management as a complex activity pursued by multinational corporations or large governments, not by a small municipality, the community hospital, or the school board. It is true that larger institutions often suffer more than smaller ones from inefficient record-keeping, backlogs of inactive records, and ineffective filing and retrieval procedures. However, establishing an adequate records management program when an institution is small and manageable can help keep the organization's record-keeping practices from becoming complex and unwieldy over time.

Many archivists, especially those in religious, community, or museum archives, will probably never encounter records management programs. However, archivists in corporations or governments may become involved in the care of the current records of their parent organization. They will need to understand what records management is and how it works, even if they act only as the recipient of the material and not as the instigator of the program.

Records management helps an organization or government ensure:

- the retention of records needed to meet administrative and operational
- requirements
- the retention of records needed to meet legal requirements
- the permanent retention of records of archival value
- the effective creation, retrieval, and maintenance of current records
- the security of vital records
- the regular, authorized destruction of obsolete records
- the improved flow of information throughout an organization

Institutional support

To succeed, a records management program must have the full support of top management of the institution or organization. Formalize this support in a records management policy similar in scope and purpose to the archives policy. This policy is the most important element in establishing and maintaining a records management program.

A records management policy will include:

- a statement of the archives' interest in its institution's records
- a definition of the role of the records manager, including a description of his or her authority to transfer records to the records centre

- provision for the establishment of a records management advisory board, similar to the archives committee or advisory board, to guide the records manager and authorize the transfer or destruction of records
- an indication of which rules, regulations, and restrictions may be implemented with regard to the management of the records, and by whom

If the archivist wishes to include records management as part of other archival activities, a records management policy should be incorporated into the general archives policy.

Records management survey

A survey of all the records created by the organization is necessary. It will form the basis for all decisions for records retention and disposal.

When surveying the records, consider the following general questions:

- How many records are there?
- Where are they kept?
- What legal, financial, administrative, or other regulations govern their retention and destruction?
- Are they confidential, and what kind of security is needed for their care?
- What physical form are they in?
- How old are they?
- What percentage of the records are originals and what percentage are duplicates?
- What is the growth rate of the records?
- How much office space is taken up with files?
- How often are the records used?
- What kind of file classification system already exists in the organization?

The answers to all these questions will give a good idea of what type of material is created in the department or office, how often it is used, and in what way. The object of such a survey is to find out how records management systems may be improved in order to dispose of unwanted and unused material in the office. At the same time, it serves to identify inactive records and potential archival material to be destroyed or transferred to the records centre.

In order to identify how records are created and for what purpose, an organizational chart should be drawn up during the process of surveying the records. Such a chart outlines the various positions in the office, the chain of command, and the functions and activities involved. The chart identifies the positions themselves, not the individuals holding the positions today. It will help show who is creating what records, what documents need to be brought into the records centre, which offices to contact-basically how the institution is organized and managed.

When surveying the records, it is important to prepare an inventory of the materials, identifying the different records created by each department, office, or group. It is not possible to examine each document individually; it is usually more useful simply to identify different fonds/record groups and series. Use the file titles and record names given by the department whenever

possible and always meet with the people responsible for the files to confirm the accuracy of information, particularly concerning legal, financial, or other requirements. **Whenever possible, the records manager should enlist the aid of a liaison person in the office to assist with the survey and help with the transfer of records later.**

A listing of departmental records is essential for determining exactly what material is created and where it is kept.

Include the following information in any records management inventory:

- Name of records
- Location of records
- Person responsible for records care and office management
- Brief description of records
- Function of records
- Physical size or volume
- Medium
- Inclusive dates
- Use by the department or office (frequency and purpose)

Appraising and classifying records

The next step is to appraise and classify the office records according to both their present functional value and their future archival worth. This involves outlining the types of records created by each department: correspondence, annual reports, minutes, interoffice memos, or financial statements and determining the value of the documents to the archives and to the office itself.

In addition to the appraisal criteria used for archival materials, also consider the following primary and secondary values:

- **Administrative value:** the importance of the records for the daily activities of the creating office-such as contracts, correspondence, or policy statements
- **Legal value:** the importance of the records to the creator to fulfill legal requirements or provide legal information or evidence-such as contracts, deeds, agreements, or bylaws
- **Fiscal value:** the value of the records to the creator for financial purposes-such as financial statements, tax returns, or annual budgets
- **Research or archival value:** the value of the records either to the creator or to independent researchers for informational, evidentiary, or historical purposes-records providing information about the structure, history, creation, or operation of the organization.

After determining the value of the records for both the creating office and the archives, categorize or classify the records according to their use by the creator.

Records can be:

- **Active:** referred to or used regularly by the creator.
- **Semi-Active:** not used regularly by the creator but still important for administrative, legal, or fiscal purposes - sometimes referred to as inactive.
- **Inactive:** no longer needed by the creator for any reason - sometimes referred to as non-current.

Scheduling

Once the records have been appraised according to their current and future value and classified according to their use, a records *retention and disposition schedule* can be created. This schedule is the key document in any records management program. It establishes a time table, regulating the life cycle of records from their creation to their final destruction.

A retention and disposition schedule serves to:

- **Protect** vital records from damage or destruction
- **Retain** records of archival value
- **Destroy** regularly any records which are no longer useful
- **Simplify** office procedures
- **Save** space, time, and money

The schedule states the length of time records will be kept and when they will be destroyed or transferred to the archives.

A records management committee can participate in all records scheduling decisions. Such a committee (similar to the archives committee or advisory board discussed in Chapter 1) might include those knowledgeable about the operation of the company, such as heads of the personnel, administration, finance, or legal departments. It will likely also include any office or records managers and the organization's archivist. This group will meet regularly to decide which records can be destroyed and when, to help ensure regular transfers of records to the records centre, and to generate support for the work of the records manager.

Records transfers

Once the organization's records have been surveyed, classified, and scheduled, the records manager can begin to bring inactive records into the records centre. Records transfers are a joint activity between the records manager and the department involved. Complete a transfer form for each new accession. Records are boxed in standard size boxes, not necessarily of archival quality but adequate for several years' storage. Records are usually transferred periodically, perhaps once or twice each year. All records sent to the records centre should conform to the retention and disposition schedule. For example, no material should enter the records centre that was destined for destruction six months before. The records manager will encourage the department to destroy useless records regularly while ensuring that important records are not disposed of by mistake.

Processing records

Once records are brought into the records centre, it will be necessary to keep accurate and systematic records of what has arrived and where it is kept. Boxes or files of departmental records need not be arranged as archival material would, but the papers in file folders may be flattened and straightened. Make sure all the files have labels identifying the contents. Give each fonds/record series on the schedule an accession number, with the prefix RM for records management, and each box in the accession will be numbered, such as box 1 of 4 or box 5 of 5. Label each box with the records management accession number and the box number. Add the department name if you wish.

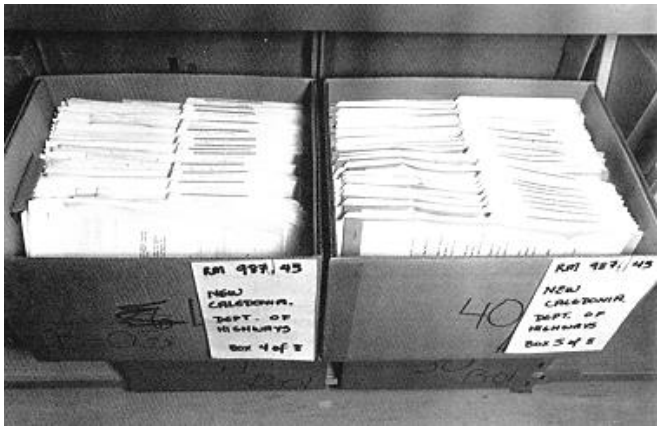
Describing records

Records management finding aids do not need to be as comprehensive and detailed as archival finding aids, as much of the material will eventually be destroyed and those records scheduled for transfer to the archives will be arranged properly later. A basic file list is usually an adequate finding aid for materials in the records centre. This finding aid will include the name of the department, the contact person in the office, and a list of box and/or file titles. Maintain and update this file list regularly and send a copy of each finding aid and significant updates to the transferring office if they wish it. In addition, the finding aid can be made available to researchers in the archives. However, bear in mind that the records are the property of the organization, and researchers may have to obtain permission from the creator to use any materials.

