

**University of Colorado Boulder**  
Rare and Distinctive Collection Department  
Archives Processing Manual and ArchivesSpace Handbook  
Prepared 2019 August  
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Major Updates:

**October 2020** to include additions related to anti-racist description practices.

**November 2020** to include guidance on physically labeling restricted material

**February 2021** to change process of uploading inventory to use Harvard spreadsheet upload plugin. Old process documented in Appendix L.

In addition, we would like to thank archival institutions who were willing to provide their own processing manuals as examples. Portions of our own manual were adapted from:

- "Basic Archives Processing Manual for Student Employees and Volunteers" by Tomaro I. Taylor at the University of South Florida
- "Archival Processing Manual" from the Archives and Special Collections Department at the University of Minnesota
- "Principles of Access to Archives: Technical Guidance on Managing Archives with Restrictions" by the International Council on Archives
- "The Archivist's Guide to Processing: The Processing Manual for Colorado State University Libraries Archives and Special Collections" by Patricia J. Rettig and Linda M. Meyer
- "Collection Management Documentation" The Orbis Cascade Alliance.

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# 1. Introduction

## a. Mission

Our mission at University of Colorado Boulder Archives is to:

- Engage and connect students, scholars, and global researchers with the unique primary source materials in our collections;
- Act as a steward of university history; and
- Actively collect archival materials that represent diverse histories of the University of Colorado Boulder, the state of Colorado, and the Rocky Mountain West, within our collecting foci.

## b. History and Collecting Specialities

Established in 1918, the Archives holds internationally-renowned primary-source collections relating to the history of the University of Colorado Boulder, the state of Colorado, the Rocky Mountain West, and transnational subjects. These materials include more than 1,800 collections and 50,000 linear feet of materials, including manuscripts, correspondence, organizational records, diaries, photographs, posters, newspapers, audio recordings, moving image films, and published works. Selected collecting foci include, but are not limited to: the Atomic West, Post-Holocaust American Judaism, Colorado politics, labor in the Rocky Mountain West, earth sciences, film studies, and the history of the University of Colorado Boulder campus and its faculty, students, and alumni. The Archives also administers the American Music Research Center collections, the region's largest repository of archival music materials, with particular collection strengths in the music of Colorado and the American West, American popular song, music of the silent film era, swing-era jazz, film and television composers, and New England Colonial tunebooks. The Archives additionally holds robust collections relating to human rights, national labor movements, and regional history, though it does not currently collect in those areas.

## c. Purpose

The purpose of the CU Boulder Archives' Processing Manual is to provide a detailed description of internal standards for processing archival collections, including fundamental principles of arrangement and description and step-by-step instructions for creating collection-level description and successfully uploading metadata to our collection management platform, ArchivesSpace.

## 2. Processing Background

### a. Principles of Archival Processing<sup>1</sup>

Major concepts used in archival processing that will be illustrated throughout this manual are described below:

#### i. Archival Processing

The arrangement, description and housing of archival materials for storage and use by patrons.

#### ii. Provenance

The origin or source of something, including information regarding the chain of custody and/or ownership of an item or collection.

#### iii. Respect de Fonds

The principle that records created and assembled by one individual or organization should be kept together, and not mixed or combined with the material of another person or organization.

**EX.** The Katelyn Morken papers on the art of winemaking in Italy is different from the Justin Bieber papers on the art of winemaking in Italy. Though similar, each collection of documentation is unique to each individual and should remain in their separate collections.

#### iv. Original Order

The principle that records should be kept in the order in which they were maintained by the person or organization who created them - including filing system, structure, etc. - if material was meaningfully arranged when received by the archive.

**EX.** If letters were originally organized chronologically, they should be processed in that order.

#### v. Arrangement

The process of organizing materials - with respect to provenance and original order, when appropriate - to protect their context and to achieve physical or intellectual control.

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<sup>1</sup> The definitions appearing on this are adapted from Richard Pearce-Moses' *A Glossary of Archival and Records Terminology* (Society of American Archivists, 2005).

## vi. Description

The process of analyzing, organizing, and recording details about the formal elements of a record or collection of records - such as a creator, title, dates, extent, and contents - to facilitate the identification, management, and understanding of the material by researchers and other patrons.

## b. Processing Levels

The degree to which each collection received or acquired by the CU Boulder archives is processed will depend on the state of the collection and the time and resources we have available. The possible levels of processing are described below.

### i. Minimal Processing: Collection-Level

Every collection will be described with basic information that applies to the collection as a whole - what we call the collection's "front-matter" - and involves no container inventory. Elements of this description include:

- **CU identifier:** A unique identifying code, which will be assigned by the supervising archivist.
- **Title:** An identifying name for the collection, item, or record group
- **Date:** A date range for the material contained in the collection
- **Extent:** A measurement indicating the size and physical nature of the materials, usually in linear feet or number of boxes
- **Abstract:** A brief paragraph summarizing the origin, physical nature, and content of the collection
- **Biographical/Historical Note:** A description of the person or organization from which the material originated
- **Scope and Content Note:** A description of the material and the content contained within the collection, including an outline of how the material is arranged
- **Conditions Governing Access:** A notice of any restrictions that exist on a researcher's use of the material

**\*See sections on collection description and ArchivesSpace single-level processing for more details of this guide for detailed standards and requirements for each collection-level description element.**

### ii. Minimal Processing: Series-Level

Arranging a collection into series involves identifying separate groupings of material within the collection, either as they were established by the creator or as devised by the

archivist if an original order did not exist. Series may also be divided into a hierarchy of sub-series, as appropriate to making the material understandable and accessible.

- Include all collection-level details (described in 2.2.1)
- Rebox the material into archival boxes, if they are not already in archival boxes
- Each series should be described with its own date range, extent, and scope/content note, especially if material within each series is not described on the box-level or folder-level

**\*See intellectual arrangement for more on series and subseries.**

### **iii. Minimal Processing: Box-Level with No Arrangement**

This processing level requires collection-level details (biography, scope and content and abstract), as well as a brief inventory of materials in each box within the collection. Though material should be rehoused in archival boxes, no other physical arrangement will be made.

- Include all collection-level details (described in 2.2.1)
- Rebox the material into archival boxes, if they are not already in archival boxes
- No physical re-arrangement conducted
- Container inventory is box-level inventory provided by the donor or created by Archives staff

### **iv. Minimal Processing: Box-Level with Arrangement**

This processing level requires all collection-level details (biography, scope and content and abstract), as well as a brief inventory of materials in each box within the collection. These boxes are arranged by Archives staff into appropriate series (and subseries, as needed), based on the box-level inventory received by the donor or created by Archives staff.

- Include all collection-level details (described in 2.2.1)
- Rebox the material into archival boxes, if they are not already in archival boxes
- Series (and subseries, as needed) arrangement created by Archives staff to reflect the original order or the order devised by the archivist.. Requires series descriptions (described in 2.2.2)
- Container inventory is box-level inventory provided by the donor or created by Archives staff (described in 2.2.3)

### **v. Full Processing - Folder-Level**

This processing level requires a folder-level inventory list, series/subseries arrangement (with appropriate series/subseries descriptions), and full collection-level details (biography, scope and content and abstract, etc.)

- Include all collection-level details (described in 2.2.1)



- Rebox the material into archival boxes, if they are not already in archival boxes
- Arrange the materials in series/subseries order (described in 2.2.2)
- Create an inventory list with each folder/box listed in its proper series

## c. Understanding MPLP

MPLP, or “More Product, Less Process,” is an archival concept that provides guidelines and suggestions for streamlining the act of processing, in order to provide collection information to researchers more quickly and to minimize the backlog of unprocessed material in an archives. The following guidelines will provide scenarios regarding how to follow MPLP:

- **Non-archival boxes:** Transfer the material into new archival boxes.
- **Boxes are too heavy to lift or are too full:** Subdivide the material into two or more archival boxes, if possible. If boxes are not full, use smaller sized boxes or pad out boxes with archival spacers. All folders in a box should be able to stand upright and should not have room to lean or curve.
- **Non-archival folders:**
  - If processing at the folder-level, always use new folders.
  - If processing at the box-level or above, non-archival folders that come with the original donation may continue to be used, with the following exceptions:
    - If the original folder is torn or badly stained, transfer the material to a new archival folder and transcribe the original folder title.
    - If the folder is too full, subdivide the material into two folders, transcribe the original folder title along with, “1 of 2” and “2 of 2,” for the new folder names.
- **Unfolded groups of papers:** For each group of unfolded material, transfer material to a new archival folder or folders. Look over the material to create a descriptive folder title(s).
- **Photos, glass plate negatives or slides:** Make a note of these items and where they are in the collection and collaborate with the Photographic Archivist to determine a plan for processing these materials. To learn more on how to handle these types of material appropriate, please see Appendix E. In the case of glass plates, make sure to label the outside of the box with a sticky note saying “Fragile Glass”
- **Three-ring binders:** Remove the material from the binder(s) and place items into archival folder(s). Use the label on the three-ring binder for the folder title(s) or, if not, determine an accurate title from the material.
- **Artifacts:** Make a note of these items and where they are in the collection, for staff to look at them
- **Audio-Visual material:** Make a note of the formats of these items, for staff to look at them, including video cassettes, open reel tape, motion picture film, microfilm, etc.

- **Digital media:** If any digital media, including USB drives, CDs, hard drives, floppies, etc. are found within the collection, fill out the Digital Media Form and email to the Digital Archivist ([walker.sampson@colorado.edu](mailto:walker.sampson@colorado.edu)). Place the found digital media on the wall shelving adjacent to the second basement stairs with the digital media form.

Notify the Heads of Archives and Preservation **IMMEDIATELY** if **MOLD, NITRATE FILM** (see Appendix D for more on identifying nitrate film), OR **EVIDENCE OF PESTS (insects, mouse droppings, etc.)** appears within the collection.

**What MPLP is not:**

- MPLP **does not** require you to remove staples, paper clips or other metal fasteners, unless they are so badly rusted or corroded as to damage the paper
- MPLP **does not** require you to work as fast as possible. Take the time to handle the material carefully, while following the MPLP guidelines appropriately
- MPLP **does not** require you to get overly absorbed into the collection. Keep in mind the most basic needs of the researchers, the archivists, and the preservation of the material.

### 3. Processing Steps

The supervising archivist will assign the processor with a collection. If that collection does not have a collection number, consult with them to assign one. The following will be a guide to processing collections at CU Boulder.

#### a. Processing Plan

When assigning a collection to process to a student worker, intern, or fellowship student, provide a completed Processing Plan for the collection. Include preliminary information such as number of boxes, a rough date span, any immediate restrictions or preservation concerns, and any other necessary information that will be pertinent to the processor. Outline your expectations and guidelines for how the collection should be processed. Another good thing to include might be suggested series headings. A processing plan can be included in the Collection Management section of both a resource and an accession in ArchivesSpace in the "Processing Plan" field. Find suggested things to include in the processing plan document.

If you need to calculate the length of time a collection will take to process the UC system has a method of calculating time in [their processing manual](#) pg. 22-23.

## b. Know the collection

Make a quick scan of the material within the collection, without conducting any arrangement or description. This is an opportunity for you to get to know the collection better - take notes! Notice if there is any potentially restricted material (see restrictions or Appendix C for more on sensitive material), unboxed material, preservation concerns, or any photographs, audio visual or digital material.

**TIPS on future arrangement:** If the material is going to be arranged into series, begin to identify potential series or types of materials as you are getting to know the collection. Place markers or make notes on what boxes/folders could be grouped together. This will make it easier as you delve further into processing.

## c. Collection Arrangement

Arranging an archival collection involves organizing its material, taking into consideration the collection's original order and provenance. The chosen arrangement will also be determined by what processing level is being done on the collection - box or folder level. Consult section 2.2 for more information on the differences between processing levels.

### i. Intellectual Arrangement

Intellectual arrangement refers to hierarchical arrangement of series, subseries, folders and items within a collection and how they relate to each other. **Note:** Folders and items can be described according to series and subseries regardless of their physical arrangement. For example, oversized items should be described in the same series as related content, even if they are housed separately.

Original Order: This refers to the way that the creator organized and used their records. Original order should generally be used if material was arranged meaningfully when received by the archives. Please talk to the supervising archivist or if you are questioning when or when not to follow the original order of the collection.

Series and Subseries: Series are the intellectual groupings of material within an archival collection. Subseries are further groupings of material within each series. Series can represent both format differences or topical differences within the collection. Some common types of series include, but are not limited to:

- **Personal or Professional Papers:** information or documents on the person (personal) or organization (professional) that provides context to the collection
- **Correspondence:** communications (letters, memos, etc.) that the creator of the collection had with other people

- **Photographs:** treat this as a series only if they are received as a specific, separate portion of the collection. If photographs are found within other series and belong with those papers, they can remain with their original folders. If a separate photograph series is created, it must include *at least* a scope/content note to summarize the size, number, and content of the images.
- **Audiovisual material:** items such as films, tapes, CDs and DVDs
- **Digital files:** this will remain a separate series. If any digital media, including USB drives, CDs, hard drives, floppies, etc. are found within the collection, fill out the Digital Media Form and email to the Digital Archivist ([walker.sampson@colorado.edu](mailto:walker.sampson@colorado.edu)). Place the found digital media on the wall shelving adjacent to the second basement stairs with the digital media form.
- **Subject files:** Usually from a personal collection where there are many files on a particular topic usually gathered as part of research. These may include newspaper clippings, journal articles, research, or personal notes on the topic.

If you have concerns or questions about the arrangement of the collection, consult with the supervising archivist to determine the most appropriate arrangement plan for the collection.

## ii. Physical Arrangement

Physical arrangement is the order of the material within a collection and is illustrated through a box or box/folder level inventory. This includes the following guidelines:

- Remove rubber bands
- Rebox and refolder **ONLY** when necessary (think MPLP)
- Only use pencil to mark folders
- DO NOT organize material within the folders, unless original order is not being followed
- DO NOT unfold papers within folders, unless there are significant preservation concerns with the material in question
- DO NOT remove paper clips or other metal fasteners, unless there is significant rust (think MPLP)
- DO NOT throw away anything. If you have questions on whether a specific item should be kept within the collection, discuss this with the supervising archivist.

## iii. Foldering and Boxing

### Foldering:

- Only refolder if the folder is in terrible condition
- Do not overfill the folders. Instead create 2 folders if necessary, and label each with "(1 of 2)" or "(2 of 2)," as appropriate. Or separate by date if the folder is in chronological order

### Boxing:

- Never pack a box so that the sides bulge or it becomes too heavy to carry.

- Wait to label the boxes until you have gone through all of the material and are completely done with the processing portion. In the meantime, use post-it note as a guide for you to know which box is which.
- Be sure items within each box are securely fit, so they do not bend or shift around. Use spacers to fill in empty space to prevent movement.
- Box numbers should be sequential across a collection and should not start over for different series, formats, box sizes, or locations. This ensures that “Box/Container 10,” for example, will only refer to one item or location within a collection.

Materials:

- Use only archival boxes and folders to rehouse materials. Ask an archivist if you cannot locate materials you need or if new items need to be ordered.
- Previously used archival folders and boxes can be re-used if they are in reasonably good condition.

#### iv. Folder Titles and Labels

Titles: Use the title from the original folder, if that title accurately illustrates the material found within. If the folder is untitled or if its title is inaccurate, use the following steps:

- Quickly scan folder contents to create an appropriate title and date range for the material
- If material from one binder or overstuffed folder needs to be separated, then label each separated folder as “1 of \_\_\_” and “2 of \_\_\_,” etc.
- DO NOT use abbreviations
- DO NOT use acronyms
- DO NOT use square brackets for devised titles (titles derived by the archivist rather than original to the folder)
- DO NOT use “Miscellaneous.” Instead try to come up with a description of the majority of the material
- DO NOT number the folders in the box until the processing is complete
- Put all information on the tab at the top of the folder, not on the front or body of the folder. All title information should be readable without removing the folders from the box.
- Only the first letter of the title should be capitalized, unless it includes proper nouns. For example “Dust Jacket Design and Illustrations” should be “Dust jacket design and illustrations,” and “PhD Graduation, Amherst College” should be “PhD graduation, Amherst College.”
- See “Collection and Folder Titles” section below for additional guidance on what to name folders, including guidance for anti-racist description.

Folder labels looks like the following:

Collection Name	[Series]	Title, Date	Box #, Folder #
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For example:

Brackhage	Correspondence	Letter from Brackhage, 1980	Box 20, Folder 3
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The series label can be OPTIONAL depending on the collection. The folder title should be as close to the center as possible.

## v. Dates

Dates at a collection or series level are assumed to apply to all material that falls under that collection or series. No date is required for that material unless it is known to be more specific than the inclusive series dates. Dates should follow the format: Year Month Date.

For example:

Series 1: Correspondence, 1945-1950  
 Letters to Joe, 1945 September - November  
 Correspondence with Elise  
 Letter from Elise, 1945 June 24

The letters to Joe have a more specific date range than the correspondence series and so a date was included at the folder level. Correspondence with Elise spans the whole date range and so no date is necessary.

A tricky example is this original folder title, “Capital Budget Program 1964/65 -1968/69” which does not have standardized dates. I suggest, doing something like this “Capital Budget Program FY1964/1965 to FY1968/1969, **1964-1969.**”

If dates are unknown you may include “Undated” to clarify that dates are unknown, though it is not necessary especially in item level descriptions (such as photographs). These rules conform to the dating rules specified in [DACS 2.4](#).

## vi. Restricted and Sensitive Materials

If there is any concerning or confidential material in a collection, bring it to the attention of the supervising archivist immediately. [Appendix B](#) has a detailed list of all potentially restricted material. The following are the most common restrictions:

- Medical or psychiatric records
- Personal financial records
- Litigation or court records

- Grievance files
- Student records, including test scores
- Material containing social security numbers
- Culturally sensitive material

These materials, depending on the type of sensitivity, will be **discarded, redacted, or restricted** for a period of time, by the supervising archivist. Discuss the material that is in question with the supervisor, unless it is already noted in the processing plan. Decisions of how to handle sensitive material will be made on case-by-case basis, based on the type of sensitive information, the time available to the processor, the informational value or demand of the records, etc. Decisions about whether to restrict or redact will be made based on whether there is additional information on the records that may be valuable and in demand and how much time it would take to redact versus restrict.