Service

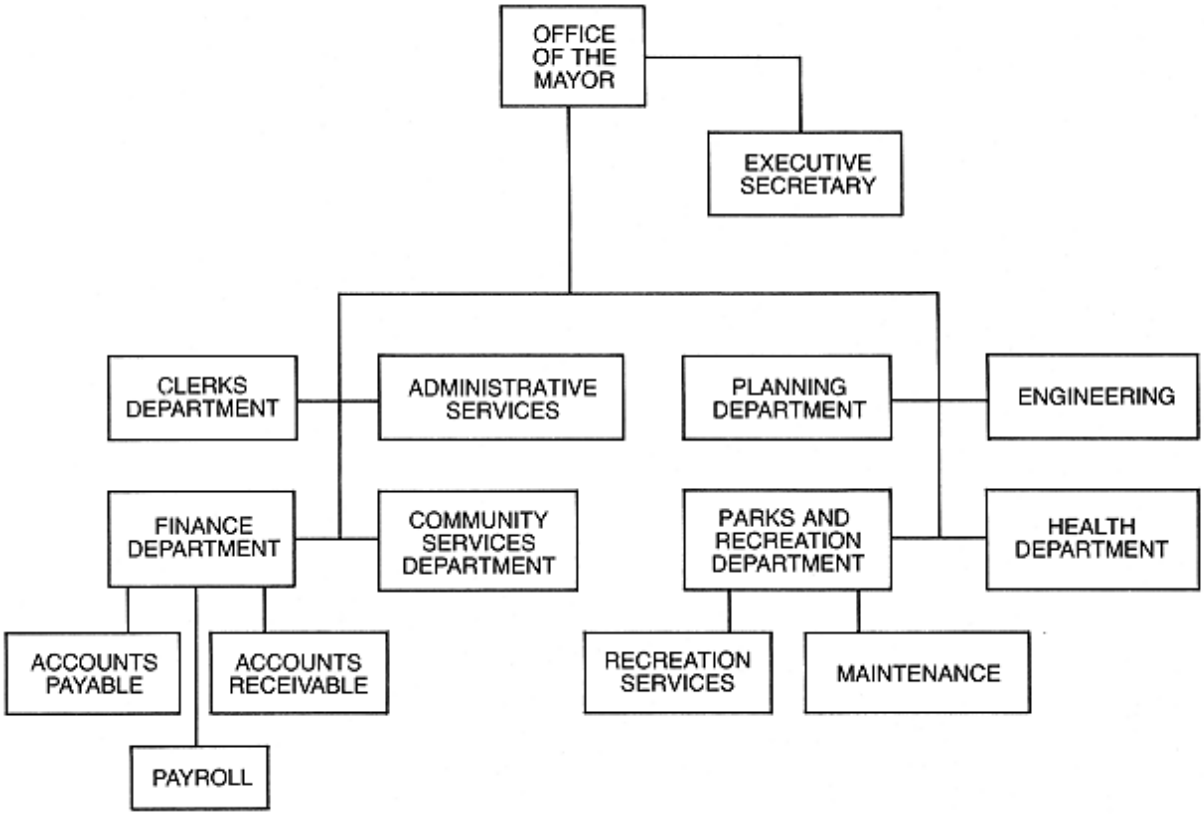
In a records centre, a storage and retrieval service for the departments is provided. The records manager may be able to give departments boxes in which to pack the material, which can then be picked up or delivered to the records centre. However, the records manager may have to assist the departments with packing and transferring. A file retrieval service must also be provided for the departments. Monitor this service carefully to determine how often files in the records centre are used and by which departments. The standard guideline for reference is one request per cubic foot per month. If a particular department requests records more often than this, perhaps the records are still active and ought to be retained in the department for a longer time.

Eventually, a records management program will benefit the archives as more and more valuable documents are transferred to the archives from the records centre, with unneeded materials regularly destroyed and with basic finding aids already prepared. The ultimate goal of the archives is to ensure that materials of historical value created by an organization are preserved for future use. Records management is one of the best ways to reach that goal.



Records in the records centre are usually stored in their original folders. Simply straighten the papers and label boxes before placing them on the shelf.

SAMPLE ORGANIZATIONAL CHART



SAMPLE RECORDS MANAGEMENT INVENTORY FORM

NEW CALEDONIA COMMUNITY ARCHIVES

RECORDS MANAGEMENT CENTRE INVENTORY

Archivist:_____ Date:_____

RM Accession No:_____

Records name:_____

Inclusive dates:_____

Office:_____

Contact person:_____ Telephone:_____

Contents:

_____ Textual records	_____ Maps/plans	_____ Film/video
_____ Photographs	_____ Books/publications	_____ Ephemera
_____Prints, Paintings	_____ Sound recordings	_____ Other

Extent:_____

_____

Description:

Records purpose or function:

Records retained by:

_____ calendar year _____ fiscal year _____ continuous ____ other

Record category	Time Period:	Location
_____Active		
_____Semi-active	From:	
_____Inactive	To:	

Notes and recommendations:

SAMPLE RECORDS MANAGEMENT TRANSFER FORM

NEW CALEDONIA COMMUNITY ARCHIVES
34-1485 Stanton Drive, New Caledonia, BC, XOX OXO
(604) 555-7755

RECORD OF TRANSFER TO RECORDS CENTRE

RM Accession No:_____ Date:_____

Date received: _____ Location:_____

Name of Transmitting Office:_____

_____

Contact person and telephone :_____

Description:

Restrictions:_____

_____

Disposition: ___ destroy ___ to archives ___ consult with RM Committee

On (Date): _____

Transmitting Office Representative: _____

Records Manager: _____

Chapter 13

Reference Services and Public Relations Activities

Your archives serves not only to preserve historical materials but also to make them available for use. No matter how small the archives, you need to incorporate reference services and public relations activities into your archival plan. Remember, though, to give them the priority they deserve in relation to your other work.

Reference services

One important aspect of archival work is providing reference services: assisting people who come to your archives, guiding them in their research, helping them to answer their questions.

Consider the following guidelines:

Provide access on an equal basis to all who abide by the rules and regulations of the archives.

Prepare adequate finding aids for holdings in the archives and make them easily accessible in the reference area.

Collect standard reference material whenever possible. Include dictionaries, atlases, encyclopedias, publications by or about your institution or community, local histories, appropriate journals or periodicals, and any publications based on or related to your holdings. When looking for appropriate reference material, contact other archives, libraries, or museums in your community. They will be able to tell you what is useful and how to get it. They may even have old or duplicate copies that you could have. Ask researchers to deposit a copy of any work they have produced based on research in your archives.

Refer researchers to other libraries or archives with related material or other reference tools; keep the addresses and telephone numbers of these institutions available in the archives.

Have all visitors to the archives sign a register, including the date, their name, address, any identification, their signature, and perhaps their research interest. This register is valuable not only for keeping a record of how many visitors come to the archives but also to identify users on a particular day in the event of loss or damage.

Keep a count of all telephone, mail, reference, or other queries received, for statistical purposes.

Explain the contents and organization of your archives to all new visitors, by describing your various finding aids and reference materials. If you find you are explaining the same information over and over again, consider preparing a handout, a one or two-page explanation of your archival organization, of a particular accession, or of a specific historical period. Such a document may save you time and effort and will help researchers with their work. This may be combined with your reference policy, outlined below.

When providing written answers to research questions, **keep a copy of all correspondence,** indicating who enquired and what information was provided. File these letters in chronological order in a correspondence file or, if numerous, alphabetically by subject. Eventually, frequently asked questions might often be answered from the correspondence file, saving you time and effort.

Do not allow researchers to retrieve or reshelve archival materials themselves. If needed, have the researcher complete a request form for material desired. Such a form may help you maintain control over material taken from the stacks, and it provides a record of items used. File the used forms in date order in a box in the storage area.

Do not allow access to restricted material without written permission from the person or agency imposing the restrictions.

Replace valuable or fragile items with copies whenever possible or supervise their use closely.

Consider whether to allow researchers to use unprocessed material. If you decide to allow access to unprocessed material, warn users of the difficulty of using unarranged material and instruct them to maintain the existing order.

Determine your photocopying policy. If you have access to a photocopier and intend to provide copies for researchers, decide: a) if you will set limits on the quantity copied; b) if you will charge for copying, and how much; c) if you will copy restricted, fragile, or damaged materials; and d) if you will allow the public to use the photocopier (this is not advisable).

Determine what other copying services you will provide, such as copies of photographs, maps, or microforms, and under what conditions.

Outline any fees or conditions for any services you provide.

Include your reference policies in a handout for visitors and researchers, explaining the rules and regulations of the archives, the researchers' rights and responsibilities, and details about access and various services.

Maintain a staff manual or procedures book. Record all decisions, policies, and procedures you implement and keep these notes in a three-ring binder. Keep the manual up to date and organized. Such a document will save time and effort as your archives grows and expands.

Copyright

Copyright is the right to copy or reproduce material for publication or distribution. At the best of times it is a complex and confusing subject. Copyright can be owned or held by individuals, corporations, or the public, depending on the nature, age, and disposition of the items in question. The difficulty for archives and researchers is determining who holds copyright,

whether they are still alive or when they died, and if they have made special arrangements for the transfer or maintenance of copyright. **Never assume that your institution holds copyright because it owns the material.** Always try to find out from the donor or transferring body who holds copyright. Keep accurate records of such information. State clearly in all correspondence, policy statements, and meetings with users that it is the researcher's responsibility to determine copyright ownership and obtain clearance to publish any copyrighted materials. If necessary, mark photocopies or photographic prints with a statement indicating that they are provided for research purposes only.

Public relations activities

Public relations programs can range from exhibits, seminars, or workshops, to tours of the archives, a printed brochure, or a book of local history or edited documents. Every time a researcher enters your institution, you are acting as a public relations officer. You are not just helping the researcher find the information he or she wants but also demonstrating the value and diversity of the archives. As with any aspect of archival work, public relations is not something that you just plunge into without preparation and organization. Before embarking on any public relations program, make sure it fits in with your other priorities and goals and that you have the resources and facilities needed to complete the task successfully.

As you develop a public relations program, ask yourself the following questions:

- Does it enhance and support your archives policy? Small archives with limited time and money need to fit public relations activities in with other archival work. Exhibits usually centre on material in your archives, not on items you have to borrow or purchase. Publications need only be as extensive as your time and budget will allow.
- What are the needs of your users, and how best can you serve them? If ten visitors use your photograph collection each week, perhaps you will prepare a pamphlet explaining its development, organization, and subject areas. Such a document will not only help users access popular archival material, but it will also ease your reference work, leaving you time for other tasks. If your archives serves a large rural population, you might produce a regular radio program about archives or write a newspaper column about local history. This may interest people and encourage them to visit the archives.
- What resources are available for public relations work? Perhaps there are people in the archives or community who are expert in graphics, or writing, or management, and may assist with some of your projects. Other people might be willing to donate professional services or supplies. Perhaps your sponsoring institution will offer support with equipment, time, or money.

Before beginning any specific activity, contact other archivists in your area and determine who has tried what type of programs and how successful they have been. You may have a great idea for a history of your community, but if the neighbouring community tried the same project two years ago and lost considerable money, you may want to reconsider attempting it yourself.

There are many public relations activities that your archives can undertake at little cost, while others involve more effort and resources. What are the most basic public relations activities you can begin in your archives, and what programs can you develop as you find more time and money?

Basic public relations activities

You can attract attention to your archives in the following ways. Remember, some activities require a great deal of time, which you may not be able to afford.

Consider the following:

- **Make sure the archives is clean and neat, with** a distinct research area (even if it is only one table), a well-lit work area, understandable and organized finding aids, and easily accessible reference tools. Post signs leading to the archives. Provide samples explaining how to fill out forms, how the index or catalogue is organized, or what your business hours are. Prepare a handout detailing the rules and regulations of your archives.
- **Act as your archives' ambassador** whenever possible. Invite people to your archives, including local government officials, the administrators of your corporation, or founding members of your community. These people will leave your archives and tell others about your work, publicizing your archives and encouraging more visitors, more donations, more funding. If researchers visit your archives and you have no relevant information, don't just turn them away but try to refer them to an archives which may be able to help.
- **Visit people in your area** and encourage them to donate their papers, tape their reminiscences, or lend their photographs. Keep in touch with people you have met. Keep them informed about your work in the archives. Your interest in the public can only benefit your archives, as people see your institution as an active part of your community or organization.
- As time permits, **attend community or institutional events and festivities.** Introduce yourself to the organizer and invite donations of pamphlets, brochures, or documents created for the event. Give speeches or talks to local groups, high schools, or seniors' homes, explaining the work of your archives and encouraging visits and donations. Offer to help the coordinators of anniversary celebrations or other community events. Find historical material for displays or publications, sell tickets for a fundraising film night, or organize workshops or conferences.

Public programming on a limited budget

Other activities you might undertake to promote the work of your archives may require more substantial financial commitment. When determining how much you can spend on outreach programs, consider again the priorities and goals of your archives and how the programs will fit in with your plans.

Information files

Many researchers come to the archives looking for specific subject information, and they may not wish to spend a long time analyzing large bodies of historical documents. Some archives maintain information files, adding pamphlets, newspaper clippings, ephemera, articles, or other information about a specific subject. If the local library or museum is not doing so, and you have the time and resources, consider creating information files. Copy newspaper articles, clip magazine stories, and acquire extra copies of brochures, pamphlets, or booklets. File these in folders (not necessarily acid-free since the files are not intended to be permanent) and store them alphabetically by subject in the research area. Remember, though, that your first priority is to preserve archival materials. Do not put ephemera in the information file if it is your only copy; instead, accession and store it properly and let the researcher find it through the catalogue. If possible, get two copies of any suitable material or make photocopies of originals. Add one to the information file and preserve the other. You need not accession miscellaneous items added to information files.

Public relations and outreach activities can include information files, brochures, pamphlets, calendars, booklets, and book-length publications.

Brochures

Much of the work of explaining the nature and organization of your archives can be contained in a brochure. While such publications, no matter how small, cost some money, they are invaluable public relations tools and are well worth the investment.

Your archives brochure needs to be clear, well-organized, informative, and creative. It may explain your mandate and acquisitions policy: what you collect and what you don't, and what a user will or will not find in your archives. It will probably also include the archivist's name, the archives' address, telephone number, location, hours, available services (photocopying, reproduction of photographs, etc.), and any charges. It may outline the rules and regulations of your archives, including the existence of restricted material, the availability of finding aids, registration procedures, and research rules. You might also explain that you accept donations, and you might include a paragraph about the archives' history and current activities.

When designing a brochure, gather samples from other archives in your area, comparing and analyzing them to determine the best features to include in your own. Speak with other archivists who have designed brochures and ask them what problems they encountered and what feedback they have received from the public. Try to match the text of your brochure with appropriate photographs from your collection or with drawings or designs. Whatever money or resources you have available, try to make the brochure as appealing and eye-catching as possible.

Guides and pamphlets

Other publications that can promote your archives and assist users include guides to your holdings and pamphlets which explain various aspects of your archives. Guides, described in Chapter5, are valuable tools for detailing the holdings of your archives and promoting research use. When considering whether or not to publish a guide, ask yourself if you have enough accessions to warrant a publication or if you are acquiring new material too quickly to keep the guide current. Consider your audience when choosing your format and contents. Older people might prefer a large type face, the local historical society may appreciate a subject guide, and the library will prefer a bound publication.

You might also wish to produce pamphlets, leaflets, or one-page handouts relating to specific aspects of your archives. For example, if twenty genealogists use your archives each week, you might prepare a pamphlet describing genealogical material in your archives. If you have one collection of papers that is often used, you may wish to distribute extra copies of the inventory for users to examine before they come to the archives.

Workshops and seminars

Workshops, seminars, meetings, and speeches can help bring people to your archives, increase community awareness and interest in your work, and broaden your base of support for the archives. You might invite researchers to hear a weekly talk on an aspect of research, or you could hold a workshop on genealogy once a month for the local historical society. You might invite new company employees to see your corporate archives, showing them how the records they create end up as historical materials. Or you might invite high school students to visit your institution to learn about historical research. Let people in the community know that you are available to offer such programs and encourage them to visit the archives to discuss workshop themes. Don't wait for someone else to suggest a seminar; plan one yourself. Remember, though, to co-ordinate such activities with your other work. Do not schedule four seminars in one week and have no time left for other archival work. As well, always plan programs well in advance so you can simplify organization and avoid last-minute problems.

Exhibits

Exhibits of historical materials can range from one window display in your archives' entrance to a travelling exhibit with hundreds of items. Before preparing an exhibit, consider the following:

- Audience
- Location
- Subject
- Display dates
- Preparation time
- Environmental controls
- Security
- Design and layout
- Display material, cases, and labels
- Cost to the archives
- Charges or fees to the audience

Consult with other archivists and examine the literature on preparing displays before beginning an exhibit yourself.

Major publications

Larger archival publications may include local histories, popular biographies, editions of historical documents, newsletters, journals, and magazines. Publishing is a diverse and interesting field but it can be an expensive and complicated enterprise. Before beginning any publication, consider the following:

- Subject of the publication
- Purpose of the publication
- Audience
- Funding and expenses
- Author and editor
- Production schedule and deadlines
- Available time

Before starting any publications project, contact other archives who have published books or magazines and ask them about their problems and successes.

Other activities

Other public relations programs that your archives can undertake, depending on your budget, time, and priorities, include:

- Open houses and tours of your archives
- Oral history programs
- Photography, writing, or drawing contests
- Film nights
- Guest appearances by well-known speakers
- Media activities, such as monthly radio programs discussing archives or playing oral history tapes (with the consent of the interviewee); newspapers columns of historical letters or journal entries, local history, or archival photographs; or community television broadcasts discussing the work of the archives
- Press releases announcing new acquisitions or current activities, sent either to the local media or to related historical societies
- Brochures or newsletters sent to groups such as researchers, potential donors, visitors, members of your institution or corporation, past and present volunteers, historical societies, schools, or other groups interested in your activities.

Evaluating public relations programs

Once you have completed any specific public relations program, you need to evaluate its success. Prepare a report on each outreach activity, including:

- The purpose of the program, its history and goals
- Who worked on it and who was in charge?
- How much time was spent on the project, and in what activities
- How much the entire project cost, divided into material costs, labour, supplies, and other expenses
- What revenues were generated by the project, if any
- How the event was promoted and publicized, how often, and whether or not this seemed successful
- What problems were encountered with preparation, security, conservation, finances, and so forth
- The nature and contents of the program: how many items were in the exhibit, who participated in the seminar, or who wrote the newspaper article
- The main successes and failures of the program

When preparing a report, ask for written or verbal comments from participants or visitors, either informally or by sending out a questionnaire or survey. Perhaps have visitors complete a brief questionnaire before leaving, or solicit comments at the back of your pamphlet or publication. Incorporate these comments in your report whenever possible, to gauge the reception of your program. Keep a copy of the report on file. Also maintain a file of copies of publications or brochures, advertisements or announcements, photographs of the event, the names and addresses of people involved, or any correspondence generated. include copies of bills and receipts. This information will prove vital the next time you decide to plan a similar program. It will also help you evaluate the success and suitability of your outreach programs.

TIP: Don't forget to keep at least two copies of all public relations or outreach productions, such as brochures or newsletters, with your own administrative records; otherwise you may find you've given away all your copies and have none left for reference or for your own archives.

SAMPLE REFERENCE POLICY

NEW CALEDONIA COMMUNITY ARCHIVES

INFORMATION FOR RESEARCHERS

The New Caledonia Community Archives acquires and preserves records created by, for, and about the community of New Caledonia. These records include official records of the local government, manuscripts, books, campus newspapers, photographs, maps, sound recordings, and moving images concerned with the history of the community.