### 1. Redactions:

Depending on the material, some sensitive material may remain part of the collection, especially if it proves to be important to the creator or the collection, in general. For a redaction of specific portions of a document, follow the following guidelines:

- Use a small post-it note to cover the sensitive material and make a photocopy of the document. Place the copy of the document (that has the sensitive material covered) in the appropriate folder. You can either shred the original or move to a restricted folder as appropriate.
- If a post-it note does not cover the sensitive material well enough, make a copy of the original document and, on the copy, use a black marker to mark out the sensitive material. Place the photocopy into the appropriate folder and place original in a restricted box that should not get pulled.

### 2. Descriptive Notes for restricted/redacted material:

If any material is discarded, redacted or restricted from the collection, the following statement in the Processing Information Note on ArchivesSpace to describe what has been removed/restricted from the collection. Also place a note in the collection's folder on the Q drive as a WordDoc and include this document in the collection's information folder, found in the filing cabinets in the break room.

*"[Number of documents] found in the [Collection Name] were [discarded, redacted or restricted] due to [type of sensitivity] on [date]."*

### 3. Labeling containers for restricted material:

If material has been restricted, or the originals of redacted material kept, then it is important to label that on the outside of the container to make sure it isn't accidentally delivered to the reading room for research use.

If the amount of restricted material is small (1-2 thin folders), use your best judgement to decide whether to keep in the box with other materials. If you decide to keep it in with open materials. Use a red marker to write "RESTRICTED" next to the folder title for the restricted folders. When you are printing labels, add to the label template a RED note under the Box number "SOME RESTRICTED MATERIALS" to warn archivists to remove restricted material before delivering to patrons.

If you decide to separate a small amount of restricted material into its own container, or if there is a lot of restricted material, such that a whole box/container is restricted. When you are printing labels, add to the label template a RED note under the Box number "RESTRICTED" to warn archivists to remove restricted material before delivering to patrons. You may decide to write "RESTRICTED" on the folders as well.

For oversize restricted material, include a RED "RESTRICTED" label clearly on the folder/container.

You may also place the restricted containers in the Grotto for safe keeping. Be sure to note the location of those boxes in the finding aid using the "Physical Location" note.

## vii. Oversize Materials

### 1. Storage:

- Items that are too large to fit in standard archival folders must be separated into either flat map drawers or oversize boxes. *Note: Items that are not unique, rare, or original - for example, saved newspaper pages or magazine clippings - do not have to be moved to flat storage. They can remain folded in their original containers.*
- Items should be stored horizontally, unfolded or unrolled, and inside oversize archival folders. Label the folder as you would label a folder in a box.
- Flat storage drawers are named with the following system:
  - A or B: Referring to the first or second floor of the archive
  - MC-#: Meaning "Map Case," plus the identifying number of the case
  - D-#: Meaning the drawer number
 For example:
  - A-MC-4 D16 refers to the first floor, map case 4, drawer 16.
  - B-MC-1 D8 refers to the second floor, map case 1, drawer 8.
- If items are considerably warped from having been folded or rolled, they can be sent to Preservation for flattening before being stored.



## 2. Description:

- Oversize materials should be described within the series or sub-series to which they belong intellectually, not as a separate “Oversize Material” series. For example, a large diploma may be listed in “Personal papers” or a large rodeo poster may be listed with other “Rodeo” materials.
- If oversize boxes are used, they should be numbered in succession with the other boxes in the collection, not separately. For example, if a collection contains 36 document boxes, the oversize box should be “Box 37.”
- If oversized material is stored in a flat map drawer, list the folder number which should be in sequence of the boxes. For example, if the previous box is box 10 and it is followed by an Oversize folder than it should be Oversize folder 11. In the Physical Location note on ArchivesSpace, put the drawer number that the folder is in.

## d. Collection Description

An archival collection is described in a document called the “Finding Aid,” which provides a concise and informative overview of the collection, its background context, and an inventory of its contents. The following are necessary parts of the Finding Aid. See the [ArchivesSpace handbook](#) for more detailed requirements.

It is important that all descriptions follow anti-racist description practices where possible recommended by the [Archives for Black Lives in Philadelphia](#).<sup>2</sup> These recommendations include, but are not limited to:

- Unlearning the neutral and passive voice
  - Particularly in Biographical Notes and Abstracts, consider the implications of who you make the subject or the actor of your sentences, especially when it comes to harm, power, and oppressive relationships. Identify and emphasize the person or group who did the action. For example, "Members of the Ohio National Guard killed four Kent State University students during a mass protest against the Vietnam War."<sup>3</sup>
- Always use person-first language when creating descriptions of individuals. This is language that focuses on the humanity of the individual or persons being described. This avoids marginalization or other.

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<sup>2</sup> Archives for Black Lives in Philadelphia, “Anti-Racist Description Resources,” October 2019, [https://archivesforblacklives.files.wordpress.com/2019/10/ardr\\_final.pdf](https://archivesforblacklives.files.wordpress.com/2019/10/ardr_final.pdf)

<sup>3</sup> “Anti-Racist Description Resources,” page 3. See more on active/passive voice from the [Purdue Writing Lab](#)

- See “[Anti Racist Description Resources](#)” for examples. Especially regarding records of enslavement. One example they use is, “consider the difference between ‘documents the business dealings of a Black woman named Maria in 18th century Mexico’ and ‘documents the business dealings of Maria, a Black woman in 18th century Mexico.’”<sup>4</sup> Collaborate with the community to create descriptions when possible to use community preferred terminology.
  - See [Appendix K](#) for guidance on choosing preferred terminology.
- Consider a broad range of audiences for a finding aid
  - Choose language that will be understandable to academic researchers, college and K-12 students, genealogy and local history researchers, and others. Try to avoid vocabulary only other archivists will recognize.
- Remove descriptions created by past archivists and archives’ staff that is now recognized as racist, sexist, ableist, or harmful in other ways. However, make sure a copy of the original language is stored in the collection’s Information File.
- Provide context in the form of collection level descriptive notes when descriptions original to the creator of the collection are recognized as racist, sexist, ableist, or harmful. See [Appendix J](#).
- Be transparent about description and arrangement decisions. See [Appendix J](#) on how to do this.
  - Decisions about arrangement and description may affect researchers interpretation of materials as well as aid in contextualizing challenging material or descriptions. The more information included in the finding aid about these decisions is helpful to researchers.
- Consider the harm that describing personal details about living creators may incur
  - Depending on the nature of the collection and its content, there may be a real risk of surveillance or harm from over-identifying people from oppressed or marginalized groups. Consider what details or personal information are really necessary for a researcher to discover

## i. Collection and Folder Titles

Collection titles should follow the guidelines provided in DACS 2.3. It should consist of the creator name and the type of materials in the collection. Then, choose the type of materials to follow creator name. The options are:

- **Papers:** A collection of material (can include non-paper items!) created by an individual or family
- **Collection:** Material that was purposefully gathered together by a person or organization other than the one who originally created it

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<sup>4</sup> “Anti-Racist Description Resources,” page 4.

- **Records:** Collection of material created by an office or organization in the course of regular business, e.g. “Acme university alumni office records.”
- **Publications:** Published material only, like books or DVDs. If published material is mixed with other material, use one of the other three options.

Please note, ONLY the first letter of the title or proper nouns should be capitalized in the title.

Please check with supervisor or processing archivist if unsure what to name a collection.

Folder titles should follow similar guidelines to collection titles:

- Titles must NOT be in all capitals. For example: “CORRESPONDENCE” must be reformatted to “Correspondence.”
- Only the first letter of the title should be capitalized, unless it includes proper nouns. For example “Dust Jacket Design and Illustrations” should be reformatted to “Dust jacket design and illustrations,” and “PhD Graduation, Amherst College” should be reformatted to “PhD graduation, Amherst College.”
- Archivist devised titles should use terminology preferred by the people described. See [Appendix K](#) for guidance on choosing preferred terminology.

Consider including descriptive notes explaining folder title decisions:

- When making decisions about folder titles, include a Processing Information note to indicate whether titles are creator-devised or archivist-devised. Make sure to include a Processing Information note at the collection level to explain decisions that are made.
- You can also include a Scope and Content note or Processing information notes, depending on what is most appropriate, at the file/item level to provide additional warnings or context.
- See [Appendix J](#) for suggested language and guidance on the above points.

## ii. Biographical/Historical Note

The Biographical/Historical Note provides insight on the creator/s of the collection. A biographical note is used for collections created by individuals, while a historical note is used for collections created by organizations, institutions, or businesses. The biographical/historical note should cover the general history of the person/organization as it relates to the collection itself. Please include the following when creating a biographical/historical note:

- Any names or acronyms that the person or organization had during its lifetime
- Birthplaces or places where the organization was located
- Important dates: birth/death, business operation dates

For help creating a bio/historical note, think about the following questions:

- Who is this collection about?
- What did this person do for a living?
- Are there any accomplishments or achievements made by this person/organization?

- Be careful about including overly laudatory language. Rather than describing a person generally as “successful,” “celebrated,” or “respected,” refer to factful achievements, like “received X award from Y organization” or “is reported by Z organization to be the first scientist to do [I’ve run out of hypothetical letters].” This aligns with suggestions made by the “Anti-Racist Description Resources.”
- Consider carefully language used related to events or people associated with settlement and colonization, and discrimination and violence. Remove or change language that erases the indigenous history of a place, or violent and traumatic histories of discrimination.
- When are some significant timeframes within the life of the person/organization?
- Where was this person born?
- Where were they educated (include the institution, degree and dates)?
- Where did they conduct their business?
- What other organizations, institutions, or activities were they involved in, that may appear in the content of the collection?
- Why is this person/business historically significant?

**Note:** If the creator’s full history or biography is readily available elsewhere, in print or online, focus the biographical/historical only on information that is relevant to the content and context of the collection. Think of the names, dates, organizations, and locations that a researcher may search for that would lead them to this collection.

### iii. Scope and Content Note

This note outlines the contents of the collection, and includes the following attributes:

- Types of materials within the collection. Do not go into extreme detail of ALL types, instead highlight those that are most common or particularly unique
- Date spans of the material
- Topics addressed within the collection material, including people, events, organizations, and subject areas

For help creating a scope and content note, answer the following questions:

- What kinds of materials are in the collection?
- How is the collection organized?
- What is the date range of the collection?
- What are the strengths of the collection?
- How will this collection be useful to researchers?
- See the beginning of [THIS SECTION] to see general suggestions about description.

It is also important to include information about the presence of racist, sexist, homophobic, violent or otherwise traumatizing materials in the Scope and Content note at the collection level. Also include information about why this material is present in the collection. Please see [Appendix J](#) for suggested language.

If the scope and content note appears at the beginning of a series or collection where the bulk of the material contains materials of or by white presenting people but there are some materials of BIPOC that are identified at the file or item level then you should explain that unless otherwise noted materials are of or by white or white presenting people. Please see [Appendix J](#) for suggested language.

It may also be appropriate to include language at series, box, folder, or item levels; see [Appendix J](#) again for more information about when these should be applied.

#### **iv. Abstract Note**

This note is a brief statement that summarizes the collection in general - highlighting the important aspects of both the biographical/historical note and the scope and content note, in a 1-to-3 sentence paragraph. A good abstract can often be created by combining the first sentence of the biographical historical note with the first sentence of the scope and content note. It will appear as the first general description of the entire collection.

For help creating an abstract note, answer the following questions:

- Who is the collection about?
- What are the dates of the creator and the collection?
- What types of materials are contained in the collection?
- What is the significance of the collection?
  - Be careful about including overly laudatory language. Rather than describing a person generally as “successful,” “celebrated,” or “respected,” refer to factful achievements, like “received X award from Y organization” or “is reported by Z organization to be the first scientist to do [I’ve run out of hypothetical letters].” This aligns with suggestions made by the “Anti-Racist Description Resources.”
  - Consider carefully language used related to events or people associated with settlement and colonization, discrimination and violence. Remove or change language that erases the indigenous history of a place, or violent and traumatic histories of discrimination.
- See the beginning of [\[THIS SECTION\]](#) to see general suggestions about description.

#### **v. Arrangement note**

The arrangement note describes the current order of the collection (DACS 2019 3.2). It can include an outline of the Series and Subseries in which the collection is organized. For example: “This collection contains six series: Series 1: Subject files, Series 2: correspondence...”

#### **vi. Processing Information note**

This note provides information about decisions made during processing such as the use of creator-provided descriptions, language, arrangement decisions such as reliance on original order, reconstruction of original order or provenance, the inclusion or weeding of materials. This would be any information about actions taken by the archivist that may affect the interpretation of materials in the collection. See [DACS 7.1.8](#) for example language.

Include information here when the finding aid is edited to remove racist, sexist, homophobic, violent, or otherwise traumatizing language; include the month and year in which this was done. See Appendix J for suggested language to use in notes regarding the presence of creator-provided titles left in the finding aid that may contain racist or otherwise sensitive language.

If you're making significant changes to a finding aid please save a PDF a XML version of the finding aid to the Q drive or information with the date(s) of that finding aid.

### **vii. Creator Note**

For some collections, during the acquisition process, it may make sense to request that the creator provide their own description of their life and their collection. This may be particularly important for collections acquired from BIPOC creators or creators from other underrepresented groups that may want to explain their choice of language or experiences. A creator note allows them to use their own words in a finding aid.

### **viii. Inventory List**

The inventory list is the list of material that is found in the collection. The amount of detail in the inventory list is determined by the level to which it has been processed (collection-level, box-level, etc.). The inventory list of a collection will be created both within the finding aid and as an Excel Spreadsheet, to facilitate easy upload of the metadata to ArchivesSpace.

Here is an example of what you will find for an inventory list in the collection's finding aid. A template is available at Q:\Archives\Finding Aid Template. A full sample finding aid can be found in Appendix A.

#### **Series 1. Interviews, 2003-2005**

##### **3 Linear Feet**

***This series includes interviews John Doe had with professional acquaintances between the years 2003 to 2005.***

Description	Container	Folder
Interview with Arthur Waskow, 17 February 2003	Box 1	1
Interview with Abby Weinberg, 18 February 2003	Box 1	2

Excel Spreadsheet: Here is an example of what you will find in the Excel spreadsheet version of the inventory list. [See Ingesting a Spreadsheet to ArchivesSpace](#) for an explanation of how to create an Excel spreadsheet for ingest into ArchivesSpace.

Level (box, folder, item)	Title (of the box, folder, item)	Year (begin)	Year (end)	Date Expression (Only if there is no date, insert n.d.)	Box #	File type (Box, Folder, Item)	File #	Scope and Content (If it is a box level inventory, put what's in the box, in this field)
1	Level (box, folder, item)							
2	folder							
3	folder							
4	folder							
5	folder							
6	folder							
7	folder							
8	folder							
9	folder							
10	folder							
11	folder							
12	folder							

## c. Completing Processing Work

To complete the finding aid, update all necessary fields and fill in the inventory list on the finding aid (See Appendix A). After completing the finding aid:

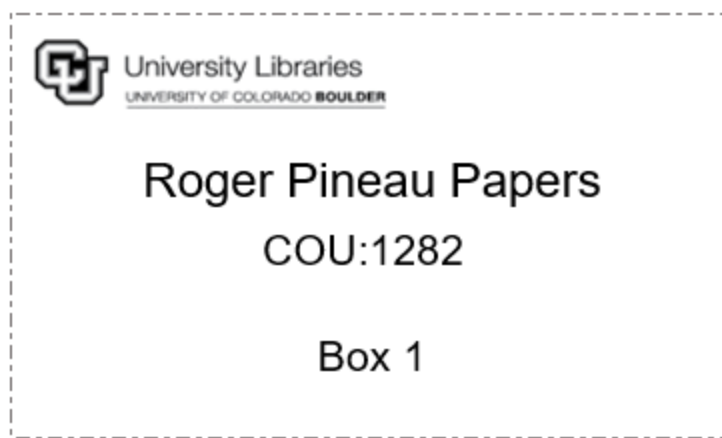
- Edit the finding aid
- Look for any inconsistencies or folder titles that do not make sense
- Make sure that each folder title and date are correct
- Make sure that all of the important information is included on the finding aid
- Make sure you have discussed any questions, notes or potential restrictions with your supervisor
- Make sure the “extent” field reflects any changes that have been made to the size of the collection during processing

After answering these questions and reviewing your finding aid, please send it to your supervisor to review. They will then send it back to you with any edits. After a final version is created, resend it to your supervisor.

### i. Box Labels

Once you have the green light from your supervisor and the head of archives, you can then create the box labels for the collection. You can find the template for these box labels in Q:\Archives\Forms and Templates\Templates.

The labels should include the collection name, the collection number and the container number. In some cases for large collections like the Roger G. Barry glaciology collection, Series title can be included under the collection title.



On record boxes labels should be placed on the long side (so that they are facing out on the shelf), on the bottom left corner.

On document boxes labels should be placed on the bottom of the box and not on the lid so that it is always right side up even when the box is open.

## 4. ArchivesSpace Handbook

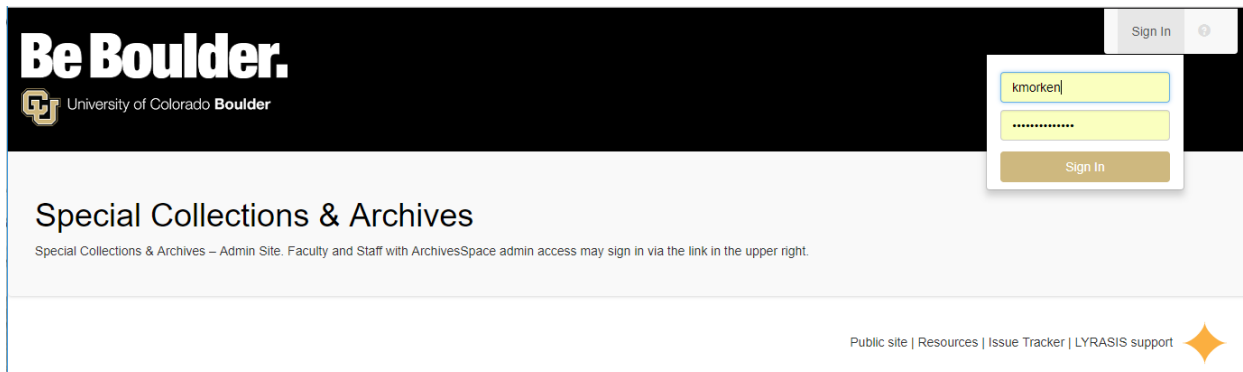
The SCAP's ArchivesSpace Handbook serves as a guide for archive workers to create, update, or revise CU's archival collection records on ArchivesSpace, as necessary. Our ArchivesSpace site allows us to manage the collections that we hold here at CU. Each entry represents the finding aid for one collection, describing its history, content, and container inventory appropriately.

### a. Logging into ArchivesSpace

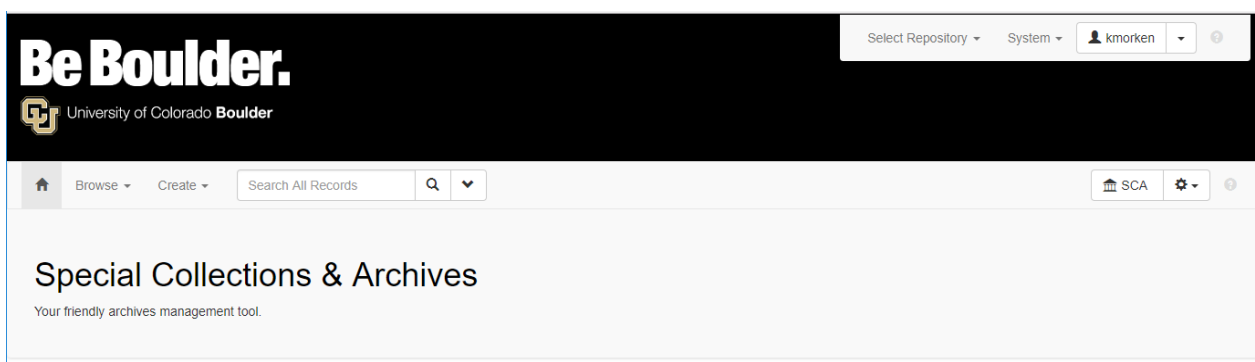
Before beginning, consult with your supervisor to be added as a new user in our SCA ArchivesSpace Group. Then you will create your own Username and Password, which will need to log in successfully.

- Go to: <https://archives.colorado.edu/staff/>
- Press the "Sign In" button the upper right hand corner





- Enter in your Username and Password Information and press Sign In



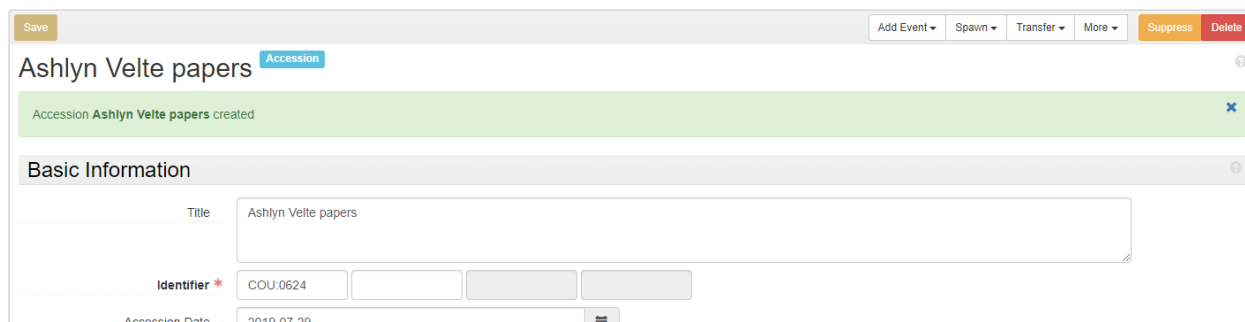
You are now logged in! Use the search bar to locate specific collections to update, or follow the directions below to create a new resource record.

## b. Creating a Resource Record

### i. Spawning resource records from accessions

Now that the new accession is created, you are ready to “spawn” the accession into a “Resource,” which is where you will describe the collection in detail. Refer to the collection’s documents from the Q drive to fill information on the collection’s “Resource” page. Follow these steps:

When the accession record is open, click “Spawn” above the collection title and then chose “Resource”



Save Add Event ▾ Spawn ▾ Transfer ▾ More ▾ Suppress Delete

Ashlyn Velte papers Accession

Accession Ashlyn Velte papers created

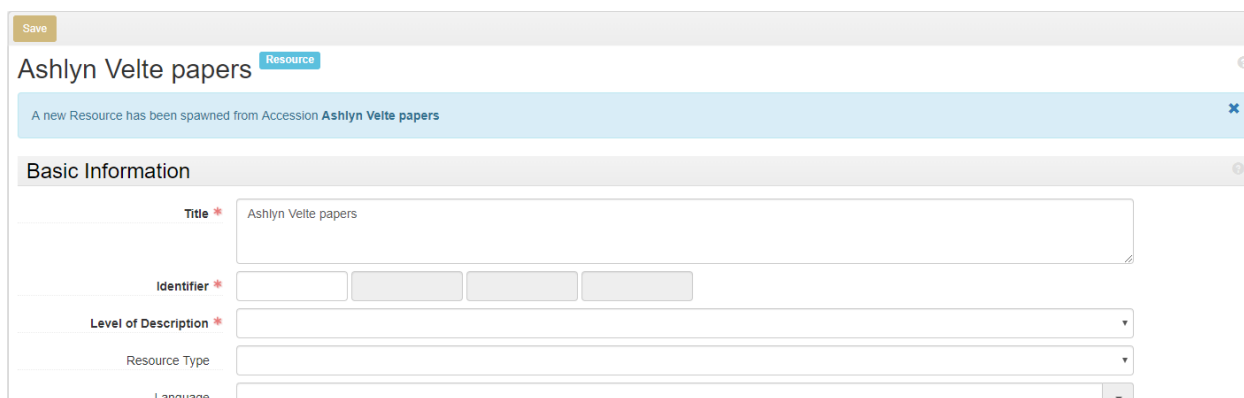
Basic Information

Title Ashlyn Velte papers

Identifier \* COU:0624

Accession Date 2019.07.29

The new “Resource” page for the collection will look like this:



Save

Ashlyn Velte papers Resource

A new Resource has been spawned from Accession Ashlyn Velte papers

Basic Information

Title \* Ashlyn Velte papers

Identifier \*

Level of Description \*

Resource Type

Language

## ii. Add the collection identifier

On the collection’s main page “Resource” page, the collection identifier number will begin with “COU,” followed by a colon and then the number. An example is illustrated below.

**NOTE: It is important that this is consistent across collections to avoid creating duplicate resource records accidentally**

To assign a COU number to a new collection, pick an unassigned number using the [Collections Number spreadsheet](#). Put the name of the collection next to the unassigned number to claim it, and double check the number has not been used in ArchivesSpace.

**NOTE: We are now only using the COU:#### for the collection’s main resource page.** As of fall 2018, we are no longer needing to use the COU number (such as COU:01:01:001:001) to indicate every series/subseries/folder.

The screenshot shows the ArchivesSpace interface for editing a resource record. The breadcrumb trail is Home / Resources / Len Ackland papers / Edit. The main content area is titled 'Len Ackland papers' with a 'Resource' tag. The 'Basic Information' section is expanded, showing the following fields:

- Title \***: Len Ackland papers
- Identifier \***: COU: 2018
- Level of Description \***: Collection

On the left, a sidebar menu lists various tabs: Basic Information, Dates, Extents, Finding Aid Data, Revision Statements, Related Accessions, Agent Links, Subjects, Notes, and External Documents. At the top, there are navigation options like 'Enable Reorder Mode', 'Rapid Data Entry', and 'Add Child'. At the bottom right, there are buttons for 'Add Event', 'Publish All', 'View Published', and 'Export'.

### c. Single-Level Description in ArchivesSpace (Collection Level)

Now that you have added the “Basic Information” to the “Resource” page, it is time to add the necessary collection-level details. Although some resources on ArchivesSpace already contain some information, check each of the fields below, which are now **suggested** for all CU archives resource records. This step should be done **prior** to entering the inventory lists.

\*\*\*Starred fields are **required** for all resource records at the collection level. **Non-starred fields** are added value fields and can be used when appropriate.

#### Basic Information at collection level:

<b>Title**</b>	Use the title devised explained in <a href="#">Collection title section</a> of this document. If the collection’s “Resource” record is already created on ArchivesSpace, then the “Title” of the collection should already be given.
<b>Identifier**</b>	Follow directions above to assign a COU number. If the collection’s “Resource” record is already created on ArchivesSpace, then the “Identifier” should already be given.
<b>Level of Description**</b>	Every “Resource” record is considered a <b>“Collection”</b>
<b>Resource Type</b>	Choose the resource type that best describes the material: <ul style="list-style-type: none"> <li>• Collection: Material that was gathered together by a person or organization other than the one who originally created it.</li> </ul>

	<ul style="list-style-type: none"> <li>● Papers: A collection of material (can include non-paper items!) created by an individual or family.</li> <li>● Publications: Published material only, like books or DVDs. If published material is mixed with other material, use one of the other three options.</li> <li>● Records: Collection of material created by an office or organization in the course of regular business, e.g. "Acme University Alumni Office Records."</li> </ul> <p>Related to DACS 2.3.19 "nature of the archival unit"</p>
<b>Language**</b>	Choose the language that best describes the material. If there is more than one language present, use the "Language of Materials" note to specify the additional languages (See "Notes" below)
<b>Publish**</b>	Once collection level details are added, check this box to publish the resource. Do this once all necessary restrictions are added.
<b>Restrictions</b>	Required if restrictions on usage or access to the collection exist. Leave unchecked otherwise. Details regarding restrictions should be entered into the Notes: Conditions Regarding Access & Conditions Regarding Use sections, below.  DACS Section 4.1-4.4
<b>Repository Processing Note</b>	Any notes regarding actions taken during processing. This note is not a public note so this is for internal purposes. Anything about arrangement should be included in the arrangement section. Information about processing decisions that are important for a researcher to know should be included in a Processing Information note (under "Notes," below). Actions taken should be documented in this note and the processing information note. Desired future actions can be documented here.

**Date**

<b>Label**</b>	Select "Creation"
<b>Expression</b>	Optional: In addition to the begin/end date fields below, you

	<p>can use this field to enter free text expressions rather than normalized date integers. For example, you may enter: “circa 1960” or “before 1888” or “1935-1940s” This field displays to the user when used with a begin date field in this way it supersedes the begin date field which is great for entering DACS compliant dates. Otherwise the normalized dates (YYYY, YYYY-MM, YYYY-MM-DD) are the ones that display which is not correct according to DACS.</p> <p>See more examples in the <a href="#">Dates</a> section above.</p> <p>DACS Section 2.4.5-2.4.6 and 2.4.15-2.4.16</p>
<p><b>Type**</b></p>	<p>Describes the date extent:</p> <p><b>Single:</b> If the material in the collection fall under one single date. For example:</p> <ul style="list-style-type: none"> <li>- 1979 or 1979-01-11</li> </ul> <p><b>Inclusive:</b> If the material in the collection span a period of time. For example:</p> <ul style="list-style-type: none"> <li>- 1979-1980</li> </ul> <p><b>Bulk:</b> Optionally, where the dates to the majority of the material in the collection differ from the inclusive dates. Specify the difference by putting <i>bulk</i> afterwards. For example:</p> <ul style="list-style-type: none"> <li>- 1979-1989, bulk 1980-1985</li> </ul> <p>You can include two date ranges, so an inclusive date range and a bulk date range if most appropriate.</p> <p>** If there is <b>no date</b> given in the Q:drive files for the collection, choose the “<b>Single</b>” date option in the “Type” field and then write “<b>undated</b>” in the “<b>Expression</b>” box:</p> <div data-bbox="695 1396 1263 1753" style="border: 1px solid #ccc; padding: 10px; margin-top: 10px;"> <p><b>Dates</b></p> <hr/> <p>☰ <b>Label *</b> <input type="text" value="Creation"/></p> <p><b>Expression *</b> <input type="text" value="n.d."/></p> <p><b>Type *</b> <input type="text" value="Single"/></p> </div>
<p><b>Beginning**</b></p>	<p>Enter the beginning date for the date range, or the single date if there is only one.</p>

	<p>**For dates that are “circa”, use the date given and write “circa” before the date in the expression field described above.</p> <p>**For dates that are written like “1890s” put 1890 in the “Beginning” field and 1899 in the “End” field.</p> <p>**For dates that are “Spring” or “Fall” in the date expression field, put in “yyyy March” in the beginning and “yyyy May” in the end date field.</p>
<b>End **</b>	<p>Enter the end date for the date range, if needed:</p> <p><b>Type *</b> <input type="text" value="Inclusive Dates"/></p> <hr/> <p><b>Begin</b> <input type="text" value="1962"/> e.g. YYYY, YYYY-MM, or YYYY-MM-DD</p> <hr/> <p><b>End</b> <input type="text" value="1988"/> e.g. YYYY, YYYY-MM, or YYYY-MM-DD</p>
<b>Certainty</b>	<p>Usually, “<b>Approximate</b>,” as the dates may not be exact. When there are circa dates be sure to choose approximate.</p>

### Extent

<b>Portion**</b>	Select “ <b>Whole</b> ”
<b>Number**</b>	<p>Express as a number. For example:</p> <ul style="list-style-type: none"> <li>- 1.5 or 3</li> </ul> <p>To estimate linear feet:</p> <ul style="list-style-type: none"> <li>- <a href="https://beinecke.library.yale.edu/research-teaching/doing-research-beinecke/linear-footage-calculator">https://beinecke.library.yale.edu/research-teaching/doing-research-beinecke/linear-footage-calculator</a></li> </ul> <p>OPTIONAL: If a collection has digitized copies choose the “+” symbol under the extent fields. This will add another extent field where you can enter the number of digitized copies included in the collection.</p>
<b>Type**</b>	<p>Choose “<b>linear feet</b>”</p> <ul style="list-style-type: none"> <li>- OPTIONAL: If digitized copies exist, in the second extent fields choose “digitized copies”</li> </ul>
<b>Container Summary**</b>	<ul style="list-style-type: none"> <li>- Describe the containers that are present. For example: “1 document box and 1 oversized folder</li> <li>- Describe by box type using only: <ul style="list-style-type: none"> <li>- Record boxes</li> <li>- Document boxes</li> <li>- Half document boxes</li> <li>- Oversize Boxes</li> <li>- Oversize folder</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>- Reels</li> <li>- Other boxes (for photo boxes or other odd sized or shaped boxes that are not oversized)</li> </ul>
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<b>Physical details</b>	OPTIONAL: If a collection has digitized copies, in the second extent fields, put "Contact <a href="mailto:rad@colorad.edu">rad@colorad.edu</a> for access."
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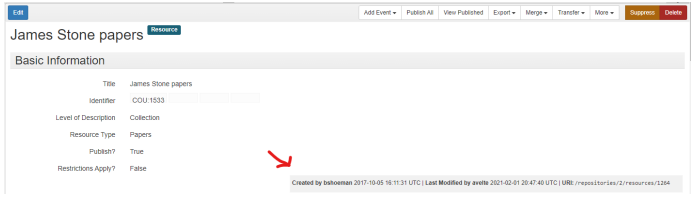
### Finding Aid Data

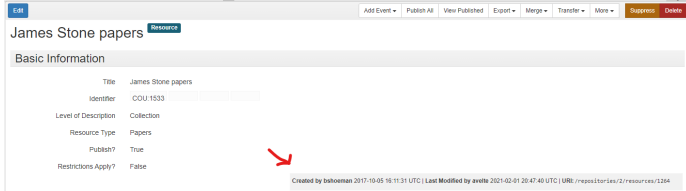
<b>Finding Aid Filing title</b>	<p>This line facilitates the presentation of a list by title. Individual names should be entered in reverse order: Marsh, Sydney H. papers.</p> <p>Organization names are not reversed. They should be listed in the same order as in the title. E.g. Brotherhood of Fellows Records</p>
<b>Finding Aid Date**</b>	Enter the year in which the finding aid was written.
<b>Finding Aid Author**</b>	Name of the person/persons who wrote the finding aid and the year that they wrote the finding aid. For example: <b>Processed by Jane Doe, 2017.</b>
<b>Description Rules**</b>	Select " <b>Describing Archives: A Content Standard (DACS)</b> "
<b>Language of Description ***</b>	Choose "English"
<b>Script of Description ***</b>	Choose "Latin"
<b>Sponsor</b>	This field is where there is a grant or other special funding that can be acknowledged
<b>Finding Aid Status</b>	<p>Select the appropriate status of the finding aid.</p> <ul style="list-style-type: none"> <li>- <b>Unprocessed</b>: there is no inventory to this collection</li> <li>- <b>In Process</b>: There is a preliminary inventory, initial survey or a box level inventory created</li> <li>- <b>Complete</b>: fully processed. The inventory includes series and is described on the box- and folder-level</li> </ul>
<b>Finding Aid Note</b>	<p>If the finding aid is "In Process," note if the finding aid has a preliminary inventory, initial survey, or a box level inventory.</p> <p>If the collection is either unprocessed or complete, do not need to add anything to this field, but may be used for information not covered in other fields.</p>