HOURS:

The archives is open to researchers on Mondays and Thursdays from 1:00-5:00 p.m. Access at other times may be arranged with the archivist.

REGISTRATION:

All researchers are requested to register, providing their name, address, signature, student or other identification number, and their research topic.

REGULATIONS:

1. Coats, briefcases, parcels, and personal books are not permitted in the research area. Please leave them at the registration desk.
2. No ink of any kind may be used in the research area; use pencils only. Computers may be brought into the archives at the discretion of the archivist.
3. Smoking, eating, and drinking are prohibited in the archives.
4. All archival materials must be handled carefully: use only one folder at a time and keep the papers in their existing order. Do not place books or volumes face down. Do not lean or press on archival materials. Do not trace maps or other records.
5. No material in the archives may be removed from the research area.
6. Persons requesting access to restricted materials must contact the person or agency imposing the restrictions. The archives cannot permit access to these materials without written authority.
7. Researchers are advised that it is their responsibility, not the archives, to obtain copyright clearance to publish or otherwise reproduce or distribute

archival material. Whenever possible, the archivist will provide the names and addresses of copyright holders.

8. If publishing material from the archives, please credit the archives:

   New Caledonia Community Archives, accession or record group number, volume number, file number, title of document or names of correspondents, and date. For example:

   New Caledonia Community Archives, Acc. 1986.87, vol. 6, file 3, Report of the Mayor's Office, June 12, 1956.

PHOTOCOPYING:

Unless restricted or protected by copyright conditions, photocopies of material will be supplied for research purposes at the rate of $0.25 cents per page. Although there is no precise limit on the number of pages, it may not be possible to fill an order on the day requested, and the Archives reserves the right to carry out the work over a period of time.

Users requiring copies of photographs, maps, sound recordings, or moving image materials are requested to consult the archivist about conditions and charges.

Researchers are not allowed to copy archival materials using their own cameras or other equipment.

Chapter 14

Automation and Small Archives

In the present computer age, many small archives are struggling with questions concerning automation. What can a computer do for our institution? Should we automate, given our needs and our limited financial and technical resources? What kind of computer programs (software) should we buy? What kind of computer equipment (hardware) do we need in order to use the software we have selected? How do we know we will be able to use the software and hardware effectively? What exactly is a database and how would we go about setting one up?

It should be kept in mind that a computer is simply a tool. It does not replace the human activity necessary to carry out basic archival functions. In most cases, the use of computers demands that those basic archival functions be clearly articulated and systematically outlined prior to the implementation of any automated procedures or systems. Such a systematic approach should lead to the adoption of policies and procedures for all aspects of archival management, including the implementation of standardized practices and rules for accessioning and for archival arrangement and description. The old computer adage of "garbage in, garbage out" can become a reality if such an approach is not followed.

Uses of Computers in Small Archives

What can a computer do for your institution? The potential uses of a computer in any institutional setting can be mind-boggling. Computer hardware and software salespersons are adept at presenting a myriad of uses (applications) for a particular product or program. This can be overwhelming for the uninitiated or novice computer user. It is important for a small archives contemplating entering the computer world to be aware of both the potential uses of automation in an archival setting and the real needs of their institution.

The following represent some of the most common uses for computers in a small archives setting.

Accessioning

A computer can be used to create the printed forms necessary to establish physical and legal control of archival material. Deed of gift agreements, transfer forms, form letters of acknowledgment to donors, blank accession record and accession register forms, and box labels can all be designed and created in a professional and appealing manner using basic word processing software. Modifications to such forms can be made simply and efficiently.

The entire accessioning procedure can be automated with database management software. Once information (data) has been entered into the computer in a predefined and consistent manner, this data can be manipulated to produce printed versions of the completed forms normally done manually as part of accessioning procedures. Information entered into the computer can also be searched and displayed on the computer screen (on-line), eliminating the need for manual card catalogue systems designed to create access to accession records. Information about more than

one accession can be located and displayed. Printed versions of such displays can be generated by the computer to produce an accession register, donor file, or any other composite list of accessions.

Description

Computers can be used to aid in archival description and to create printed finding aids or on-line finding aid systems. Descriptions can be created, edited, printed, stored and updated easily using basic word processing software. This software normally allows for information in the description to be indexed and for different descriptions to be merged for the purpose of generating a printed version of a finding aid.

Flexible and efficient finding aids or access systems can be designed using database management software. This software allows for flexible on-line searching and the production of printed finding aids. Descriptions can be found on the computer by searching for words (keyword searching) used in those descriptions. If name and subject access points have been determined, descriptions can be searched online using the prescribed names or terms. Information from more than one description can be located and displayed at one time. Specific data from one or more descriptions can be manipulated to allow the computer to produce different kinds of printed finding aids, from inventories to shelf lists to repository guides. Printed versions of name and subject indexes can be generated in the same way.

Reference

Printed finding aids generated by the computer or the flexible, on-line search capabilities associated with database management software can help provide efficient reference service. This service can sometimes be enhanced through the use of computer networks, which link the computers of different institutions or parts of an institution to each other for the purpose of exchanging information.

Word processing software can be used to design and print forms such as request slips and photograph reproduction order forms and to produce appealing and professional-looking signage for the reference room. Database management software can be used to store and access registration information on patrons. Electronic spreadsheet software can allow you to maintain accurate statistics relating to users and the costs associated with the provision of reference service.

Outreach

Word processing software and, optionally, special computer graphics software, can give you the ability to design and print letters, reports, press releases, newsletters, pamphlets, booklets, captions for displays, educational packages, and a wide variety of other textual and graphic material to advertise and enhance the image of your archives. Address labels for mailouts can be easily edited and efficiently produced using word processing software.

Conservation

Conservation reports can be produced and updated using word processing software. Database management software can be used to locate material needing conservation attention.

Computerized environmental monitoring devices that log changes in temperature and humidity in different areas of the archives can be used with most basic computer systems.

Administration

Word processing software can be used to produce letters, reports, memos, work schedules, contracts, and grant applications. This software allows for the efficient editing, production and storage of normal office paperwork.

Electronic spreadsheet software can be used to maintain statistical and financial records and to aid in calculating budgets and producing annual financial reports.

Computer networks allow you to share information and consult with others either within your institution or in other institutions.

Assessing Your Automation Needs

Should you automate, given your institutional needs and limited financial and technical resources? Whether a small archives should automate some or many aspects of its operation is dependent on an analysis of the particular needs of that institution. Do you already have efficient systems in place to carry out the administrative and operational tasks of your institution? Do you provide a satisfactory level of service to your patrons?

If the answer to both questions is "yes," there may be no justification to automate. After all, "if it ain't broke, don't fix it." But even if you are satisfied with the manual systems that are in place, you may feel that they could be enhanced through the introduction of computer technology. You may feel that computers could speed up time-consuming tasks, provide better service to your users, or create a better image for your institution.

For any institution, the benefits of computers must be carefully weighed against the costs, many of which are not so readily apparent. This is particularly true for small archives with limited financial and technical resources. Initial hardware and software costs are the easiest to calculate but over the long term often pale in comparison to the cost of designing systems, training staff, and maintaining and modifying systems in use. In order to assess the benefits of computers for your archives, it is necessary to evaluate the procedures and systems presently in place and to consider the effect that the introduction of computer technology and specific computer applications would have on them and on the overall cost and efficiency of your institution's operations.

It is important to recognize that the determination of software needs should precede any decision to purchase computer hardware.

Determining Software Needs

What kind of computer programs (software) should you buy? The most commonly used computer applications for small archives involve word processing, database management and electronic spreadsheet software.

Word Processing Software

To determine whether your institution should purchase a word processing software package, you should ask yourself the following questions: Do you feel that your correspondence, reports, forms, finding aids, newsletters, pamphlets and other material designed to promote your archives could be produced more efficiently? Do the above products fail to convey the professional image you desire for your archives? Do you find you rely on the services of outside agencies or companies to create, design, or print forms, pamphlets or promotional material? Would you like to be able to use more graphics in the textual material your archives produces?

If the answer is "yes" to many of the questions above, word processing software may be a good investment for your institution. This software allows you to use a computer as a super typewriter, enabling you to type and edit text before it is printed on a piece of paper. Among other things, word processing software normally allows you to change the appearance of the type (typeface, type size and type styles), add graphics, check for spelling mistakes, move or copy blocks of text, merge texts from other documents, format and number pages, and create tables of contents, footnotes, and indexes for a document. You can save the document or text you produce in a file stored in the computer and can recall that file at any time to review, edit, or reprint it.

Database Management Software

To determine whether your archives should use database management software, you should consider the following questions: Do you need a better system of access to your holdings than your present structure of inventories and card catalogues provides? Do you want to be able to search descriptions of your holdings in a more thorough and dependable manner? Do you find your present system of editing and updating descriptions and indexes is too time-consuming? Would you like to access descriptions of your holdings directly on the computer screen? Do you find it difficult to physically locate records or to find information about accessions? Is there information about your patrons or specific services provided for which you would like to have quicker reference?