## Notes

<b>Biographical/Historical Note **</b>	<p><b>Label:</b> “Biographical Note”(when describing an individual) or “Historical Note” (when describing a historical event or organization). Please include the label to help with creating MARC records.</p> <p><b>Content:</b> Provide information about the individual(s) or institution that created the collection according to DACS. See <a href="#">Biographical/Historical Note</a> section of this document If one already exists in Q drive, enter (copy-paste) the Biographical/Historical information that is found in the collection’s “Intro” or “Guide.” Edit the note for length and style when necessary.</p>
<b>Scope and Contents **</b>	<p><b>Content:</b> : Describe the nature of the materials in the collection and the activities that created them according to DACS 3.1</p> <p><b>OR</b> Enter the Scope and Content note. May be found in the collection’s “Intro” or “Guide” document on the Q Drive.</p>
<b>Abstract **</b>	<p><b>Content:</b> Provide a brief summary of the collection that includes something about the content and who generated the collection. Hint: A good summary can often be created by using the first sentence of the Biographical / Historical Note and the first sentence of the Scope and Contents Note. See <a href="#">abstract</a> section for more information.</p>
<b>Arrangement</b>	<p>If the collection inventory is organized into series, list the series here. For example:</p> <ul style="list-style-type: none"> <li>- This collection is arranged into the following series: Series 1: Monitoring Committee General Material, 1971-1983 Series 2: ...</li> </ul> <p>See <a href="#">below</a> for more on proper series and sub-series labelling.</p> <p>You may also describe why arrangement decisions were made such as: “This collection is arranged in the original order, as it was received from the donor.”</p>
<b>Conditions governing access**</b>	<p>Details on restrictions for access. DACS 4.1-4.3.</p> <p>Language for different statements, including for Private and Personally Identifiable Information, can be found in <a href="#">Appendix E</a>.</p> <p>The default language is: “Collection is open for research.”</p>



<p><b>Conditions governing use</b></p> <p><b>**Required for copyright statements</b></p>	<p>Special handling instructions.</p> <p>Language for different statements, including for Private and Personally Identifiable Information, can be found in <a href="#">Appendix E</a>.</p> <p>This note should also be used for copyright statements. If a collection also has special handling instructions you can add a new note in ArchivesSpace and choose “Conditions Governing Use” so that there are two notes of this type. Under label type “Copyright statement.” Then choose a statement from <a href="#">Appendix E</a>.</p>
<p><b>Immediate source of acquisition**</b></p>	<p>Information about the acquisition, such as the donor and year acquired. Include information about subsequent accessions.</p> <p>Donors opt out of being included in this field if they choose to make their gift anonymous.</p>
<p><b>Preferred Citation**</b></p>	<p>Enter the following citation, with the collection’s title:</p> <p><b><i>Collection Title, University of Colorado Boulder Libraries Rare and Distinctive Collections,</i></b>  <a href="https://www.ark.colorado.edu/xxxx">https://www.ark.colorado.edu/xxxx</a></p> <p><b>NOTE:</b> The link is the automatically generated ARK for a resource record. You can find and copy the link the from the “view” mode on the staff interface in the administrative information under basic information.</p> 
<p><b>Physical Location**</b></p>	<p>Use an UNPUBLISHED physical location field to note where a collection lives on the shelf. As of now, this is the only way we have to track collections’ location. Make sure you add locations for all parts of the collection even if it is split across different shelves or has oversize material.</p> <p>When a collection is located at Pascal, add an additional physical location note. Make this one PUBLISHED by checking the “Publish?” box. Add the language: “N”</p>
<p><b>Existence and Location of Copies</b></p>	<p>If collection has digitized material choose the most appropriate option:</p>

	<p>“[# and type of objects e.g. “12 photographs” or “2 items” or “1 series”] from this collection has been digitized. Please contact <a href="mailto:rad@colorado.edu">rad@colorado.edu</a> for information about access.”</p> <p>“This collection has been digitized. Please contact <a href="mailto:rad@colorado.edu">rad@colorado.edu</a> for information about access.”</p> <p>“Part of this collection has been digitized and is available at the colorado digital library and is available at &lt;a href="HYPERLINK"&gt;here.&lt;/a&gt;”</p>
<p><b>Processing Information</b></p> <p><b>**Required for collections that have received revisions.</b></p>	<p>Notes about arrangement and description decisions made during processing. <a href="#">DACS 7.1.8</a> has excellent example language.</p> <p>See <a href="#">Appendix J</a> for suggested language about creator provided descriptions.</p>
<p><b>General Note -- Permanent URL ***</b></p>	<p>In the “Label” field, title the note: Permanent URL</p> <p>Add the ARK link to the body of the note. For example:</p> <p><b><a href="https://archives.colorado.edu/xxxx">https://archives.colorado.edu/xxxx</a></b></p> <p><b>NOTE:</b> The link is the automatically generated ARK for a resource record. You can find and copy the link the from the “view” mode on the staff interface in the administrative information under basic information.</p> 
<p><b>General Note--- Creator Note</b></p>	<p>In the “Label” field title the note: “Creator Note”</p> <p>See <a href="#">above</a> for what to include for this note.</p>

#### d. Adding a Multi-Level Inventory (anything deeper than collection level)

ArchivesSpace provides many ways to inter in a multi-level inventory. ArchivesSpace also allows for inventories to be created at any level.

### i. Entering inventories manually

If the collection's inventories are small in size and can be entered to ArchivesSpace directly.

Search the collection name in ArchivesSpace, and locate the "Resource" for the collection. Click "Edit" to the right of the "Resource." Be sure you're working in the Resource, and not the Accession. (Hint: You won't be able to add components (children/siblings) to an Accession).

Record Type	Title	Found in	Identifier		
Resource	Dr. John C. Cobb Papers		COU:356	Created by kpearce 2017-09-25 15:23:58 -0600 Last Modified by kmorken 2018-07-18 13:43:32 -0600	View Edit
Accession	John C. Cobb Papers		COU-CMDB-356	Created by bshoeman 2017-09-12 09:37:05 -0600 Last Modified by kpearce 2017-09-25 15:20:47 -0600	View Edit

**Check the Identifier:** When the Resource page opens, make sure the Collection ID number is in the same box as COU. If the identifier is in two different boxes make sure it is only in one so that it matches the instruction above in adding a collection identifier.

**Add a Child to the Inventory:** To begin adding an inventory new archival objects will be listed as a "child" or "children" of the main collection. To add a new "child" record, click the "Add Child" button above the collection inventory. If a collection is described at the series level then series will be children of the collection. If a collection is described at the Box level only then boxes can be added as children to the series.

The screenshot shows the ArchivesSpace interface. At the top, there are three buttons: "Enable Reorder Mode", "Rapid Data Entry", and "Add Child". The "Add Child" button is circled in red. Below the buttons, there is a table with the following content:

"Dark Circle" collection		Collection
▼ 1948-1980		Box
	I.D. G. Radium Footage	Item
	Positive Original Atomic Tests, Nevada	Item
	"Arms Convention" and "Stirling Colgate" Workprints	Item
	John Kennedy "Test Bau Signing"	Item

**Basic Information:** For each child, add the following information including the title, as illustrated below.

"Dark Circle" collection				Collection
1948-1980	Box			
I. D. G. Radium Footage	Item	unspecified		Box: 1, Item: 1
Positive Original Atomic Tests, Nevada	Item	unspecified		Box: 1, Item: 2
"Arms Convention" and "Stirling Colgate" Workprints	Item	unspecified		Box: 1, Item: 3
John Kennedy "Test Bau Signing"	Item	unspecified		Box: 1, Item: 4

Basic Information	Save	Archival Object	Add
Dates	, 1948 - 1980		
Extents	Basic Information		
Agent Links	Title *		
Subjects	Ref ID	37adf508880366c25a5edda592aca329	
Notes	Component Unique Identifier		
External Documents	Level of Description *	Other Level	
Rights Statements	Other Level *	Box	
Instances	Language	English	
Save Archival Object	Publish?	<input checked="" type="checkbox"/>	

<b>Title***</b>	Use the title of the box, series or folder. (Do not include dates in the "Title" field. They will populate automatically when you add dates below) See <a href="#">titling instructions</a> above for title formatting requirements.
<b>Component Unique Identifier</b>	Leave blank
<b>Level of Description***</b>	Choose "Other Level," if described at the box level and write "Box" in the text bar. Otherwise, choose "series", "sub-series", or "file" as appropriate.
<b>Language</b>	Choose the language of the material in the collection. Most often English. You can leave this blank, if English was the language chosen at the collection level and the material that falls under this "child" is also in English. If it differs then be sure to indicate that here for accessibility purposes.
<b>Publish</b>	Check the box to make this record visible to users.

**Dates:** Each child record should also include corresponding dates if they are more specific than the level above the child. Most often "series" should have dates.

Follow the description rules specified in the dates section of this manual.

Click "Add Date" on the "Dates" line to begin. Fill in the date following the collection-level instructions above. If the series or box does not have a date listed on the collection's Q: drive inventory, choose "Single" from "Type" and type in "undated" in the "Expression" box.

**Notes:** In the “Notes” section on the child’s page, click “Add Note” to include a description of the contents. An example is given below.

**N.B.** When adding any note at a level lower than the collection level, check to make sure that the “Publish” buttons are checked (there are two per note). New notes are NOT automatically published.

<b>Persistent ID</b>	Will be generated automatically
<b>Type</b>	Choose “Scope and Contents” for a description of the contents of the archival object (series, box, or folder).
<b>Publish</b>	Check the box to make this note visible to users
<b>Content (which will appear after you choose ‘Scope and Contents’)</b>	Copy and paste any information that is given for that box within the collection’s Q:drive inventory.
<b>Publish</b>	Check this <i>second</i> “publish” box to make <i>sure</i> this note is visible to users

Additional notes such as Biographical or Historical notes, and Access and Use notes can be added to the archival object following the instructions above when appropriate. They must follow the content guidelines specified in the [collection level instructions](#) for Notes fields.

Example:

Click **“Save Archival Object”** to the left to add your new box record to the inventory.

To add another archival at the same level as the archival object you just created, click “add sibling.” To add another archival object under the archival object you just created, click “add child.” For either follow the instructions for each field above.

Home / Resources / David Anthony Papers / Edit

Enable Reorder Mode Rapid Data Entry Add Child Add Sibling Transfer ▾

David Anthony Papers	Collection
▼ Series 1: Correspondence	Series
Correspondence	File
▶ Series 2: Audio/Visual Material	Series

### 1. Example: Adding a folder to a series

To add a child to your series, highlight the series name, then click “Add Child” to generate another Archival Object, this one within the Correspondence series. Add the “basic information,” dates, scope/content notes, and container instance for that file, as described in the “Single-Level record” instructions above.

Enable Reorder Mode | Rapid Data Entry | Add Child | Add Sibling | Transfer | Close Record

David Anthony Papers | Collection

Correspondence | Series

Correspondence | File

Save | Revert Changes | You have unsaved changes - Save or Revert to access toolbar and record tree | Add Event | More | Suppress | Delete

**Correspondence** Archival Object

**Basic Information**

Title: Correspondence

Ref ID: 527e75df16ad60e5d9d893da241b3c40

Component Unique Identifier: [Empty]

Level of Description: File

Language: English

Publish?:

Restrictions Apply?:

Repository Processing Note: [Empty]

Save Archival Object

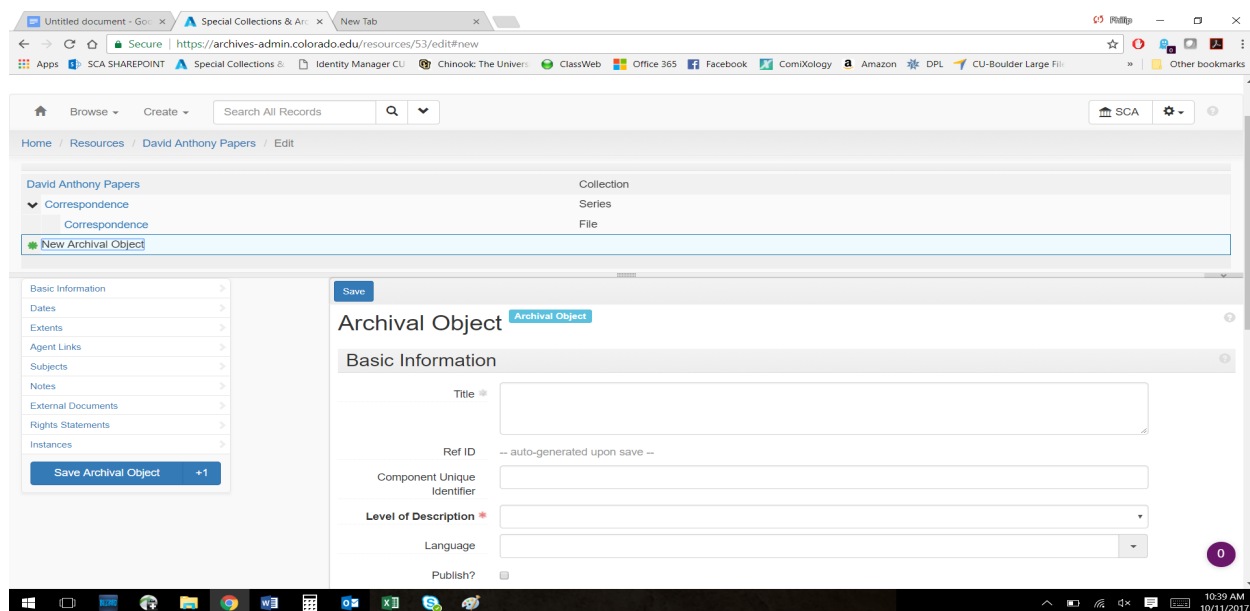
We have now added our second component: we have a series, and, in that series, we have a file:

David Anthony Papers	Collection
▼ Series 1: Correspondence	Series
Correspondence	File

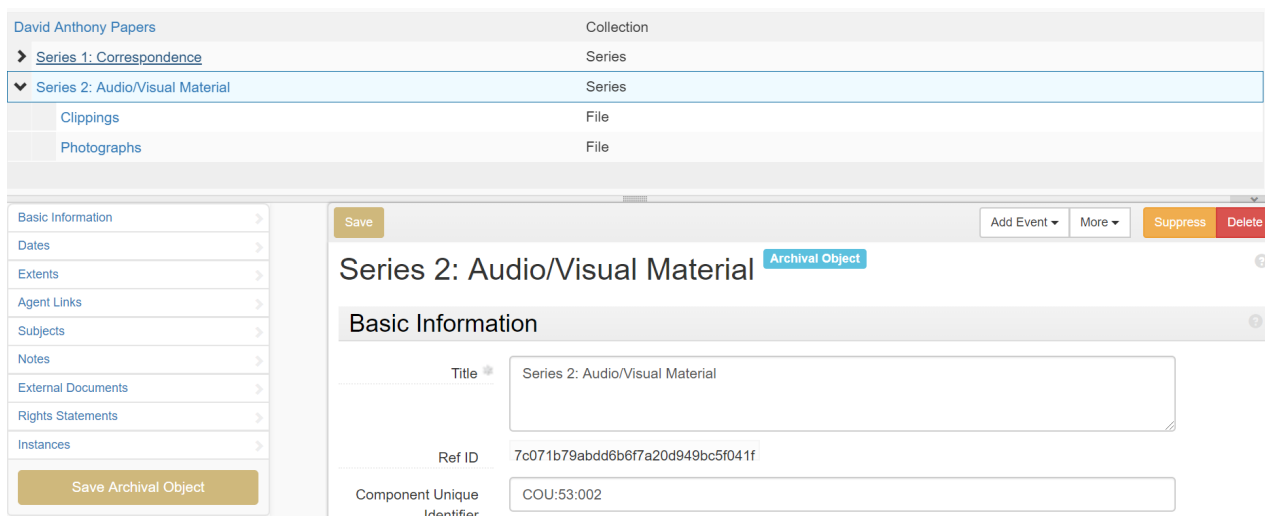
**Add the next series:** Add the next series to the collection. You can do this two ways:

- Select the original “Collection” record (“David Anthony Papers” and click “Add Child” OR
- Select the first series record and click “Add Sibling”

In the hierarchy of ArchivesSpace, each *Series* is a child of the *Collection*, and the different series in the collection are *siblings* with each other.



For David Anthony, the second series is Audio/visual material:



**Add a second folder:** Add folders to the second series. In the David Anthony collection, there are two folders in Series II. Add each one separately. The first one is “Clippings” and has no dates associated with it:



Enable Reorder Mode | Rapid Data Entry | Add Child | Add Sibling | Transfer | Close Record

David Anthony Papers Collection

- Series 1: Correspondence Series
- Series 2: Audio/Visual Material Series
- Clippings** File
- Photographs File

Basic Information

Save | Add Event | More | Suppress | Delete

**Clippings** Archival Object

Basic Information

Title \* Clippings

Ref ID 412cefb71ec908b94c50661e51541d01

Component Unique Identifier COU:53:001:001:002

Level of Description \* File

Save Archival Object

\* Be sure to leave the Component Unique Identifier BLANK in the above examples.

## ii. Series and subseries labels

Series titles in ArchivesSpace should begin with “Series #” followed by a colon and the series title. For example:

Enable Reorder Mode | Rapid Data Entry | Add Child | Add Sibling | Transfer

Len Ackland papers Collection

- Series 1: Writing files Series
- Series 2: Subject files Series
- Series 3: Virtual museum materials Series
- Series 4: Interviews Series
  - Interviews Sub-Series
  - Interview notes** Sub-Series
- Series 5: Depositions Series
- Series 6: Photographs Series

No deeper levels of sub-series need to be numbered or lettered.

## iii. Adding information about digitized copies at the component level

If there are digitized copies of materials we want to be sure we are noting their existence consistently. See instructions above for adding information about digitized copies at the collection level.

You can choose to add information about digitized copies at either the series or item/folder level depending on what makes the most sense based on the collection. Choose series if all or most of a series has been digitized. Choose a folder or item if digitized copies are sporadic. If there is

already extent information about the component, choose the “+” button to add more extent fields. Then fill out the fields as follows:

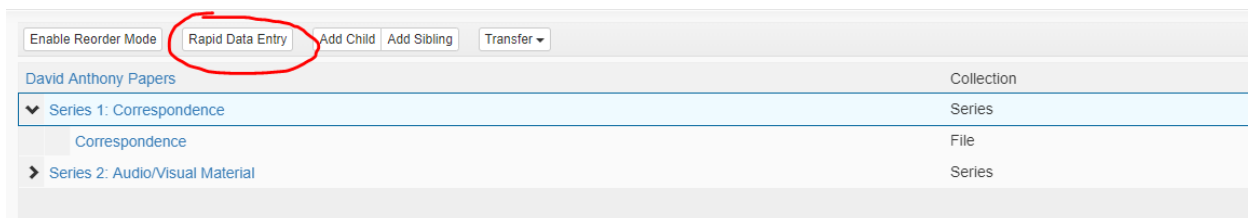
<b>Portion**</b>	Select “ <b>Whole</b> ”
<b>Number**</b>	Add the number of digitized copies included in the collection.
<b>Type**</b>	Choose “ <b>digitized copies</b> ”
<b>Physical details</b>	- in the second extent fields, put “Contact rad@colorado.edu for access.”

If digitized copies are on the colorado digital library, contact Ashlyn Velte, Processing Archivist, to determine whether creating digital objects for those items is appropriate.

#### iv. Entering inventories using rapid data entry

If you are entering a large number of components to a Multi-Level Resource Record, the Rapid Data Entry (RDE) tool can minimize typing and mouse clicks. You can, for example, enter a long list of files under a particular series much more quickly than if you entered them one-by-one. The basic directions for how to fill out fields is the same as in the directions for “[Entering multi-level inventory manually](#),” above. These steps provide a quick reference for how to complete them using RDE.

In the component tree at the top of the Resource Record, select one component to which you want to add a set of “Child” components. It will be highlighted when it is selected. Click the Rapid Data Entry button 3.



In the Rapid Data Entry pane that opens, enter one Child element per row.

### Rapid Data Entry

Add Row Columns: 32 visible Apply an RDE Template Fill Column Reorder Columns Save as Template Remove Templates View Inline Errors Reset

Basic Information										Date	
Level of Descriptic	Other Level	Publish?	Title	Component Unique I	Language	Expression	Date Type	Label	Begin	End	
<input type="text"/>	<input type="text"/>	<input type="checkbox"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	

Add Row

**Keyboard Shortcuts**

Jump from cell to cell: SHIFT + Arrow Keys  
 Create a new row (from last row): SHIFT + Return

**Fill Column - Basic**

To fill a column with a single value, click Fill Column and under the Basic tab select the target Column, enter the desired Fill Value and click Apply Fill.

**Fill Column - Sequence**

To apply a sequence to a column, click Fill Column and under the Sequence tab select the target Column and complete the Fill Value fields to generate the sequence you desire. A warning will be displayed if the sequence generated will not fulfill the number of rows in the form.

**Sticky Columns**

Highlighted columns are sticky and will be replicated when new rows are added. Toggle 'sticky' by clicking the corresponding icon. Clicking Add Row will copy values from the last row. The row's + button will copy values from the currently focused row.

**Reorder Columns**

Click Reorder columns, select the row(s) you wish to reorder and use the up/down arrow buttons to change their position in the form. To reorder multiple rows, click Apply Column Order.

**Reset Form**

Click Reset to clear the form and revert the sticky, visible and order of the columns to the default values.

Save Rows Validate Rows

Restrictions Apply?

After filling out the desired fields in one row, click “Add row” to move on to the next. When you are finished with Rapid Data Entry click the yellow “Save Rows.” button at the bottom of the window.

You can customize RDE templates to limit the number of fields shown per row. Look at the Orbis Cascade Alliance’s instructions for creating templates on pg. 19-22 of the [Resource Record Manual](#).

### v. Ingesting a spreadsheet to ArchivesSpace.

Locate the “ASpace import from Excel template” file, which is on the Q drive: Q:\Archives\EAD Templates\HARVARD\_extended\_aspace\_import\_excel\_template.xlsx

ArchivesSpace field code (please don't edit this row)	EAD ID	Title	Component Unique Identifier	Hierarchical Relationship	Description Level	Other Level	Publish?	Restrictions Apply?	Processing Note	Date[1] Label	Date[1] Begin	Date[1] end	Date[1] Type	Date[1] expression
Mapping - ArchivesSpace Resource record SECTION	EAD ID	Title	Unit_id	Hierarchical relationship of new component to context object. 1--the first level of archival objects, 2--second level, 3--third level, etc. 1 would indicate a sibling of the selected Arch. Obj for the top level Arch. Obj, in a Resource that does not have any; 2 indicates a child, etc.	Level of Descriptions:series, item, file, etc. (CONTROLLED LIST)		Publish (true/false) (NOTE: the selected value will apply to all publish elements in records or structures created by this row.)	Restrictions Apply (true/false)	Repository Processing Note	Dates label (default: Creation)	Begin Year	End Year	Dates Type: bulk, single, inclusive (default inclusive) (CONTROLLED LIST)	Date expression
ArchivesSpace field code	ead	title	unit_id	hierarchy	level	other_level	publish	restrictions_flag	processing_note	dates_label	begin	end	date_type	expression

**IMPORTANT:** “Save as” in order to create a copy as an .xlsx file to the collection’s folder on the Q drive. *(Do not save data or changes to the template!)*

Please save as “Collection Name\_Inventory” in the collection’s folder in Q/Archives/Guides/[collection name].

Use the existing Word document inventory list for the collection if there is one and input the following information in the Excel sheet for each box, folder, or item on the inventory:

<b>Leave column A blank</b>	
<b>Title***</b>	Title of the box folder or item, for example: “Correspondence,” or “Photograph of the Mona Lisa.” See <a href="#">above</a> for title style guidelines.
<b>EAD ID**</b>	Must match what is in the EAD ID field in the resource record. We are using the COU# for the collection.
<b>Hierarchical relationship**</b>	Hierarchical relationship of new component to context object. 1=the first level of archival objects, 2=second level, 3=third level, etc. 1 would indicate a sibling of the selected Arch. Obj (or the top level Arch. Obj. in a Resource that does not have any); 2 indicates a child, etc.
<b>Description Level**</b>	File, item, series, subseries, etc. (controlled value list from “Level” in ASpace)
<b>Publish?**</b>	TRUE to publish, FALSE not to.
<b>Date (begin)</b>	Enter the year that the folder/box/item began. If a single date only then use this field as the only date. Leave the other two date fields blank.
<b>Date (end)</b>	Enter the year that the folder/box/item ends.
<b>Date Type</b>	Bulk, single, inclusive (controlled value list from ASpace)
<b>Date Expression</b>	See date rules above. If the year is undated, in this box, enter <b>undated</b>
<b>Container instance type</b>	Always Mixed Materials (controlled value list from ASpace)
<b>Top Container type</b>	A container type: box, folder, etc.(controlled value list on ASpace)
<b>Top container Indicator</b>	Usually a box number. Only enter a number in this field. If there is a type there must be an indicator.

<b>Child type</b>	A container type: box, folder, etc. A child is usually a folder or an item. (controlled value list on ASpace)  Can leave blank if none
<b>Child indicator</b>	Usually a Folder or Item number, if applicable. Enter the number only in this field. Can leave blank if none. If there is a type there must be an indicator.
<b>Scope and Content</b>	If there is a detailed description of the material described by this row.

Please make sure folder titles match the guidelines suggested earlier in the handbook.

Once the inventory is complete it is ready to be ingested into ArchivesSpace

### **1. Example: Creating Spreadsheets for ingest into ArchivesSpace**

See these instructions for an example of how to transform a PDF into a simplified spreadsheet. The simple spreadsheets are generally given to students and the rows and can be copied and pasted into the Harvard Template described above.

### **2. Ingesting into ArchivesSpace**

When an inventory list created in Excel (See previous section) it is ready to be added to a collection's resource page on ArchivesSpace, follow these steps below. The Harvard template allows you to indicate the hierarchy of the series, subseries and files without having to manually enter any of them into ArchivesSpace.

*Navigate to the Resource record:*

- Search for the resource record your inventory belongs with.
- Click the blue "edit" button above the title (top left).

*Upload Spreadsheet:*

The screenshot shows the 'James Stone papers' record in edit mode. At the top, there are navigation buttons: 'Enable Reorder Mode', 'Rapid Data Entry', 'Add Child', and 'Load via Spreadsheet' (circled in red). Below this is a table with one row: 'James Stone papers' (Collection). On the left is a sidebar with various metadata sections. The main area shows the 'Basic Information' section with the following fields:

- Title: James Stone papers
- Identifier: COLU-1533
- Level of Description: Collection
- Resource Type: Papers
- Publish?:

- When you are in edit mode, a button will appear on the top of the record that says “Load via spreadsheet” (Circled above) Click that.
- A window will open, when uploading archival objects (file, items, series or subseries inventories) make sure that button is blue.

The screenshot shows the 'Load Spreadsheet' dialog box. It has a title bar 'Load Spreadsheet' and a close button 'X'. Inside the dialog, there are the following elements:

- A green button labeled '+ Select File'.
- A blue button labeled 'Import Archival Objects' with a sub-label 'Add Digital Objects to Archival Objects'.
- An unchecked checkbox labeled 'Only validate'.
- A blue button labeled 'Import from Spreadsheet'.
- A 'Cancel' button.

- Click on the green “Import file” button and navigate to the saved Excel document on the Q drive.
- When you click “Import from Spreadsheet” it will open a new tab that looks like this:

Home Background Jobs / 1116

Job Status  
Basic Information  
Log

The job has completed.  
Refresh Page

bulk\_import\_job [1116] Background Job

Job Status

Status **Running**

Time Submitted 2021-02-03 22:24:58 UTC

Time Started 2021-02-03 22:24:59 UTC

Basic Information

Repository SCA

Owner avelle

Load via Spreadsheet HARVARD\_aspace\_import\_excel\_templateTEST.xlsx

Load Type Archival Object Load

Spreadsheet type Excel Spreadsheet

Created by avelle 2021-02-03 22:24:58 UTC | Last Modified by avelle 2021-02-03 22:24:58 UTC | URL: /repositories/2/jobs/1116

Log

```

Row 16: Created Archival Object 'Rocky Flats Cleanup Commission Progress reports, 1994' /repositories/2/archival_objects/352536_18524b1f924e1c0a63cc867f4368fc77
Row 17: Created Archival Object 'Rocky Flats Cleanup Commission' /repositories/2/archival_objects/352537_46b772d8579e12851af0da80f993bc
Row 18: Created Archival Object 'Rocky Flats Cleanup Commission Progress reports, 1993' /repositories/2/archival_objects/352538_423c119413137c99d681e0f6ac97813
Row 19: Created Archival Object 'Rocky Flats Cleanup Commission Progress reports, 1992' /repositories/2/archival_objects/352539_39b044483973813f30ab08b987268
Row 20: Created Archival Object 'Rocky Flats Cleanup Commission Progress reports, 1991' /repositories/2/archival_objects/352540_f525a6b54d8f5c-f3d8183081578684
Row 21: Created Archival Object 'Rocky Flats Cleanup Commission Progress reports, 1990' /repositories/2/archival_objects/352541_b8b748b43da5886eFF3235d5c48fae
Row 22: Created Archival Object 'Rocky Flats Cleanup Commission Bank statements, 1990 August 13-1992 January 16' /repositories/2/archival_objects/392542_73633802871857df54e1413288722de1
Row 23: Created Archival Object 'Rocky Flats Cleanup Commission Bank statements, 1992 February 01-1993 December 31' /repositories/2/archival_objects/392543_94ac8976cde0ef121132d4f0e4f8e1
Row 24: Created Archival Object 'Rocky Flats Cleanup Commission Bank Statements, 1994 January 31' /repositories/2/archival_objects/352544_3d2259a03ef9191a68c3828b6c1f8ed2
The file has been processed
=====
completed import of HARVARD_aspace_import_excel_templateTEST.xlsx
=====
Compiling results CSV file

```

- The left hand navigation will say “The job has completed” when uploaded. You can check the Log to see if there were any errors when importing. For example, it will tell you any instances failed to be created but it might still create an archival object for that row.
- When you return to the resource record tab the archival objects will be there under the collection level record with the hierarchy indicated in the import spreadsheet:

archives.colorado.edu/staff/resources/1264#tree:resource\_1264

University Libraries  
UNIVERSITY OF COLORADO BOULDER

Home / Resources / James Stone papers

James Stone papers	Collection		
Envelopes to Rocky Flats Cleanup Commission from DOE	File	Mixed Materials	Box: 1
Worker issues	File	Mixed Materials	Box: 1
OU4 Solar Evaporation Ponds Interim Measure/Interim Remedial Action Environmental Assessment Decision Document Part II ...	File	Mixed Materials	Box: 1
OU4 Solar Evaporation Ponds Interim Measure/Interim Remedial Action Environmental Assessment Decision Document Part II ...	File	Mixed Materials	Box: 1
OU4 Solar Evaporation Ponds Interim Measure/ Interim Remedial Action Environmental Assessment Decision Document Part III	File	Mixed Materials	Box: 1
OU4 Solar Evaporation Ponds Interim Measure/Interim Remedial Action Environmental Assessment Decision Document Parts I...	File	Mixed Materials	Box: 1
OU4 Solar Evaporation Ponds Interim Measure/Interim Remedial Action Environmental Assessment Decision Document Parts I...	File	Mixed Materials	Box: 1
Environmental Assessment New Sanitary Landfill at Rocky Flats Plant	File	Mixed Materials	Box: 1
Geochemical Characterization of Background Surface Soils: RFETS, Final Report	File	Mixed Materials	Box: 1
Finding of No Significant Impact New Sanitary Landfill at Rocky Flats Plant	File	Mixed Materials	Box: 1
Rocky Flats Cleanup Commission Progress reports, 1994	File	Mixed Materials	Box: 1
Rocky Flats Cleanup Commission	File	Mixed Materials	Box: 1
Rocky Flats Cleanup Commission Progress reports, 1993	File	Mixed Materials	Box: 1
Rocky Flats Cleanup Commission Progress reports, 1992	File	Mixed Materials	Box: 1
Rocky Flats Cleanup Commission Progress reports, 1991	File	Mixed Materials	Box: 1

- **TIP:** Sometimes if there is an error in a particular part of the record it will still create the archival object but leave out the part with the error. For example without the ‘Container Type’ the whole instance will not be generated, but it will

still create an archival object. You can check the “Only validate” box in the “Load Spreadsheet” window to check for errors before uploading. That will save you having to delete and reupload a whole archival object.

## vi. Troubleshooting

- [This guide](#) created by Harvard goes into more detail about each field on the spreadsheet.
- The fields in red on the template are required but only if you begin filling out a new color coded section. (Harvard’s guide explains this). Each color coded section refers to a different section of an ArchivesSpace record. Beginning to fill out those sections adds required fields.
- Note: the red fields that indicate a “default” value may be left blank unless the value is something other than the default.
- Top container is the language ArchivesSpace uses to refer to the largest physical grouping of collection materials, usually the container that gets pulled for the Reading Room. This is most often a box. Child and grandchildren are the physical containers that fall under that top container (like folders or items).
- If you want all your archival objects published you should make sure you fill out TRUE in the publish column.

## e. Adding Instances at any level

In ArchivesSpace container instances allow you to keep track of boxes and folders. In ArchivesSpace a “Top Container” is considered to be the smallest item we would bring into the reading room. So for example, we bring boxes up to the reading room, not folders inside the box. An oversize folder may be a top container if it is not inside a box. You can add multiple instances at any level of the collection or one instance with a particular folder number at the item level.

Typically, we attach a box as the top container and a folder as a Child type to the file level. If this is the case, there is no need to add boxes at a higher level (such as the series or collection level).

- In the archival object you are working in (this may be an accession record, resource record or folder), scroll down to Instances section of the record. Press Add container instance.



The screenshot shows the 'Instances' form with the following fields and values:

- Type \***: dropdown menu set to 'box'
- Top Container \***: dropdown menu with the text 'Type to search available records..' and a dropdown arrow. A small menu is open below it with 'Browse' and 'Create' options.
- Child Type**: empty dropdown menu
- Child Indicator**: empty text input field
- Grandchild Type**: empty dropdown menu
- Grandchild Indicator**: empty text input field

Buttons at the bottom: 'Add Container Instance' and 'Add Digital Object'.

- Under type choose the most appropriate type for the top container. It will most often be box. Unspecified is also fine if you are not sure. This does not appear to the user.
- If it is the first time you are adding a box click the arrow next to top container and choose “create”

This screenshot is similar to the previous one, but the dropdown menu for 'Top Container' is now open, showing 'Browse' and 'Create' options. The 'Create' option is highlighted.

- Leave Container Profile blank under container type choose the most appropriate option from the dropdown menu. This will most often be “box.” Then put the box number in the Indicator field.  
For example if it is Box 1. Choose “Box” for the “Type.” Then type “1” into Indicator.

## Create Top Container

The 'Create Top Container' form has the following fields and values:

- Container Profile**: dropdown menu with the text 'Type to search available records..' and a dropdown arrow.
- Container Type**: dropdown menu set to 'Box'
- Indicator \***: text input field containing '1'
- Barcode**: empty text input field
- Barcode length for this repository: 0-255 characters**: text input field
- ILS Holding ID**: empty text input field

Then click on the yellow “Create and Link to Top Container” button at the bottom of the window.

- If you are doing a folder or item level description it may not be the first time you are adding a top container since there are many folders in a box. Then simply begin typing in the “Top Container” box under instances. It should begin auto populating with the correct options.
- Then place the folder in “child type” and the folder number in “Child Indicator.” Where child type is “folder” and child indicator is the folder number.