If the answer is "yes" to most of the above, you may want to consider using database management software. A database is simply a system for storing, managing and organizing information. A card catalogue is an example of a manual database. Database management software allows you to use a computer as a super card catalogue, with far more flexibility than any manual database can provide. Database software allows you to search for words, names, or prescribed subject terms in descriptions entered and stored in the computer. Database software will allow you to view the descriptions on the computer screen or print them using different report formats. These reports can take the form of printed inventories, indexes, accession

registers, donor files, or a variety of other lists or forms. Descriptions in the database can be easily edited and updated.

For a more detailed discussion of database management software, see the last section of this chapter entitled, Database Design and Use.

Electronic Spreadsheet Software

To determine whether your institution needs electronic spreadsheet software, you should ask yourself the following: Do you need a more efficient way to keep track of revenue and expenditures, balance accounts, track expenses for special projects or grants, prepare budget statements and financial reports, and maintain statistics on patrons and volunteers? Do you want to be able to produce more professional-looking reports and graphs incorporating statistical and financial information?

If so, you may be interested in using electronic spreadsheet software. Such software allows you to use a computer as a super calculator. By establishing a grid or template where numbers entered into one part have a consistent statistical or mathematical relationship with another set of numbers located elsewhere on the grid, you can have the computer make and record a wide variety of calculations. Spreadsheet software will usually allow you to create graphs using the information and calculations from the grid. It will also normally allow you to link information from different grids. If you change a number in one grid, that change can be automatically made on other grids and subsequent recalculations will be performed.

Choosing Specific Software Programs

There are a number of questions to consider when choosing a specific brand or kind of software package. Can the software be used to satisfy all of the specific institutional needs you have identified? How much does the software package cost? Can the software operate with the computer equipment (hardware and operating system software) the archives already has or is willing to purchase? Is it easy to use? How long will it take to train staff to use it? Is it possible to design or modify specific applications using the software without having to hire an outside consultant? Is your staff already familiar with the software? If the archives is part of a larger institution, do other sections or departments use the same software? Do you know of other archives which are using the same software?

There are two basic types of software packages, those designed for general purposes and those designed for special applications. Most institutions, including small archives, choose to use general purpose word processing, electronic spreadsheet, and networking (telecommunications) software. Such standard software can be found on the shelves of any major retail outlet selling computer products. Because of the specialized nature of archival description and information retrieval systems, archival institutions often choose specialized, rather than general purpose, database management software. Some factors to consider in choosing database management software are discussed later in this chapter.

Your choice of any software program will be dependent on the hardware and operating system you intend to use it with. Documentation accompanying specific software packages will list requirements such as the type of personal computer to be used (e.g., IBM-compatible or Macintosh), the operating system (e.g., MS-DOS) and the amount of memory (RAM) necessary, the type of microprocessor and monitor needed, and any other programs required (e.g., Microsoft Windows).

Determining Hardware Needs

What kind of computer equipment do you need in order to use the software you have selected? The basic components of your computer will be the computer box or tower (containing a central processing unit and disk drives), a keyboard, a monitor and a printer. Optional components may include a mouse (a device you manipulate to move a pointer on the computer screen) and a modem, which enables the computer to communicate with other computers over a telephone line.

It is important to remember that your choice of computer hardware should only be made after your present and future automation needs have been clearly identified.

Type of Personal Computer

Your choice of computer brand will influence other hardware and software choices you make down the line.

Central Processing Unit

The Central Processing Unit controls the computer's operations. The processing power (measured as a type of chip-e.g., 486), the speed (measured in megahertz) and the memory or RAM (normally measured in megabytes) are important factors to consider when purchasing the central processing unit. You must make sure that the power, speed, and memory of the hardware is sufficient to run the software you desire.

Disk Drives

Disk drives transfer information to and from the computer. That information is stored onto a disk. There are two kinds of disk drives and, correspondingly, two kinds of disks, a hard drive, which uses a hard disk, and a floppy disk drive, which uses a floppy disk.

In choosing a hard disk, you must make sure that its capacity (normally measured in megabytes) is sufficient to store the computer files necessary to run the software you desire.

Keyboard

The choice of computer keyboard should be based primarily on feel and ease of operation.

Printers

The choice of printer should be based on factors such as functionality, size, and budget. Don't forget to factor in the cost of printer ink.

Modem

A modem is necessary to allow your computer to communicate with other computers over telephone lines or wireless Wi-Fi. A modem can be internal (housed inside your computer box or tower) or external. An external modem can be moved from one computer to another easily. It is necessary to have telecommunications software to operate a modem.

Ensuring Effective Computer Use

How do you know that you will be able to use your software and hardware effectively? There is a danger that once bought, the computer may not be used effectively and may become just a piece of furniture in the office. To avoid this situation, staff must be properly trained and a set of standard procedures for computer use must be adopted. These procedures must take into account issues relating to computer security.

Training and Support

A User's Manual and Reference Guide produced by the software manufacturer normally comes with any purchase of a software package. For most general software, there exist a number of other published reference books and training guides. Often, high schools, local colleges, or universities offer continuing education courses for specific types or brands of general purpose software.

For specialized software, a user must rely heavily on the User's Manual and any support services offered by the manufacturer. Normally when specialized software is purchased, a support service agreement can be entered into with the manufacturer or the manufacturer's agent. Be sure, however, that the terms of such an agreement are appropriate to your institutional needs. For some specialized software products, user groups exist online where members share advice and information.

Computer Security

In choosing software and in designing procedures for computer use, you must make sure that the computer files you build up and the data in those files are protected. Computers can malfunction or break down (crash) or can be infected by viruses. If precautions are not taken, files or data in files can be manipulated or changed by unauthorized computer users.

The most important step to take to protect your files and the data within is to copy files on a regular basis onto back-up disks or external hard-drives, which should, in turn, be kept in a secure location. You should always use special anti-virus software which can detect and destroy common viruses that may find their way on to your computer.

You may also want to restrict access to various files or applications to only those authorized to view and use them. In such a case, you will need to have software which allows you to establish passwords for authorized users. If you establish a database system which can be used by the general public, you will want software which will limit the level of access to that database (e.g., searching only) for those users.

Procedures Manual

Creating your own Procedures Manual provides a framework to explain why, when, and how the computer is to be used as a part of the normal operations of the archives.

The Manual should outline general procedures for computer use, such as the management of computer files and the creation of security back-up files on disks.

The Manual should also establish specific procedures indicating:

1. when and how the computer should be used;
2. the kind and form of information that should be entered;
3. the way in which files and specific data in the computer should be updated, stored and retrieved;
4. the kinds of documents or report formats that should be generated.

By creating a Procedures Manual, standards will be established which will provide consistency and continuity in the archives' computer operations.

Database Design and Use

What exactly is a database and how would you go about setting one up? Although databases come in many different shapes and sizes, they share certain common features that you should be aware of.

A database is a system for storing, managing and organizing information. A database consists of a collection of records, each of which contains one or more entries.

Many archivists maintain manual databases created on paper. A set of binders containing descriptions of the archives holdings is a manual database. The database is made up of individual descriptions, each consisting of standard descriptive elements (e.g., title, date, physical description, biographical sketch or administrative history, scope and contents note) and particular elements designated as access points or index terms (e.g., name of creator, subject).

Manual databases have served archivists well over the years, but as many have found, creating the individual records can be repetitious and time consuming, and finding a record or information in a record can be difficult. Many archives are implementing computerized databases to overcome the shortcomings of manual databases and to take advantage of the power of computers to store and retrieve information. A computerized database can store large amounts of information and retrieve it quickly and efficiently.

Creating a Database

The first step in creating a computerized database is to determine what kind of information it will hold. Will it contain information about accessions, archival descriptions, or other types of information relating to the archives' operations? The database will vary depending on the type of information it is meant to contain and how that information is to be accessed.

The next step is to determine what type of information the database needs to generate. For an accessions database, do you want to create accession records? For a descriptive database, do you want to create fonds and series descriptions? It is necessary to determine what you want the database to create or generate before you can define the type and form of information that must be entered into it.

The creation of the database begins with designing a form or data structure on the computer that will hold the information you are going to enter. The data structure is just like a paper form except that it exists on the computer. The data structure has a number of blanks or spaces that are to be filled in. Each blank in the data structure is known as a field.

Information is entered into the fields determined in the data structure. A completed data structure is called a record.

Many individual records can be created, and a collection of such records together makes up a database file.

Designing a Data Structure

Designing the data structure requires careful planning. It is necessary to determine the type of information each field in the database will contain, the form that information will take, how the fields will be named, and how you will want to search for and sort the information contained in the fields.

Preparing a data structure to capture the information presented in the fonds description requires determining what the pieces of information are that make up the description. Your database may also contain descriptions of archival material at different levels (series, file, or item level).

When you design the data structure, you must make sure that you have fields for all the types of information you want to record and have direct access to. Each field must be given a name. The name is used to indicate the type of information to be put into the field. You will also have to define the type of information that the field will contain (e.g., text, numbers, dates, etc.) in order for the database to sort the records appropriately.

You will also have to define how information in each field in the database record can be searched. You can decide that a field should be searched by entering a word that may exist in it (keyword searching) or you may choose to indicate that a field is to be searched by trying to match the complete and exact information in it (term searching). Term searching might be used, for example, for a subject field. Designing a structure where all fields can be searched by

keywords can be wasteful of storage space in the computer (each word in the text of all fields having to be indexed) and can slow searching activities.

Entering Information into the Database.

Data is entered into the data structure by typing information into each field. In some cases, a field may be left empty if there is no information to be entered into it.