Instances Add Container Instance Add Digital Object

Type \*

Top Container \*

Child Type

Child Indicator

Grandchild Type

Grandchild Indicator

Add Container Instance Add Digital Object

It will look like this in the collection tree at the top of the staff interface when adding at the file level of a resource record:

Roger Pineau Papers		Collection	
▼ General	Series		
<input type="checkbox"/>	Arlington Memorial Day - Japanese Americans in World War II	File	box Box: 1, Folder: 1
<input type="checkbox"/>	Book - History and People of Japan: Hidden Records of World War II (in Japanese)	File	box Box: 1, Folder: 2
<input type="checkbox"/>	Book - John Aiso and the M.I.S., by Tad Ichinokuchi and Daniel Aiso, Military Intelligence	File	box Box: 1, Folder: 3
<input type="checkbox"/>	Canadian Academy in Kobe	File	box Box: 1, Folder: 4
<input type="checkbox"/>	Cartoons	File	box Box: 1, Folder: 5
<input type="checkbox"/>	Clippings	File	box Box: 1, Folder: 6
<input type="checkbox"/>	Combined Fleet (Yamamoto)	File	box Box: 1, Folder: 7
<input type="checkbox"/>	Communication Intelligence Personnel - Meritorious Service	File	box Box: 1, Folder: 8
<input type="checkbox"/>	Cryptology Course	File	box Box: 1, Folder: 9
<input type="checkbox"/>	Film - JFK	File	box Box: 1, Folder: 10
<input type="checkbox"/>	"Historical Narrative of U.S. Naval Technical Mission in Japan" by C.G. Grimes	File	box Box: 1, Folder: 11
<input type="checkbox"/>	JICPOA - Joint Intelligence Command, Pacific Ocean Area	File	box Box: 1, Folder: 12

## f. Moving or Reordering Archival Objects

**Moving items:** If you accidentally add a child/sibling in the wrong location click on “Enable Reorder Mode” above the collection title. This will allow you to move and reorder individual series, sub-series, or file/folders:

The screenshot shows a user interface for managing archival collections. At the top, there are several buttons: 'Enable Reorder Mode', 'Rapid Data Entry', 'Add Child', 'Add Sibling', and 'Transfer'. A red arrow points to the 'Enable Reorder Mode' button. Below the buttons, the main content area displays a tree view for 'David Anthony Papers'. The tree structure is as follows:

David Anthony Papers	Collection
▼ Correspondence	Series
Correspondence	File
➤ Audio/Visual Material	Series

**Changing levels:** To move an item into or out of a series or sub-series, choose “Enable Reorder Mode” (above), click on the item you want to move, and specify an action from the “Move” dropdown menu.

This screenshot shows the 'Move' dropdown menu open over a tree view. The tree view is for 'Clifford P. and Therese S. West' and includes the following items:

Clifford P. and Therese S. West	Collection	
▼ Series 1: Personal papers	Series	
▼ a. Therese Stengel West	Sub-Series	
➤ Arkansas Years	Sub-Series	
➤ Associated Women Students/University Women's Club material	Sub-Series	
MacGregor Ranch, Estes Park, 1953-1976	File	unspecified

The 'Move' dropdown menu is open, showing the following options:

- Up a Level
- Down
- Down Into...

You can also change the order in Reorder mode by clicking on the dots on the far left side of the screen and dragging the file, series or subseries into the new place. The other archival object you are hovering over will turn green when you are able to release it after dragging. When you do it will ask you:



Adding items before will add the dragged item before the archival object you dropped it on at the same level, add items as children will place it a level underneath in the hierarchy of the item you dropped it on, and Add items after places

## 5. Appendixes

### Appendix A. Processing Plan Form

#### Collection Processing Plan

Collection Name:

Collection Date Span:

COU:

Location:

Extent:

Level of Processing:

Restrictions:

Preservation Concerns:

Supplies needed (reboxed? refolded?):

Potential Series:

Time for Processing:

Notes for Processors:

## Appendix B. Restrictions Guide

This guide outlines various restrictions that may arise in collections. This is information that is protected by federal laws, such as FERPA or HIPAA. We also comply with the Colorado state laws related to open records (CORA), including Title 24, Article 72 and Title 24, Article 80, which will be cited throughout this Appendix. If there are any questions concerning information found in a collection, please seek out your supervisor.

*\*One thing to keep in mind is that materials that fall under these restrictions may be opened to researchers, if they were **created 75 years or more prior to the present date** or if the individual whose personal identifying information is known to be **deceased**. This may not be the case if the material or collection has other restrictions on it.*

### Student Records

Student records include personal identifying information such as social security number (SSN) and personal grades. Restrictions may be determined if the student records are of the donor's or if they are not associated with the donor. Here is a list of items that are regarded as student records that may need to be reviewed for sensitive material:

- Report Cards/Transcripts: restrict these if they include SSN and the person is still alive
- Papers/Tests with grades: consider restriction if these items are not the donor's
- Letters of Recommendation: No need to restrict
- Address and telephone numbers of students in any Colorado public elementary (CORA): Restrict

### Financial Material

Financial information may contain confidential information related to trade secrets or documents regulated by financial institutions. Here is a list of items that are regarded as financial material that may need to be reviewed for sensitive material:

- Salary information: No restrictions needed
- Banking/investments/insurance information: No restrictions needed
- Income tax records: restrict these records if they include SSN and the person is still alive
- Trade Secrets, privileged information, and confidential commercial, financial, geological, or geophysical data, including a social security number (CORA): Restrict

### Medical or Health Related Material

Medical or health related material may contain sensitive information including social security numbers or patient information that is protected by HIPAA, the Health Insurance Portability and Accountability Act of 1996 Privacy Rule. Please look over this rule for additional information. Here

is a list of items that are regarded as medical or health related material that may need to be reviewed for sensitive material:

- Medical bills: Restrict these records if they contain SSN and the person is still alive
- Health insurance/Medical correspondence: Restrict these records if they contain SSN and the person is still alive. If the person is still alive, but doesn't include their SSN, still consider restriction if the correspondence reveals details on specific medical/health information
- Patient files: Restrict
- Medical, mental health, sociological, and scholastic achievement data, and electronic health records, on individual persons (CORA): Restrict

## Legal Material

Legal material may contain sensitive material related to personal case files. Here is a list of items that are regarded as legal material that may need to be reviewed for sensitive material:

- Court materials: these are public records, so no restriction is necessary
- Legal case files: if these are case files pertaining to the donor, then no restriction is necessary; if pertaining to donor's family, consult superior; if pertaining to a lawyer's case, restrict

## Business Material

Business material may contain sensitive material within records related to payment, administrative or employment in general. Here is a list of items that are regarded as business material that may need to be reviewed for sensitive material:

- Pay stubs/Job applications/Employee records: If these include SSN and the person is still alive, restrict
- Resumes: No restriction necessary
- Grievance files: Restrict
- Grant applications: Research can contain sensitive materials and should be reviewed case by case
- Trade Secrets, privileged information, and confidential commercial, financial, geological, or geophysical data, including a social security number (CORA): Restrict
- Special session board minutes: special sessions that contain topics such as financial or personnel issues should be restricted

## State Open Records Restrictions

Here is a list of material required by CORA to be restricted:

- Personnel files
- Letters of reference

- Library and museum material contributed by private persons, to the extent of any limitations placed thereon as conditions of such contributions
- Library records disclosing the identity of a user
- Names, address, telephone numbers, and personal financial information of past or present users of public utilities, public facilities, or recreational or cultural services that are owned and operated by the state, its agencies, institutions, or political subdivisions
- Records submitted by or on behalf of an applicant or candidate for an executive position, who is not a finalist
- Records protected under the common law governmental or “deliberative process” privilege
- Records under human subject files and human rights case files

The following, is a list of potential material that may be contained in collections found or donated at the CU Boulder SCAP, and should be reviewed for restriction, based on CORA:

- Specific details of bona fide research projects being conducted by a state institution
- The contents of real estate appraisals made for the state or a political subdivision thereof relative to the acquisition of property or any interest in property for public use, until such time as title to the property or property interest has passed to the state or political subdivision
- Any market analysis data generated by the department of transportation’s bid analysis and management system for the confidential use of the department of transportation in awarding contracts for construction or for the purchase of goods or services and any records
- Records of ongoing civil or administrative investigations conducted by the state or an agency of the state
- Records of sexual harassment complaints and investigations, whether or not such records are maintained as part of a personnel file
- Military records filed with a county clerk and recorder’s office concerning a member of the military’s separation from military service
- Records, including, ... analyses and maps, compiled or maintained pursuant to statute or rule by the department of natural resources or its divisions that are based on information related to private lands and identify or allow to be identified any specific Colorado landowners or lands

**For more information on the Colorado laws related to open records, follow these links:**

- **Title 24, Article 72 - <http://www.colorado.gov/dpa/doit/archives/open/00openrec.htm>**
- **Title 24, Article 80 - <http://www.colorado.gov/dpa/doit/archives/open/00csalaw.htm>**

State of Colorado. (2018, July). State Archives Statute, Article 80. Retrieved October, 2018, from <https://www.colorado.gov/pacific/dcs/state-archives-statute>

State of Colorado. (2018, July). State Archives Statute, Article 72. Retrieved October, 2018, from <https://www.colorado.gov/pacific/archives/state-archives-statute-article-72>





## Appendix C: Handling Nitrate Film Procedure

### Overview

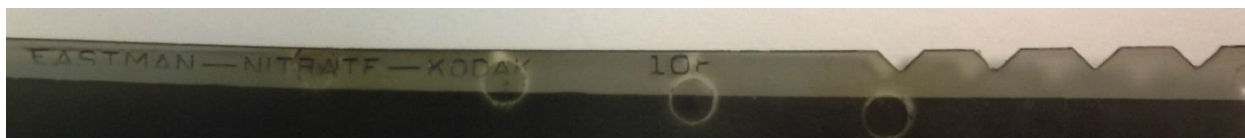
To handle and rehouse nitrate film correctly ensure use these guidelines. Follow the instructions below to insure the safety of the staff/students and materials. Please review [Conserve O Gram No.14/8](#) and Paul Messier's article [Preserving Your Collection of Film-Based Photographic Negatives](#) to get an understanding of the nature of nitrate film.

All nitrate materials, regardless of what collection they are in, must be handled, rehoused, stored or disposed of with these specifications and procedures. This is an ongoing procedure.

### Identifying Nitrate

Nitrate photographic negatives may be identified in the following ways:

- May have "Nitrate" printed on the edges
- May have v-shaped "notch" on the top right edge (see below)
- May have a slightly yellow color



Nitrate motion picture film usually fits all of the following criteria:

- 35mm gauge
- Perforated (with sprocket holes) along both sides of the image
- Was manufactured before 1950
- May have "Nitrate" printed on the edge

If the film has "Safety" or "S" printed on the edge, it is not nitrate. If the film smells slightly of vinegar, it is not nitrate (but may be deteriorating and should be brought to the attention of the supervising archivist).

### Before Rehousing

#### 1) Handling

- a) *Wear gloves when handling film materials!* Oils and dirt from your hands can cause damage and irritate your skin.
  - i) Use nitrile gloves.
- b) Do not touch the emulsion side of the materials.

- i) Hold items on their edges if possible.
  - c) Handle all materials with care.
- 2) **Assessment**
  - a) Ratings
    - (1) i) Materials are pristine.
    - (2) i) Materials are generally stable and in decent condition.
      - (a) Film shows moderate dirt or staining.
      - (b) Film may exhibit minimal to moderate fading, silvering or yellowing
      - (c) Film may have minimal to moderate scratches, tears and/or image damage.
      - (d) Film has no vinegar/bad odor.
    - (3) i) Material may have some losses or surface dirt.
      - (a) Film shows moderate to severe staining and dirt, but does not exhibit warping, flaking or tackiness.
      - (b) Film has moderate to severe fading, silvering or yellowing.
      - (c) Film has moderate scratching, tears and/or image damage.
      - (d) Film gives off some vinegar/bad odor
      - (e) Material may be handled safely but may need preservation attention for continued access.
  - b) Photographic Archivist will review any images that have a level 4 rating, for disposal or freezing.
    - (1) i) Materials are unsuitable for access.
      - (a) Image has severely faded or silvered.
      - (b) Film has become soft and is adhering to adjacent materials.
      - (c) Film is sticky or powdery
      - (d) Film is warping or flaking.
      - (e) Film gives off a strong nitric acid odor (vinegar syndrome.)
      - (f) Handling is difficult or impossible without image loss.
  - c) Any negatives that have no visible image, or are crumbling, will be slated for disposal and labeled condition 5 in the survey.
  - d) Examples of nitrate deterioration:



Emulsion has peeled away from the base



Silvering



Discoloration



Sticking

### 3) Cataloging

- a) Make a complete, if possible, item level list for materials removed or items placed into the freezer.

- i) Enter this information into two places.  
(1) In the master list of items in the freezer.

Q:\Archives-RESTRICTED\Freezers

- ii) Information to include:
- (1) Title of collection
  - (2) Photo Number (if available)
  - (3) Title/Description/Name
  - (4) Date removed from collection
  - (5) If it has been placed in the freezer
  - (6) If it is to be deaccessioned
  - (7) Deaccession date
  - (8) Material type
  - (9) If it has it been scanned

- 4) Digitize before placement into the freezer if possible. Follow the one-off procedure to request a scan from the Norlin Library Digital Lab. (See Photographic Archivist)**

## Rehousing: Enclosures

### 5) Folders/Sleeves

- a) *Individually* sleeve negatives
- b) Use paper folders. *Do not* use Mylar
- i) Use a 4-flap or Photographic Activity Test (PAT) approved paper enclosure.
  - ii) Please use buffered enclosures.

iii) We prefer that you use enclosures without seams. If this is not an option please make sure the seam is not touching the emulsion as it will cause an indentation and the adhesive used to seal the seam may eventually come in contact with item.

c) Enclosure Size

i) Always use the correct enclosure size!

(1) If you do not do have the right size enclosure, it can result in free-floating materials within an enclosure. This may cause abrasions, misalignment or damaged from mishandling.

d) Place *all* folders/sleeves in boxes. See "Boxes" below. Contact Photographic Archivist if there are questions.

## 6) Boxes

a) Use Photographic Activity Test (PAT) approved boxes.

b) When possible use the appropriate size box.

i) Failure to do so could result in the abrasion of the image or slumping within the box. Both can cause damage to the image.

ii) A box too big will also be wasted space.

(1) Space is *crucial!*

(2) However, *do not* overstuff the box! That will damage the materials.

iii) *Do not* house nitrate film in the same enclosure/container with other material types.

c) Oversized Materials

i) Consult Photographic Archivist to find appropriate storage boxes.

## 7) Prepare boxes for freezers by wrapping them. See Cold Storage Packing presented by the National Park Service.

a) Supplies are in the Preservation Department. You will need.

i) Static Shielding Roll

ii) Large Polyethylene Bags, 6 Mil.

iii) Humidity Indicators (2 per box)

iv) Double sided tape

v) Packing tape

vi) Soft Weights

## 8) Labeling

i) Folders

(1) Always write on the folder before you place materials in the enclosures.

(2) Write small and neat. *Take your time.* Do not sacrifice quality for speed.

(3) In the top right corner of the folder, write collection number, box number, folder or item number.

(a) Ex. Charles Snow Collection, Box 15, No.1253 will be "COU:1483:15:1253."

ii) Boxes

(1) Clearly label box with collection name and box number.

(2) Place barcode in the front, on the bottom, right side of the box.

(3) See example below:

University of Colorado at Boulder

**HAZARDOUS MATERIAL /WASTE**  
 Environmental Health & Safety, 413 UCB (303) 492-7845  
 hazmat@colorado.edu • http://www.colorado.edu/ehs

**PRESS HARD USING INK - MULTIPLE COPIES**

Dept. \_\_\_\_\_ Bldg. \_\_\_\_\_ Rm. # \_\_\_\_\_  
 Generator Name \_\_\_\_\_ Phone \_\_\_\_\_  
 Principal Investigator \_\_\_\_\_  
 Exact Container Location \_\_\_\_\_

% (Must Total 100)	Container Contents <b>USE COMPLETE CHEMICAL NAMES</b>	DOT/EPA Codes EH&S <b>Use Only</b>

Continued Next Tag? No \_\_\_ Yes \_\_\_ (Tag \_\_\_ of \_\_\_) Do Not Write On Back  
 Container Size and Type \_\_\_\_\_ pH \_\_\_\_\_  
 Net Quantity Contained: Liters (liquid) \_\_\_\_\_ or Kilograms (solid) \_\_\_\_\_  
 Hazard/Precautions: \_\_\_\_\_  
*(I certify: accuracy of this record; that I have received UCB Hazardous Waste Training within the last year; that peroxide formers have been inhibited and biological materials have been rendered inactive/non-infectious and that I am actively seeking to minimize the generation of hazardous waste.)*

Generator Signature \_\_\_\_\_  
 Date Tag Submitted \_\_\_\_\_ Received \_\_\_\_\_

**EH&S Use Only** CONTAINER TRACKING # 188777  
 Classification: \_\_\_\_\_  
 Drum Designation: \_\_\_\_\_

Distribution: Top White - Submit to EH&S, Middle & Bottom Manila Card - Remain with Container Rev. 8/11

Add this label to any boxes that may have hazardous material/waste within it.

## Disposal of Nitrate Negatives

- 9) If there is film that needs to be disposed, complete the following steps:
  - a) Place all the film in a disposable box
  - b) Fill out the “Hazardous Material/Waste” tag from CU’s Environmental Health & Safety division.
    - i) Slips are located in the ? (where do we want to store these?)
  - c) Attached the second and third copy of the tag to the box
  - d) Place into the freezer until pickup
  - e) Put in a ticket to LIT through the “Service Now” app and select Libraries Building Management. [https://colorado.service-now.com/lib\\_landing.do](https://colorado.service-now.com/lib_landing.do)
  - f) Building Management will get back to you about the pickup date.
  - g) When CU’s EHS arrives, retrieve the box from the freezer and give it to them.

## Appendix D: Rehousing Photographic Materials

### Overview

To ensure that photographic materials are reboxed correctly follow the instructions below to ensure minimal damage to photographic materials. Please review [Conserve O Gram No.14/2](#) to review most current recommended enclosure recommendations for photographic materials from the National Park Service.

All photographic materials regardless of what collection they are in should be reboxed with these specifications and procedures. This is an ongoing procedure.

### Before Rehousing

#### 1) Handling

a) *Wear gloves when handling all photographic materials!* Oils and dirt from your hands can cause damage.

i) Use either nitrile or cotton gloves.

(1) The nitrile is preferred over cotton to help ensure careful handling of the photographic materials.

b) Handle all materials with care.

c) Do not touch the emulsion side of the materials.

i) Hold items on their edges if possible.

d) When handling glass plates, lift them out of their housing if possible.

i) If this is not an option then carefully slide them out of their enclosure by tipping them out, not by grabbing the plate between your fingers and pulling them out.

e) Damaged Materials

i) Always contact the Photographic Archivist about damaged material because there is a possibility that they will need to be housed separately and could damage materials around.

(1) Film that is showing signs of damage like warping, flaking, crystallization or a strong bad smell should not be housed with any other materials.

(2) Do not rehouse broken or cracked glass! *Handle Carefully!*

Preservation will need to make a special encasement for these items.

#### 2) Contact the Photographic Archivist

a) Before you begin rehousing to talk to the Photographic Archivist about the best strategies for the collection as a whole.

b) If photographic albums or scrapbooks are in the collection, contact the Photographic Archivist.

3) Have a student under the supervision of the Photographic Archivist survey the photographic materials using the *Image Collection Survey* database.

a) Get an approximate count of all the sizes and formats that will need to be reboxed.

i) This should be done through the survey so talk to the Photographic Archivist about getting these reports.

## Rehousing: Enclosures

### 1) Boxes

- a) Use Photographic Activity Test (PAT) approved boxes and enclosures.
- b) When possible use the appropriate size box. Failure to do so could result in the abrasion of the image or slumping within the box. Both can cause damage to the image.
  - i) If there is a need to keep the photographic material in a box with other material types contact the Photographic Archivist and they will review the possible solutions with the Preservation Department.
- c) Oversized Materials
  - i) If items are bigger than what can comfortably fit in a legal document box the item then needs to go into an oversized box or a flat file drawer.
    - (1) Consult Photographic Archivist to find appropriate boxes/storage.
- d) Glass or Metal Materials
  - i) There are special boxes with padding to house glass plates.
  - ii) These materials should always be housed in some separate enclosure even if it still resides within the same box as other materials.
  - iii) If glass is in a box, *always*, label the outside of the box "Fragile" or "Fragile" and "Heavy".

### 2) Folders/Sleeves

- a) Mylar
  - i) Photographic prints within collections that have had high use or are suspected to get high use should be placed in Mylar if possible.
  - ii) **Do Not** use Mylar if photographic materials are:
    - (1) metal
    - (2) glass plates
    - (3) Cellulose Nitrate Film
    - (4) early Safety Film (ca. 1910-1950)
    - (5) contemporary color photograph
    - (6) photographs that have emulsion damage which are in risk of coming loose from their mounts
  - iii) If using multi-sleeved negative or slide sheets make sure, there is adequate support in the folder to avoid slumping.
  - iv) If in doubt, consult the Photographic Archivist, because Mylar can trap harmful gases in the enclosure and *accelerate* deterioration.
- b) Paper Folders
  - i) PAT approved paper enclosures can be used for all photographic material types.
    - (1) Glass and metal
      - (a) Use a 4-flap PAT approved paper enclosure.
  - ii) Buffered vs. Unbuffered Folders
    - (1) You can use buffered material to house all photographic material types **except** dye transfer prints, albumen prints, cyanotypes and blueprints.
  - iii) We prefer that you use enclosures without seams. If this is not an option please make sure the seam is not touching the emulsion as it will cause an



indentation and the adhesive used to seal the seam may eventually come in contact with the item.

## 2) Enclosure Size

- a) Use the correct enclosure size. *Especially* with glass materials.
  - i) If you do not, it can result in free-floating materials within an enclosure. This may cause abrasions, misalignment or damage from mishandling.
  - ii) Exceptions to the rule can be if there are multiple different sizes of photographs or plastic negatives within an enclosure or folder. To avoid losing a small image within the rest of the sizes, use the larger sleeve to provide uniformity.
  - iii) Never use a sleeve that is smaller than the original materials!

## Rehousing: Organizing and Labeling

### 3) Organizing

- a) Ideally, all formats *should be* housed separately if possible.
  - i) Consult the Photographic Archivist before deciding on the organizing structure.
  - ii) Some exceptions to separating photographic materials in a collection are:
    - (1) photographs in scrapbooks
    - (2) images within reports or specific manuscript material
    - (3) anything else that might need images close at hand
- b) Do not overfill a folder with photographs.

### 4) Labeling

- a) Photographic Prints
  - i) Identifying the collection, box and folder on the back of a print is acceptable in most cases but please review this with the Photographic Archivist before proceeding. *If* approved, follow these instructions below.
    - (1) Use dull #2 pencils.
    - (2) Do not write in an area where the emulsion is.
    - (3) Do Not Press Hard! We do not want any indentations from your writing to come through to the front of the image.
    - (4) Write small and neat. *Take your time*. Do not sacrifice quality for speed.
    - (5) In the bottom right corner on the back of the print put collection number, box number, folder number, image identifier.
- b) Folders or Mylar
  - i) Always write on the folder/Mylar before you place materials in the enclosures.
  - ii) Write small and neat. *Take your time*. Do not sacrifice quality for speed.
  - iii) Use No.2 pencil on paper folders
  - iv) Use small tipped black Sharpie on Mylar
  - v) On the top left corner write the name of the collection.
  - vi) On the top right corner of the standard sized folder write the collection number, box number, folder number (Ex. COU:1059:03:05).
    - (1) If it is an oversized folder, write on the bottom right corner.

- vii) Make sure your gloved hands are clear from ink or pencil lead before handling images.

## Appendix E: Access, Use, and Copyright Statements

### Conditions Governing Access

Apply only the statement that is most applicable. All information relevant to access and use should be at collection level. Any questions about which statement to apply should be directed to the Head of Archives.

#### Default:

1. Collection is open for research.

#### Donor Restrictions:

1. Portions of this collection have been closed by donor request until [DATE] and are not available for access or use until that time.
2. Portions of this collection have been closed by donor request until DATE and can only be accessed and used with advance permission. Contact [rad@colorado.edu](mailto:rad@colorado.edu) for more information.

#### Personal Health Information (PHI):

1. This collection contains personal health information (PHI), such as social security numbers and health records, that is restricted from most use under the Health Insurance Portability and Accountability Act (HIPPA) for 50 years after the date of death of the individual whose records are included in the collection. This restriction includes but is not limited to reproduction and publication. Advance permission is required to access this material and may require application to and approval from the University of Colorado's Institutional Review Board. All researchers using collections containing PHI will be required to sign a Personal Identifying Information Access and Use Form indicating their responsibilities in regard to accessing and using these materials. Contact [rad@colorado.edu](mailto:rad@colorado.edu) for more information.

#### Human subjects restrictions:

1. All material in this [collection/series/folder/etc.: choose one] is CLOSED TO ALL RESEARCH ACCESS AND USE until [choose date that is 75 years after conclusion of human subject study], in keeping with ethical and legal guidelines of the Federal Policy

for the Protection of Human Subjects, the Society of American Archivists, and the University of Colorado Boulder Archives. [Insert more description about restricted materials, if necessary]. Researchers wishing to access restricted files must obtain permission from the University of Colorado Boulder Institutional Review Board. Contact [rad@colorado.edu](mailto:rad@colorado.edu) for more information.

#### Private and Personally Identifiable information (PPII):

1. This collection contains or may contain private and personally identifiable information (PPII). Researchers must sign the University Libraries' Private and Personally Identifiable Information Agreement in advance of access to collection materials. Contact [rad@colorado.edu](mailto:rad@colorado.edu) for more information.

#### Use digitized copy:

*Use this clause in the finding aid only with permission of Head of Archives.*

1. This collection contains [PLEASE SPECIFY ITEM(S)] that have significant preservation concerns and may not be handled by researchers. For most research use, a digital copy is available online on the CU Digital Library: [INCLUDE LINK] Researchers wishing to view the original item(s) must contact [rad@colorado.edu](mailto:rad@colorado.edu) at least two weeks in advance of their planned visit with a detailed explanation of their research and specific need to view the items in question. All requests are reviewed jointly by the Reading Room Coordinator and Head of Archives, in collaboration with other Archives staff where necessary, and permission is dependent on the preservation impact to the item(s), as well as staff availability to supervise research use.

#### High-value items, fragile materials, and/or materials with significant preservation concerns:

*Consult with Head of Archives when determining what constitutes a high-value item.*

1. Access to materials such as [choose all that apply: glass plate negatives, original nitrate or safety film negatives and moving image film, and/or fragile material exhibiting significant preservation concerns] in this collection may not be available for researcher access and use, due to significant preservation concerns. Researchers wishing to view these items must contact [rad@colorado.edu](mailto:rad@colorado.edu) at least two weeks in advance of their planned visit with a detailed explanation of their research and specific need to view the items in question. All requests are reviewed jointly by the Reading Room Coordinator and Head of Archives, in collaboration with other Archives staff where necessary, and permission is dependent on the preservation impact to the item(s), as well as staff availability to supervise research use. The Archives may provide reproductions of the materials in lieu of the originals, at cost to the researcher for Special Collections & Archives' standard reproduction fees.

## Moving image films:

*Use for all collections with moving image film, whether there are other types of media or not*

1. Research access to original moving image films in this collection is restricted, due to preservation concerns. Contact [rad@colorado.edu](mailto:rad@colorado.edu) with a list of desired items and a statement of intended use, which will be evaluated by the Moving Image Archivist based on preservation condition of the desired items and staff availability; please note that access may not be guaranteed for all items.

All analog sound recordings, video formats, and badly deteriorated film held by the Archives must be digitized for research access, due to preservation concerns. If these materials have not previously been digitized, the researcher is responsible for the cost of digitization. Researchers may request access to previously-digitized audiovisual materials that are not online on the [CU Digital Library](https://content.cu.edu/digitallibrary/) by contacting [rad@colorado.edu](mailto:rad@colorado.edu)

## Magnetic media:

*Use for collections that contain magnetic media but do not contain moving image film*

2. All analog sound recordings and video formats film held by the Archives must be digitized for research access, due to preservation concerns. If these materials have not previously been digitized, the researcher is responsible for the cost of digitization. Researchers may request access to previously-digitized audiovisual materials that are not online on the CU Digital Library by contacting [rad@colorado.edu](mailto:rad@colorado.edu)

## Audio discs and transcription discs:

## Digital material:

1. This collection contains digital materials not available for download directly. Access to these materials is available either on-site in the Reading Room or by remote access, dependent on donor restrictions. Requests to access born-digital materials must be made in advance by contacting [rad@colorado.edu](mailto:rad@colorado.edu). Once a request has been made, please confirm viewing arrangements with Archives staff. Please allow at least 7 business days before download access is provided.

## Conditions Governing Use:

Apply only the statement that is most applicable. All information relevant to access and use should be at collection level. Any questions about which statement to apply should be directed to the Head of Archives.

#### Fragile Material:

1. This collection contains [insert description of materials] that have become fragile with age and may be easily damaged. Handling this material will require supervision by Archives personnel. Researchers wishing to handle these materials must contact [rad@colorado.edu](mailto:rad@colorado.edu) at least 5 business days in advance of their visit to make arrangements for handling these materials. Appointments are dependent on staff availability.

#### Digital Material:

1. Selected material has been digitized from this collection and is available through the CU Digital Library: [insert link to the specific collection]

#### Use with gloves

1. All photographic material in this collection must be handled with gloves.

#### Private and Personally Identifiable Information:

1. Researchers may not make notes, reproductions (including photographs), or other record of any private and personally identifiable information (PII) located in this collection and may not publish, publicize, or disclose that PII to any other party for any purpose. Exclusions may apply to researchers who have obtained authorization from the University of Colorado Institutional Review Board to produce human subject research records in de-identified form. All researchers must sign the University Libraries' Private and Personally Identifiable Information Agreement indicating their understanding of the use restrictions for PII found in this collection. Contact [rad@colorado.edu](mailto:rad@colorado.edu)

#### Reproduction use limitations:

*Use only when the donor has specified this and then use exact language from gift agreement; if not exact, consult with the Head of Archives.*

## Copyright statements:

### *When the University does not own copyright:*

The University Libraries do not own the copyright to this collection. Researchers are responsible for contacting the copyright holder(s) for this material and obtaining permission to publish or broadcast. The University Libraries will not grant permission to publish or broadcast this material and are not responsible for copyright violations resulting from such use.

### *The university owns the copyright*

The University Libraries may not own the copyright to all materials in this collection. Researchers are responsible for contacting the copyright holder(s) for this material and obtaining permission to publish or broadcast. The University Libraries will not grant permission to publish or broadcast this material and are not responsible for copyright violations resulting from such use.

### *The university owns the copyright to some material:*

The University Libraries own copyright to [specify material] in this collection. The University Libraries may not own copyright to all other materials within this collection that were produced by other creators. Researchers are responsible for contacting the copyright holder(s) for this material and obtaining permission to publish or broadcast. The University Libraries cannot grant permission to publish or broadcast this material and will not be held responsible for copyright violations resulting from such use.

### *Materials in the Public Domain*

All materials from 1925 and earlier are considered in the public domain. Use only when applicable to the full collection.

Materials in this collection are in the public domain.

### *Rights clause specified with donor in Gift Agreement*

If a gift agreement has a specific rights clause negotiated with the donor (other than other standard three rights transfer options), add this in. Consult with the Head of Archives as needed about language.

## Appendix F: Instructions for sound recordings and moving image materials

### Vocabularies for audio-visual description

There are several different vocabularies for describing audio-visual materials. See arrangement and description instructions below to determine when to use each vocabulary.

#### General material designation:

This vocabulary is appropriate for the following :

- Collection-level abstracts and scope/content notes
- Series-level titles

This most basic description has only four options, regardless of media format:

- Sound recordings
- Video recordings
- Motion picture film
- Moving images (if material contains both film and video)

#### Form/genre designation:

This vocabulary (combined with a general material designation) is appropriate for the following:

- Series or folder-level scope/content notes
- Series or folder titles *only if* all included items share the same form/genre

Use form/genre to add specificity to a general material designation, for example: “unedited documentary motion picture films,” “industrial video recordings,” “interview sound recordings,” “advertising videos.” The following suggested list is adapted from the [Moving image genre-form guide](#) (Washington, DC: Library of Congress, MBRS) and describes mostly nonfiction works. See the linked website for definitions or alternatives.

Advertising	Documentary	Nature
Animation	Educational	News
Excerpt	Ethnographic	Newsreel
Feature	Experimental	Pornography



Outtake	Industrial	Propaganda
Performance	Instructional	Public access
Radio series	Interview	Religious
Short	Journalism	Sports
Television series	Lecture	Talk
Trailer	Medical	Training
Unedited	Music	Travelogue

### Physical material designations:

This vocabulary is appropriate for the following:

- Physical extent type - if technical format is unknown or if describing a mix of technical formats

This vocabulary refers to the physical medium of an item. The vocabulary comes from the [IASA Cataloguing Rules](#). See the linked website for more information or alternatives.

- sound disc - *refers to grooved or optical discs*
- sound cassette
- sound cylinder
- sound tape reel - *open reel magnetic sound tape*
- soundtrack film reel - *a reel of acetate film carrying magnetic sound*
- sound wire reel
- microfiche
- microfilm reel
- film reel
- film loop - *loose film not wound on a reel*
- videocassette
- videoreel - *open reel magnetic video tape, not in a cassette case*
- videodisc - *refers to laser discs and DVDs*

### Technical format:

This vocabulary is appropriate for the following:

- Physical extent type - for individual items or groups of items of the same technical format

This incomplete list also comes from the IASA Cataloguing Rules and the Archives of American Art [Guidelines for Collections with Audiovisual Material](#) (Smithsonian Institution). See links for information or alternatives. The technical format adds specificity to the physical material designation:

sound cassette (DAT)	videocassette (VHS)
sound cassette (microcassette)	videocassette (S-VHS)
sound disc (lacquer)	videocassette (U-matic)
sound disc (vinyl)	videocassette (Betamax)
sound disc (CD)	videocassette (Hi8)
sound cartridge (8 track)	videocassette (MiniDV)
	videocassette (DVCPPro)
	videodisc (DVD)
film reel (8mm)	videodisc (laser)
film reel (Super-8)	videoreel (2 inch)
film reel (16mm)	videoreel (1 inch)
film reel (35mm)	videoreel (1/2 inch)

## Physical arrangement

### Rehousing:

All loose film and magnetic media items should be housed in new archival containers (film cans or tape containers), including VHS and cassette tapes, open-reel sound and video tape, and moving image film. Original cans and tape containers should be replaced with archival containers, unless the original container is in particular good condition.

### Container labels:

Every media item container (that is, every individual tape container or film can) should be labeled with the following:

- Collection name
- Identifying number (if applicable)
- Identifying title
- “# of #” (for titles divided across multiple physical reels, discs, etc.)

### Identifying number:

All top-level containers, including film cans or large format video and audio tape containers, should be numbered as containers consecutive with the container numbers of the full collection. For example, the Stan Brakhage Collection may contain 120 boxes, followed by large film cans numbered 121-138. Media items housed within larger boxes should not be considered top-level containers.

If a collection contains only a small number of audio-visual items that each have distinct titles, the items can be described in the finding aid by title without an identifying number. For example, a single reel of microfilm in a box of papers can be listed on the finding aid with a box number, without designating a microfilm reel number.

At the discretion of the processing archivist, a collection containing a considerable number of audio-visual items may warrant identifying numbers for each media item. Use the following guidelines:

- Numbers may be assigned according to general material designation, physical material designation, or technical material designation, as appropriate for the collection.
- Number items consecutively across the whole collection rather than starting over for each box. For instance, a collection should have only one “film reel 1” rather than “box 1, reel 1,” “box 2, reel 1,” etc.

Examples:

- A collection with 220 total sound cassettes and sound tape reels could have a series of “sound recordings” numbered 1-220
- A collection with a “moving images” series could include film reels numbered 1-90 as well as videocassettes numbered 1-30
- A mixed collection of 52 VHS, S-VHS, and U-matic videocassettes could be numbered as videocassettes 1-52
- A series of “audio discs” could include CDs numbered 1-20 and vinyl discs numbered 1-35

**Titles:**

If an item is rehoused into an archival container, transcribe the title from the original container onto the new container. For example, if a container for the film “Georgetown Loop” reads “G-town - copy 2,” use the latter as the title on the new container.

If the title on the container clearly does not correspond to the item in the container, a new title can be devised for the new container, but the original container information should still be transcribed to the scope/content note for the item.