Information must be entered into the database consistently and correctly. If data is entered in an inconsistent manner, it may be very difficult to find the record in the database and it will be impossible to produce standardized displays or printouts of information in the database records. It is very important that a set of descriptive standards, such as RAD, and a controlled vocabulary, such as a thesaurus or subject-heading list, be adopted.

One way to control the way information is to be entered into the database is to design a worksheet to be completed manually. The information from the worksheet can then be entered directly into the fields in the data structure on the computer.

Searching the Database

Once a database of records has been created, there are a number of different ways to get at the information contained in the records. You can browse through the records, you can list the information by field name, or you can search for a specific record or range of records.

Browsing through the records allows you to view the records in the database one record at a time. You simply flip through the records one by one until you find the information you want. Listing the information by field name allows you to view the information in all the records according to the fields (or selected fields) in the data structure.

You can also search for a single record or range of records. To do this, you ask the database to search for information contained in one of the fields. For example, you could ask the database to find all the records that had "Thornton, Richard" in the name field, or all the records that had "Performing Artists" in the subject field. Some databases allow you to search in just one field or a number of different fields at the same time. For instance, the database may allow you to find all records that contained the word "diaries" in the scope and content field and the term "Performing Artist" in the subject field. If the computer finds records according to the criteria you specified, then it is possible to view those records, either by browsing through them one record at a time, or by listing them according to the information in their fields. The computer will find no records if the name or term searched for was not present in the records.

Sorting the Records

Initially, the records in the database are organized according to the order that they are entered. They can, however, be retrieved and sorted according to the information entered in specific fields prior to displaying or printing out. To sort the records, a specific field (or fields) is chosen. The records are then sorted according to specified criteria. For example, the records could be sorted

alphabetically according to the information in the name field or sorted numerically according to the information in the record number field. The entries in a field may be sorted in a number of different ways, such as in ascending order (e.g., A to Z) or descending order (e.g., Z to A).

Displaying or Printing Out Information

Part of or all the information in the database can be displayed on the computer screen or printed out. A record or group of records can be selected, the information sorted (if desired), and then displayed or printed out according to a predesigned format. For instance, if you had a database of descriptive information, you could have the computer print out a list of the fonds descriptions alphabetically according to the names of the creators, or you could have the computer print out a list of all the item-level photograph descriptions numerically according to photograph number.

The possibilities for generating different kinds of printed products, such as inventories, lists and indexes are vast.

Editing and Deleting Records

The information in the records can be changed if necessary. The field entries in a record can be added to or deleted, and if necessary, an entire record can be deleted. To edit or delete a record, it must first be retrieved by a specific search strategy or by browsing through the database. Information in that record can be changed or the record can be deleted using the specific editor commands of the database program.

Using a Database Effectively

Training and Preparation

Setting up a database in an archives requires training and education. Training should involve all staff who will be using the database. Education involves making the staff aware of the nature, reasons and benefits of implementing the database. This will ensure that the database will be smoothly integrated with existing operations.

If the database is going to be available in the reference room, researchers will have to be trained as well. If publicly accessible, database files should be protected through the use of passwords and the determination of access levels for general users (e.g., search-only mode).

Procedures Manual

Crucial to the operation of the database is the creation of a procedures manual. It should document all aspects of the database: what the data structure(s) looks like; how data should be entered; how information should be displayed and printed out; and, how the database should be maintained. It serves as a guide for users of the database. A manual is especially important to ensure that the database can be maintained even if your staff changes over time.

Ongoing Process

The creation of a database should be regarded as an open-ended process. One should be aware that the database will require maintenance, that enhancements may be needed, that the type of reports that need to be created may change over time, and that eventually the database will become outdated and have to be replaced. Preparing for these changes is part of the ongoing process of using a database.

Choosing Database Management Software

There are a number of different types of databases that can be used to store information. The three main types are flat-file, free-form and relational databases. These databases differ in how they store and manage information and in the features that they offer.

Database management programs come in both general and pre-designed formats. With the former, the user has to design the data structure(s) used to store the information and the report formats to be generated by the computer. With pre-designed database systems, the data structure(s) and report formats will be created for you. With these kinds of database programs, it is easy to begin using the database right away. It may be difficult, however, to modify the data structure in the database or the report formats it generates should your institution's needs change.

Selecting the right database program can be made easier if research is done beforehand. It may be useful to read reviews of the program found in various journals or magazines to see how well the software performs. It is also useful to contact or visit other archives that are using different database software packages.

It is important to test drive a database system before purchasing it to ensure that it suits your needs. You can often purchase test packages of a particular software which allow you to create a test data structure and enter a few sample records. Then you can experience firsthand the ease in which structures can be designed, data entered, information retrieved, and reports generated.

Cost is also an important factor in choosing a database program. The cost of the database software includes the initial purchase price of the software, as well as the cost of installation (if applicable), maintenance and support, and training. It is also necessary to determine the type of computer hardware that will be needed to run the software effectively and to calculate those costs. You may already have a computer in your archives and that will influence the type of database you select.

Suggested reading [1994]

On personal computers:

Kraynak, Joe and W.E. Wang. *The First Book of Personal Computing, 2nd edition.* Carmel, Indiana: SAMS, 1992.

Kraynak, Joe. *Plain English Computer Dictionary.* Carmel, Indiana: Alpha Books, 1992.

Babiel, Harald and Rainer Babiel. *PC Buyer's Survival Guide.* San Francisco: Sybex, 1992.

On archives and automation:

Kesner, Richard M. Lisa B. Weber, and Richard Wilson. *Automating the Archives: A Beginner's Guide.* Chicago: Society of American Archivists, 1991.

Gilliland, Anne J. "Automating intellectual access to archives [special issue]." *Library Trends*. Winter 1988: 36(3), 495-623.

Bearman, David. *Automated Systems for Archives and Museums: Acquisition and Implementation Issues.* Pittsburgh: Archives and Museum Informatics, 1989.

Glossary of Archival Terms

This glossary contains selected terms most relevant to small archives. See the bibliography for references to more extensive glossaries.

Accession: 1. The act of transferring legal and physical control of records and papers to the archives or records centre. 2. The materials which have been transferred to the archives.

Accession record: An administrative and descriptive document identifying the contents, provenance, and disposition of material brought into the archives.

Acquisition: The act of obtaining records for the archives, through donations, transfers, loans, or purchase.

Administrative value: The usefulness of the records to the creating office for the conduct of its day-to-day business.

Appraisal: 1. The act of determining the worth of records and papers to either the creator or the archives based on primary values, such as their administrative, legal, or financial usefulness, or secondary values, such as their historical, informational, evidential, and research values. 2. The monetary evaluation of historical materials.

Architectural record: A plan, drawing, blueprint, or other graphic or visual document used in the design and construction of buildings, grounds, landscapes, or other manmade objects.

Archival value: The permanent and continuing worth of records based on their administrative, legal, financial, or historical usefulness.

Archives: 1. The noncurrent records of an individual, organization, or institution kept for their continuing value. 2. The agency or institution responsible for the care of archival materials. 3. The building or other repository housing archival records. Private papers are also referred to as manuscripts.

Archivist: The person responsible for caring for historical materials in the archives, including acquisition, appraisal, accessioning, arrangement, description, conservation, reference services, and public relations activities.

Arrangement: The act and result of physically organizing records in accordance with archival principles such as provenance and original order. The process includes sorting, packing in file folders and boxes, labelling, and shelving.

Artifact: A physical object produced, shaped, or adapted by human workmanship.

Artificial collection: A body of archival material deliberately brought together for some reason other than in the process of daily activities. Some collections are based on subject content, geographical information, or type of record.

Calendar: A chronological listing of individual documents, identifying writer, recipient, date, place, and summary of content. Calendars are rarely produced and are not recommended archival practice.

Cartographic record: A graphic record depicting a linear surface. Two types of cartographic records discussed in this book are maps and plans.

Catalogue: 1. To organize information about records according to a specific classification system, such as subject, author, date, or place. 2. A group of cards, papers, or other media organized according to a specific classification system.

Conservation: The physical care and maintenance of archival materials, including cleaning, storage, and repair.

Deaccession: To remove material permanently from the physical control and ownership of the archives.

Deacidification: The process of neutralizing acid in documents or other objects, raising their pH value to a minimum of 7.0 to help preserve them.

Description: The act of establishing intellectual control over records by identifying their contents, important subjects, and historical significance. Records are described in finding aids.

Donation: A permanent gift to the archives from an individual or organization.

Encapsulation: The act of enclosing a document in sheets of mylar plastic to protect it from damage and dirt. The document does not adhere to the plastic and can be removed at any time.

Ephemera: Miscellaneous printed and published materials, such as advertisements, posters, broadsides, cards, and brochures, created for short-term use but historically valuable as illustrations of past events or activities.

Evidential value: The worth of the records in providing adequate and authentic documentation of the organization and activities of an agency.

File: 1. To place records in a predetermined location according to a specific classification scheme. 2. A group of records organized and kept in a predetermined physical order in a folder.

Finding aid: Any descriptive item, created by the archives or the creating agency, that identifies the scope, contents, and significance of records. Basic finding aids include guides, inventories, card catalogues, indexes, and lists.

Fiscal value: The usefulness of records for financial purposes, such as to confirm monies paid, taxes owing, monetary worth, or outstanding debts.

Fonds: A French term used for the whole of the records, regardless of date, form or medium, that are created, received, used, and automatically accumulated by an individual or corporate body in the performance of their activities or functions.

Form: Any document created to obtain or organize information, containing spaces for inserting information, descriptions, or references.

Fumigation: The process of exposing records to a gas or vapor which destroys insects, mould, mildew, fungus, or other harmful forms of life.

Guide: A finding aid that describes the holdings of the repository and their relationship to each other. Guides may describe the entire holdings of the archives or focus on particular subjects, times, or places.

Hygrometer: An instrument which measures relative humidity.

Index: 1. To list names, subjects, or other information alphabetically. 2. A finding aid in paper, card, or other form which contains alphabetically organized information about holdings in the archives, based on subject, author, chronological, or geographical categories.

Informational value: The usefulness of records based on the information they contain about the creating agency or other people, subject, places, times, or events and activities.

Inventory: A finding aid that describes the organization and activities of the agency that created the records and the physical extent, chronological scope, and subject content of the records. In addition to this information, an inventory may include lists of box or file titles or other descriptive information.

Item: The smallest unit of archival material, such as the individual letter, report, photograph, or reel of film.

Legal value: The worth of records for legal purposes, such as to prove ownership, custody, or legal rights and responsibilities.

List: A finding aid containing information such as file or box titles, names, places, or subject information in alphabetical, chronological or other order and including the physical location of the records enumerated.

Location file: A finding aid which identifies the physical location of records in the archives.

Machine- readable record: Records created or stored on media such as magnetic diskettes, tapes, or cards and retrievable by machines such as computers or word processors.

Main entry: A library term referring to the complete catalogue record of an item, presented in the form by which the item is to be identified in any other references. It is the main or central identification.

Manuscripts: Unpublished handwritten or typed documents. in archives, manuscripts are usually defined as the personal papers of individuals or private groups as opposed to the records of a business, government, or other institution.

Map: A representation of all or part of the surface of the earth (or other planet or body) identifying its geographical, political, or physical features.

Oral history: The aural record or written transcript of a planned and recorded oral interview.

Original order: The order and organization in which records were created and/or stored by the creator or office of origin.

Papers: Personal or private materials, as distinct from records. Also called manuscripts.

ph value: A measure of the level of acid in paper or other materials. The value is measured on a scale from 0 to 14: 7.0 is the neutral point, values above 7.0 are alkaline, and values below 7.0 are acidic.

Plan: A drawing or sketch of any surface showing the relative positions of various objects, parts of a building, landscape, or other physical features.

Processing: The work involved in arranging records to make them available for use, including sorting, packing, labelling, and shelving.

Provenance: The office of origin, or person or agency that created or collected records in the course of their activities. This definition differs from the museum definition of provenance, which refers to the successive ownership or possession of an item, not its creation.

Record group: A body of organizationally related records created or collected by the same individual or agency as part of its functions and activities.

Records: 1. Recorded information, regardless of physical format or characteristics. 2. Documents or other material created by business or government agencies in the course of their daily activities.

Records centre: A facility separated either physically or administratively from the archives, used to store and provide reference service for semi-active and inactive records of the creating agency pending the ultimate disposition of the material.

Records management: The act of controlling the creation, use, and disposition of records created by an office or agency. Records management helps to improve economy and efficiency in the office, ensure the regular transfer of valuable records to a records centre, and control the regular disposal of records no longer worth keeping.

Records schedule: A document identifying the types of records created by an office or agency and governing their retention and disposition.

Repository: A place where archival materials are housed.

Respect des fonds: Respect for the creator or office of origin. Referred to in this manual as provenance.

Separation sheet: A form identifying archival material that has been removed from a larger body of records for various reasons, including storage, conservation, or disposition.

Series: Records or groups of records arranged in accordance with a particular filing system or maintained as a unit because of their relationship to one another. Series may be organized by original order, subject, function, or type of material.

Sound recording: Aural information stored on discs, magnetic tape, cylinders, or other media.

Subgroup: A body of related material within a record group, usually composed of the records of a subordinate administrative unit.

Subseries: A group of related material within a series, usually identified by subject, type of material, function, or filing arrangement.

Textual record: Written documents, either handwritten or typed, on a paper base.

Transfer: The administrative and physical movement of records from one agency or place to another, usually from the creating body to the archives.

Visual record: Material composed of images rather than words. May include photographs, films, and paintings.

Bibliography

The following list includes both introductory and basic materials on various archival subjects and technical literature on specific topics as sourced during the first publication of this manual in 1988.

Updated and current resources on these topics can be found through online searches and are also included in the AABC "Archivist's Toolkit" online resource. While some of these publications may be dated (as of the 2021 manual update), they have been retained as part of the manual because they provide a starting point for further study on a specific theme and/or remain as valuable publications in the subject matter.

Manuals, handbooks, and textbooks on archival theory and practice include:

Michael Cook. *Archives Administration: A manual for intermediate and Smaller Organizations and for Local Government* (Folkestone, England: William Dawson & Sons, 1977).

Carol Couture and Jean-Yves Rousseau, *The Life of a Document. A Global Approach to Archives and Records Management* (Montreal: Vehicule Press, 1982).

Maygene Daniels and Timothy *Walch, eds., A Modem Archives Reader. Basic Readings on Archival Theory and Practice* (Washington, D.C.: National Archives Trust Fund Board, 1984).

Kenneth W. Duckett, *Modern Manuscripts: A Practical Manual for their Management, Care, and Use* (Nashville: American Association for State and Local History, 1975).

Richard Lytle, ed., *Management of Archives and Manuscript Collections for Librarians* (Chicago: Society of American Archivists). (Hereafter referred to as SAA).

Thornton W. Mitchell, ed., *Norton on Archives: The Writings of Margaret Cross Norton on Archival and Records Management* (Chicago: SAAJ 975).

Ann Pederson, ed., *Keeping Archives* (Australia: Australian Society of Archivists, 1987). Available through SAA.

T.R. Schellenberg, *Modern Archives. Principles and Techniques* (Chicago: University of Chicago Press, 1956).

T.R. Schellenberg, *The Management of Archives* (New York: Columbia University Press, 1965).

Bibliographies on archives include:

Patricia A. Andrews and Bettye J. Grier, comps., *Writings on Archives, Historical Manuscripts, and Current Records: 1979-1982* (SAA, 1985).

Susan L. Dupuis and Lise Perron-Croteau, *List of Archival Literature in the Public Archives Library* (Ottawa: Public Archives Canada, 1980).

Frank B. Evans, *Modern Archives and Manuscripts: A Select Bibliography* (SAA, 1975).

North American archival journals include:

The American Archivist, published quarterly by the Society of American Archivists.

Archivaria, published twice yearly by the Association of Canadian Archivists.

Establishing Your Archives

For a general overview, see:

David B. Gracy, II, "Starting an Archives," *Georgia Archives* 1, no. 1 (Fall 1972): 20-29.

Starting an Archives (SAA "Problems in Archives" Kits, 1980).

For specialized archives, see:

College and University Archives. Selected Readings (SAA, 1979).

William A. Deiss, *Museum Archives. An Introduction (SAA,* 1983).

John A. Fleckner, *Native American Archives: An Introduction (SAA,* 1985).

Edie Hedlin, *Business Archives: An Introduction* (SAA, 1978).

August Suelflow, *Religious Archives. An Introduction (SAA,* 1980).

Archival Resources

On designing a new archives building see:

Lionel Bell, "The Archivist and his Accommodations," *Archivaria* 8 (Summer 1979): 83-90.

Acquisition, Appraisal and Accessioning

A basic work on appraisal and accessioning is:

Maynard J. Brichford, *Archives & Manuscripts: Appraisal & Accessioning* (SAA, 1977).

On sampling and reappraisal, see:

Felix Hull, *The Use of Sampling Techniques in the Retention of Records: A RAMP Study with Guidelines* (Paris: UNESCO, 1981).

On the monetary appraisal of manuscripts, see:

David Walden, "Stretching the Dollar: Monetary Appraisal of Manuscripts," *Archivaria* 11 (Winter 1980-81): 101-13.

See also:

University of Washington Libraries, *Manual for Accessioning, Arrangement, and Description of Manuscripts and Archives* (Seattle: University of Washington Libraries, 1979).

Archival Arrangement

A basic work on arrangement is:

David B. Gracy II, *Archives & Manuscripts: Arrangement & Description* (SAA, 1977).

An explanation of the theory of levels of arrangement is:

O.W. Holmes, "Archival Arrangement: Five Different Operations at Five Different Levels," *The American Archivist* 27, no. 1 (January 1964): 21-41.

See also:

University of Washington Libraries, *Manual for Accessioning, Arrangement, and Description of Manuscripts and Archives.*

Archival Description

A basic work on description is:

Gracy, *Archives & Manuscripts: Arrangement & Description.*

See also:

University of Washington Libraries, *Manual for Accessioning, Arrangement, and Description of Manuscripts and Archives.*

The library cataloguing standard is:

Michael Gorman and Paul W. Winkler, eds., *Anglo-American Cataloguing Rules*. 2d ed. (Chicago: American Library Association and Ottawa: Canadian Library Association, 1978). This work is commonly referred to as AACR2.

A simplified version of this work is:

Michael Gorman, *The Concise AACR2, Being a Rewritten and Simplified Version of Anglo-American Cataloguing Rules.* 2d ed. (Ottawa: Canadian Library Association, 1981).

Conservation and Security

Basic works on conservation and security include:

Joyce M. Banks, *Guidelines for Preventive Conservation* (Ottawa: Committee on Conservation, 1981).

Mary Lynn Ritzenthaler, *Archives & Manuscripts. Conservation* (SAA, 1983).

Timothy Walch, *Archives & Manuscripts: Security* (SAA, 1977).

For information on monitoring temperature and relative humidity, see CCI publications:

CCI Environmental Monitoring Kit (CCI Notes 2/4).

R.H. Lafontaine, *Environmental Norms for Canadian Museums, Art Galleries, and Archives* (Technical Bulletin 5).

Relative Humidity: Its Importance, Measurement, and Control in Museums (Technical Bulletin 1).

For information on fluorescent lighting and monitoring light levels, see CCI publications, including:

R.H. Lafontaine, *Fluorescent Lamps* (Technical Bulletin *7).*

Museum Lighting (Technical Bulletin *2).*

Ultraviolet Filters for Fluorescent Lamps (CCI Notes 2/1).

Using a Camera to Measure Light Levels (CCI Notes 2/5).

For information on the care and conservation of archival materials, including fumigation, deacidification, and encapsulation, contact CCI See also:

Banks, *Guidelines for Preventive Conservation.*

Ritzenthaler, *Archives & Manuscripts: Conservation.*

For information on disaster planning and the care of vital records, see:

John P. Barton and Johanna G. Wellheiser, eds., *An Ounce of Prevention: A Handbook on Disaster Contingency Planning for Archives, Libraries, and Record Centres* (Toronto: Toronto Area Archives Group, 1985).

Disaster Prevention and Preparedness (SAA Problems in Archives Kit, 1982).

Planning for Disaster Management: Introduction (CCI Notes 14/1).

Planning for Disaster Management. Emergency or Disaster? (CCI Notes 14/2).

Planning for Disaster Management: Hazard Analysis (CCI Notes 14/3).

Textual Records

The Working Group on Archival Descriptive Standards' recommended standard for the description of textual records is:

S.L. Hensen, comp., *Archives, Personal Papers, and Manuscripts. A Cataloguing Manual for Archival Repositories, Historical Societies, and Manuscript Libraries* (Washington, D.C.: Library of Congress, 1983).

For the care of textual records, see:

Duckett, *Modern Manuscripts. A Practical Manual for their Management, Care and Use.*

On specific treatments for textual records, see CCI publications, including.

Dry Methods for Surface Cleaning of Paper (CCI Technical Bulletin 11)

Protective Enclosures for Books and Paper Artifacts (CCI Notes 11/1).

Photographs and Visual Records

Photographs

Basic manuals on the care of photographs include:

Jean E. Dryden, *Images in Time: A Basic Guide to the Processing and Preservation of Historical Photographs* (Alberta: Alberta Educational Communications Corporation, 1982).

Mary Lynn Ritzenthaler, Gerald J. Munoff, and Margery S. Long, *Archives & Manuscripts. Administration of Photographic Collections* (SAA, 1984).

Robert A. Weinstein and Larry Booth, *Collection, Use, and Care of Historical Photographs* (Nashville: American Association for State and Local History, 1977).

The Working Group on Archival Descriptive Standards' recommended standard for the description of photographs is:

Elisabeth W. Betz, comp., *Graphic Materials: Rules for Describing Original Items and Historical Collections* (Washington, D.C.: Library of Congress, 1982).

See also:

Elisabeth W. Betz, *Subject Headings Used in the Library, of Congress, Prints and Photographs Division* (Washington, D.C.: Library of Congress, 1980).

On the care and handling of photographs, see:

James M. Reilly, *Care and identification of 19th-Century Photographic Prints* (New York: Eastman Kodak Company, 1986).

Siegfried Rempel, *The Care of Black and White Photographic Collections. identification of Processes* (CCI Technical Bulletin 6).

Siegfried Rempel, *The Care of Black and White Photographic Collections: Cleaning and Stabilization* (CCI Technical Bulletin 9).

Weinstein and Booth, *Collection, Use, and Care of Historical Photographs.*

American Standard Requirements for Photographic Filing Enclosures for Storing Processed Photographic Films, Plates and Papers (ANSI PH1.53, 1978).

Practice for Storage of Black and White Photographic Paper Prints (ANSI PH1.48, 1974).

Practice for Storage of Processed Safety Photographic Film (ANSI PH1.43, 1979).

See also:

A. Clavet, *Guide to Canadian Photographic Archives: Directions for the Description of Photographic Records Kept in Canadian Repositories* (Ottawa: National Photography Collection, 1977).

Film and Video

The Working Group on Archival Descriptive Standards' recommended standards for the description of films and moving images are:

Wendy White-Hensen, *Archival Moving Image Materials. A Cataloguing Manual* (Washington, D.C.: Library of Congress, 1984).

Jean Weihs et A, *Nonbook Materials: The Organization of Integrated Collections*. 2d ed. (Ottawa: Canadian Library Association, 1979).

Prints, Paintings, and Drawings

The Working Group on Archival Descriptive Standards' recommended standard for the description of prints, paintings, and drawings is:

Betz, *Graphic Materials: Rules for Describing Original items and Historical Collections.*

On the care and treatment of works of art, contact the CCI and see their publications, including:

Cleaning Paintings (CCI Notes 10/1). *Matting Works on Paper* (CCI Notes 11/5).

Storage Systems for Paintings (CCI Notes 10/3).

Cartographic Records

A basic work on maps and architectural records, which also discusses the care and handling of maps is:

Ralph E. Ehrenberg, *Archives & Manuscripts: Maps and Architectural Drawings* (SAA, 1982).

The Working Group on Archival Descriptive Standards' recommended standards for description of maps are:

Gorman and Winkler, *AACR2* Chapter 3: "Cartographic Materials," pp. 83-109.

H.L.P. Stibbe, ed., *Cartographic Materials. A Manual of Interpretation for AACR2* (Ottawa: Canadian Library Association, 1982).

See also:

D.R. Chamberlin, "The Description of Cartographic Archives Using the Anglo-American Cataloguing Rules, Second Edition, *Archivaria* 13 (Winter 1981-82): 41-46.

Sound Recordings and Oral History

A basic work on sound recordings is:

Public Archives Canada, Sound Archives Section, *Sound Archives. Guide to Procedures* (Ottawa: Public Archives Canada, *1979).*

For information on oral history, see:

Derek Reimer, ed., *Voices: A Guide to Oral History* (Victoria: Provincial Archives of British Columbia, *1984).*

The Working Group on Archival Descriptive Standards' recommended standards for the description of sound recordings are:

Gorman and Winkler, *AACR2,* Chapter *6:* "Sound Recordings," *pp. 144-63.*

Weihs *et al., Nonbook Materials: The Organization* of *Integrated Collections.*

On the care and handling of sound recordings (including information on cleaning and anti-static products) see:

Jerry McWilliams, *The Preservation and Restoration* of *Sound Recordings* (Nashville: The American Association for State and Local History, *1979).*

Other Archival Holdings

Books

On the care and preservation of books and other archival materials, see:

Susan G. Swartzburg, *Preserving Library Materials: A Manual* (Metuchen, New Jersey: Scarecrow Press, *1980).*

Newspapers

On indexing newspapers, see:

Newman, John, and Patricia Richter. *Indexing Local Newspapers* (AASLH Technical Leaflet).

Artifacts

A basic work on museum activities is:

G. Ellis Burcaw, *Introduction to Museum Work.* 2d ed. (Nashville, American Association for State and Local History, *1983).*

For information on the care and treatment of artifacts, see CCI publications, including CCI Notes on ethnographic materials; leather, skin and fur, metals; and textiles and fibres.

Machine-readable Records

Basic works on machine-readable records include:

Margaret L. Hedstrom, *Archives & Manuscripts. Machine-Readable Records* (SAA, 1984).

Public Archives Canada, *The Machine Readable Archives: An Overview of its Operations and Procedures* (Ottawa: Minister of Supply and Services, 1980).

The Working Group on Archival Descriptive Standards' recommended standard for description of machine readable records is:

S.A. Dodd, *Cataloguing Machine-Readable Data Files: An Interpretive Manual* (Chicago: American Library Association, 1982).

Records Management Programs

A basic textbook on records management is:

W.O. Maedke, M. Robek, and G. Brown, *Information and Records Management.* 2d ed. (Encino, California: Glencoe Press, 1981).

See also:

Couture and Rousseau, *The Life of a Document. A Global Approach to Archives and Records Management*

Public Archives Canada, *Records Scheduling and Disposal* (Ottawa: Ministry of Supply and Services, 1976).

On records surveys, see:

John A. Fleckner, *Archives & Manuscripts: Surveys* (SAA, 1977).

Reference Services and Public Relations Activities

Basic works on reference services and public relations activities include:

Sue E. Holbert, *Archives & Manuscripts: Reference & Access* (SAA, 1977)

Ann E. Pederson and Gail Farr Casterline, *Archives & Manuscripts: Public Programs* (SAA, 1982).

On copyright and other legal questions important to archivists, see:

Gary M. Peterson and Trudy Huskamp Peterson, *Archives & Manuscripts. Law* (SAA, 1985).

Holbert, *Archives & Manuscripts: Reference and Access.*

On exhibits, see:

Gail Farr Casterline, *Archives & Manuscripts: Exhibits* (SAA, 1980).

On copying archival material, see:

Carolyn Hoover Sung, *Archives & Manuscripts: Reprography* (SAA, 1982).