If a container does not have an original title, use one of the following:

- a. Use the formal title of the media item inside the container
- b. If no formal title exists, devise a title that describes the content of the media item inside the container

*Example container labels:*

Brakhage	Container 122	Loving, outtakes (Reel 1 of 2)
Brakhage	Container 123	Loving, outtakes (Reel 2 of 2)
Stewart	Tape 13	unidentified interview

**Paper material:**

Do not leave paper or other material inside the container of an open-reel audio, video, or film item, as it could cause accelerated deterioration of the media. Either transcribe everything found with the item to the scope/content note or move the paper material to a folder and clearly indicate in the scope/content note where that folder is located.

Audio or video cassettes are relatively protected by their plastic cases. Paper labels can remain inside clear cassette containers, though larger sheets of folded notes should be separated.

**Leader:**

Add enough white leader at the front of the film to cover the reel several times. Add enough leader at the end of the reel to cover the core several times. Label leader as follows:

Collection	Identifying #	Title on can (Reel of reel)	HEADS
TAIL	Collection	Identifying #	Title on can (Reel of reel)

**Description instructions for audio-visual materials:****Collection-level description**

The following rules should be followed when describing audio-visual material in the front-matter of a collection:

- **Extent:** The “Container Summary” on the collection level should only list top-level containers and should not include audio-visual material that is held within other boxes. Audio-visual items housed individually can be described according to their physical material designations only (not including genre or technical format):  
Ex. “18 document boxes, 2 oversize boxes, 21 film reels, 16 sound tape reels, 1 videocassette”
- **Abstract and scope/content Note:** Use only general material designation (i.e. “sound recordings,” “motion picture film,” etc.) to refer to audiovisual material in the collection-level description. Form/genre designation can be used here *only* if the entire collection consists of a single type of content. Do not use physical or technical designations in the abstract or scope/content note.  
Ex. “This collection contains sound recordings, video recordings, and motion picture film by Ann Roy...” or “This collection contains video interviews conducted by the Colorado Coal Project...”
- **Conditions governing use:**  
See [Appendix E](#) above for appropriate copyright statements
- **Conditions governing access:**

See [Appendix E](#) above for appropriate use statements for film and magnetic media. If material in the collection has been digitized, also include the following:

*Selected material has been digitized from this collection and is available through the CU Digital Library: [insert link to the specific collection]*

## Series-level description

The following rules should be followed when describing audio-visual material on the series-level (including sub-series and sub-sub-series, etc.)

- **Title:** If a series contains only audio-visual material, use one of the following options, listed in order of preference:
  - a. If the series contains material related to only one title: Use the formal title of the series, followed by form/genre  
Ex. "On Poetry, radio series," "Colorado Coal Project, interviews," Text of Light, outtakes"
  - b. If the series contains only 1-3 content types: Use the form/genre of the material as the title  
Ex. "Interviews," "Features and trailers"
  - c. If the series contains many types of media, use the general material designations  
Ex. "Sound recordings," "Sound and video recordings," "Sound recordings and motion picture film"
- **Scope/content:** Follow the same guidelines as the collection-level.
- **Arrangement note:** Indicate how items are arranged within the series.
- **Conditions governing access:** Follow the same guidelines as the collection-level.

## Item-level description

Please note: AV "items" should be described as intellectual works rather than physical items. When an intellectual work (e.g. "Gone with the Wind") is comprised of multiple physical items (e.g. four 35mm film reels), use a single ArchivesSpace resource entry and describe the physical items that make it up in the "Extent" column.

- **Title:**
  - Use the formal title of the work (if available), not as it is written on the container. Transcribe the title from the container to the Scope/content note, as described below.  
Ex. Use the film title, "Georgetown Loop," even if the can says "G-town - copy 2."

- If this item is a particular type of production element (if known), add the production element type after the formal title:  
Ex. "Text of Light, outtakes," "Boat race, camera negative,"  
"Tree frog, soundtrack"
- **Date:** Use the year of creation, if known. Use the expression field for approximations (i.e. "1970s"). If completely unknown, use "undated" in the "Expression" field.
- **Language:** Use the language as spoken in the film (if sound) or as included in intertitles (if silent). Describe language of subtitles or original language of dubbed material in "physical details" as described below.
- **Extent:**
  - Choose **Whole** from Portion
  - Add the **Number** of physical items
  - Choose the technical format from the **Type** drop-down  
Ex. "1 sound cassette," "2 sound reels"
  - **Physical details:** Use this section to describe the production element type and other information about the physical format. List information in the order listed below. Skip any irrelevant fields. Separate each descriptor with a comma.
    - **Motion picture film:** *production element, black and white/color (color category), sound/silent (type of soundtrack, type of playback), broadcast standard, aspect ratio, base material, subtitle or dubbing information*
      - Color category:
        - 3 strip color (Technicolor)
        - 2 strip color (Cinecolor, etc.)
        - Dufaycolor - raster image
        - Sepia
        - Tint
        - Hand-colored
      - Type of sound track:
        - Optical
        - Magnetic
      - Sound playback:
        - monophonic (single channel)
        - stereophonic (dual channel)
        - quadraphonic, multichannel, or surround
      - Aspect ratio:
        - 1.33:1 (standard)
        - 1.85:1 (non-anamorphic widescreen)
        - 2.35:1 (anamorphic widescreen - compressed)
      - Base material:
        - Nitrate
        - Acetate
        - Polyester
      - Subtitle or dubbing information, if any:
        - "[language] subtitles"
        - "dubbed from [original language]"
        - "dubbed" (if original language unknown)
    - **Video recordings:** *tbd*
      - Broadcast standard (video):

- NTSC (U.S.)
- PAL
- SECAM
- **Sound tape reels and sound cassettes:** *tbd*
- **Sound discs:** *tbd*
  - Sound speed:
    - 33 ⅓ rpm
    - 45 rpm
    - 78 rpm
- **Dimensions:** Use this section to describe estimated duration in minutes. If frame rate is other than 24 fps, put this in parentheses after the duration
 

Ex. Dimensions: 7 minutes (16 fps)

Examples:

Portion: Whole  
 Number: 4  
 Type: film reels (35mm)  
 Physical details: black and white, sound (optical, stereophonic),  
 1.85:1, polyester, Spanish subtitles  
 Dimensions: 135 minutes

Portion: Whole  
 Number: 1  
 Type: film reels (16mm)  
 Physical details: color (tinted), silent, 1.33:1, acetate  
 Dimensions: 7 minutes (16 fps)

On the public site, these display as one line under "Extent":

4 film reels (35mm): black and white, sound (optical, stereophonic),  
 1.85:1, polyester, Spanish subtitles ; 135 minutes

1 film reels (16mm): color (tinted), silent, 1.33:1, acetate ; 7 minutes  
 (16 fps)

- **Scope/content note:** Include all of the following:
  - Transcribe title from original container, if any
  - Transcribe major credits from the item, if any. Major credits may include production company, distribution company, director, producer, cinematographer/photographer/camera, writer/screenwriter, editor, music, art director, costume designer, and 2-4 performers. Describe performer roles in generic terms, if relevant - host, anchor, voice, dancer [musical instrument], etc. - or list all performers after "cast." Use names and roles as they appear on the item. List credits as: "Company; role, First Last; role, First Last; role, First Last"

- Describe the content of the item and/or transcribe notes or descriptions found with the item. Specify the origin of the description, unless written by the processing archivist.

Examples:

Title from container: "GWTW, copy 2." Credits include: Selznick International Pictures; Metro-Goldwyn-Mayer; director, Victor Fleming; producer, David O. Selznick; writer, Margaret Mitchell; writer, Sidney Howard; cinematography, Ernest Heller; production design, William Cameron Menzies; music, Max Steiner; cast, Clark Gable, Vivien Leigh, Hattie McDaniel.  
Description from container: "A Southern Belle (Scarlett O'Hara) has a series of love affairs during the American Civil War.. "

Title from container: "G-town - copy 2." View of Colorado mountains, valleys, and tunnels from Georgetown Loop Railroad, shot from a train window.

- **Instance:**
  - Include Box #, if items are stored in boxes.
  - Use type "reel," "disc," or "tape" for container type when appropriate.
  - Add the Barcode, if available.
- **Conditions governing access:** Follow the same guidelines as the collection-level.

## Items with multiple containers

Some media "items" - referring to the intellectual work - may comprise multiple disparate physical items - like soundtrack, work print, . Follow the directions below.

- **Instance:**
  - Add one instance for each item that comprises the work.

For example, "Current review no. 32: A contrast in seasons, 1947" has four instances:

Reel 174: [Barcode: U183050990954]  
Reel 373: [Barcode: U183050992354]  
Reel 415: [Barcode: U183050993554]  
Reel 496: [Barcode: U183050994796]

- You may include multiple containers in one instance *only if* items are numbered concurrently and items *do not* have individual barcodes (e.g. "Tape 3-5")



- **Extent**

- Add multiple Extents to indicate differing physical and format conditions of different components of the work, as needed.
- Use **Portion: Part** if using multiple Extents
- Use **Container summary** to indicate which instance is described (e.g. “Reel 18,” “Tape 20”)

For example: “Artists in the making” (Ira Current Collection) includes four reels, two picture and two sound:

**Portion: Part**

Number: 2

Type: film reels (35mm)

**Container summary: Reel 483, 492**

Physical details: color, silent, 1.33:1

Dimensions: 22 minutes

**Portion: Part**

Number: 2

Type: film reels (35mm)

**Container summary: Reel 491, 494**

Physical details: soundtrack, sound (optical, monoaural)

Dimensions: 20 minutes

On the public site, these display as two lines under “Extent”:

**2 film reels (16mm) (Reel 483, 492)** : color, silent,  
1.33:1 ; 22 minutes

**2 film reels (16mm) (Reel 491, 494)** : soundtrack,  
sound (optical, monoaural) ; 20 minutes

- Use **Physical details** to specify the type of production element of the instance(s), if needed.

For example, “Current review no. 32: A contrast in seasons, 1947” has four Extents:

1 film reels (16mm) (Reel 415) : **composite**, color,  
sound (optical, multichannel), 1.33:1 ; 14 minutes

1 film reels (16mm) (Reel 496) : **original picture**, color,  
silent, 1.33:1 ; 7 minutes

1 film reels (16mm) (Reel 373) : **original soundtrack**  
(optical, multichannel) ; 13 minutes

1 film reels (16mm) (Reel 174) : **dupe soundtrack**  
(optical, multichannel) ; 13 minutes

- **Scope/content note:** Use scope/content to further distinguish among each instance, if necessary, or to explain container notes or labels specific to each instance.

For example, “Explosions in the Sky” (Walter Orr Roberts collection) has four instances:

**1 film reels (16mm) (55-1)** : black and white, silent, acetate, 1.33:1 ; 5 minutes

**1 film reels (16mm) (55-3)** : black and white, silent, acetate, 1.33:1 ; 7 minutes

**1 film reels (16mm) (57-6)** : black and white, sound (magnetic, monoaural), acetate, 1.33:1 ; 11 minutes

**1 film reels (16mm) (57-7)** : black and white, silent, acetate, 1.33:1 ; 9 minutes

Scope/content: Reel contains images of the sun's corona, with solar explosions, dated between June 28, 1945 and March 27, 1946. Shot at 0.1 fps. Reels 55-1 and 55-3 contain title cards with original research notes. Container 55-1 reads, "Some scenes missing... Master positive to dupe, original negative tail." Container 55-3 reads, "Hi-quality prom. [prominence] films." Containers 57-6 and 57-7 are screening prints with informational intertitles for a more general public. Container 57-6 reads, "Poor quality 1970 print of old master" and includes images of a researcher using a telescope. Container 57-7 reads, "Rental copy 3."

## Appendix G: Instructions for describing Photographs

## Appendix H: Attaching a legacy finding aid or item list to a Finding Aid

When there is an item level list for materials or a legacy finding aid that cannot be made immediately into ArchivesSpace record, the PDF, Excel sheet, or Word Document can be attached as a digital object to the finding aid.

To see an example go to the [University of Colorado Boulder photograph collection](#).

Send the file to the Digital Archivist, [walker.sampson@colorado.edu](mailto:walker.sampson@colorado.edu) to upload to the libraries' Amazon S3 storage. He will create a digital object in ArchivesSpace for the file and attach it as an instance.

Create an abstract note with a final sentence that reads: Please look under 'Digital Material' to download an item listing for this collection. Hyperlink "item listing for this collection" to the digital file linked through the digital object so that the file downloads directly.

## Appendix I: Creating or Linking to a Digital Object

Digital objects can be manually created in the finding aid where needed. Digital objects can be created at the level of the collection, series or lower as appropriate.

To do so, edit the resource and select 'Add Digital Object' under the Instances field. A blank field will appear, which can be used to search for existing digital objects which have already been created in ArchivesSpace. This function allows multiple resources to point to the same digital object.

If a new digital object needs to be generated, select the dropdown to the right of the search field and select 'Create'. The Title should be an identifying name for the item. The Identifier should be prepended with the Collection Identifier and followed by a sequential value (e.g. COU:xxx:0001). Check 'Publish?'.

If applicable, select the appropriate VRA Core Level. If the object is an inventory, item listing, or other finding aid supplement no VRA Core Level is needed. If the object links to an exhibit or gallery of material, select 'Collection'. If the object is a scanned image, select 'Image'. If it is a born-digital object, select 'Work'. If applicable, select the appropriate Digital Object Type for the entry as well, which describes the format or object's content.

## Create Digital Object



### Basic Information



Title *	<input type="text"/>
Identifier *	<input type="text"/>
Publish?	<input type="checkbox"/>
VRA Core Level	<input type="text"/>
Digital Object Type	<input type="text"/>
Language	<input type="text"/>
Restrictions?	<input type="checkbox"/>

### File Versions

[Add File Version](#)

<input type="checkbox"/>	Make Representative	<input type="text"/>
File URI *	<input type="text"/>	

It is possible to stop at this point and simply create an *entry* for a digital object, rather than generate a pointer to the object itself. To create a link to the object, select 'Add File Version' under File Versions. Paste into the File URI field the link for the object. Contact the Digital Archivist ([walker.sampson@colorado.edu](mailto:walker.sampson@colorado.edu)) if you do not have this link. Check 'Publish?'. Select 'Create and Link to Digital Object' at the bottom of the dialogue.

## Appendix J: Suggested Descriptive Note Language: On Presence of potentially traumatizing materials, the use of creator provided language in the finding aid, and description decisions for BIPOC groups

### Guidance on choosing what level to include notes:

- **Collection level** - Any collection that contains sensitive material anywhere should include a note on the collection-level. If appropriate, the collection-level note can indicate where in the collection the material is located.
- **Series level** - If problematic material is limited to one or two series in a collection with many series, a note should also be included at the series-level of the relevant series.
- **Lowest level** of description of the material itself - Include a note within the collection at every point where potentially traumatizing material appears. Depending on the processing-level of the collection, this may be the subseries, folder, or item level.

### *Suggested* language for Scope and Content notes at different levels for potentially traumatizing material:

Researchers may discover material in collections that are challenging to them, for a variety of reasons that may be hard to predict. If you think it warrants it, provide a note about the content of material that may be harmful to researchers. The descriptions should be clear and straightforward descriptions of the harmful content, to give researchers the opportunity to decide if they need to view that material and if they do to mentally and emotionally prepare for the content. It may be helpful to explain why that material is present in the collection.

#### *Collection Level Scope and Content Note:*

“Please note: This collection contains materials that are \_\_\_\_\_. It includes [formats] of [describe content]. This material can be found in [name folders or series] [AND/OR] throughout the collection. [This material was created/gathered by PERSON as a course of [their] work on [topic]. OR This material has been retained to \_\_\_\_.] ”

If the collection has only one or two items that have significant impact:

“This collection contains [name specific materials] on [topic or description of materials]. They [it] can be found in [Series, or box and folder number]. This material was retained [and/or] created for [reason].”

#### *Series Level Scope and Content Note:*

Example from Harvard Medical School Library:

“Please note: this series includes graphic images of Holocaust and possibly Dutch Famine survivors and victims, as well as graphic animal research images. The presence of these images is noted with each folder in the list below.”

*File Level Scope and Content:*

“This file contains [describe material] of [describe material]. [Explain why it may be harmful and why retained.]”

*If relevant describe why it is part of the collection.*

Example from Harvard Medical School Library:

“File contains postmortem photographs of individuals who died by suicide, apparently collected by Stearns for research.”

## **Suggested Scope and Content notes for description decisions for BIPOC:**

Especially in cases where collections contain images or item level descriptions of BIPOC, we do want to elevate that material without tokenizing those people. Explain the presence of a dominant group (white or white presenting) in scope and content to explain lower-level descriptions that point out people of color.

*Collection or series level Scope and Content suggested language:*

“Unless otherwise noted in the [folder/item] title, the [material, photographs, items, recordings, tapes] in this [collection, series] primarily depict people who present as white.”

## **Processing Information note for creator provided descriptions:**

The example language below is for collection level descriptions. However, If the language is only in a few folders of a collection, use at the lowest level of description (item/folder) in addition to at the collection level.

*When a finding aid has been changed:*

“This collection has been re-described to remove [racist, sexist, homophobic] language from the finding aid. Changes include [renaming folder titles, series titles, and/or updating notes describing the content of the collection; you can be specific here]. The problematic language included in earlier versions of this finding aid originated from archives staff and no longer reflects the values and norms of the CU Boulder Archives.

The original language of the finding aid may be available for use. Please contact [rad@colorado.edu](mailto:rad@colorado.edu) if you would like to see an older version of this finding aid.”



*When a finding aid contains creator provided folder titles:*

“This finding aid includes folder titles and/or descriptions transcribed from the original language used by the original creator of this collection [name them]. Some of this language from the creator may not reflect the current preferred terminology of individuals from [name group].”

*Example Processing Information note from Omer C. Stewart collection:*

“Folder titles and sub-series reflect the original arrangement and language of the collection, as received from Omer C. Stewart. Much of the descriptive language used throughout this finding aid (i.e. "black," "Indian," "Chippewa," "Indochina," etc.) is transcribed from the original material and may not reflect the current preferred terminology of individuals who self-identify with those cultures.

Much of the arrangement and description of the collection was conducted by Carl Stewart, son of Omer C. Stewart, from 1992 to 2011.”

## Appendix K: Resources for describing groups of people

Recognizing that all terms and language changes over time. These resources can help guide decision making.

### Media and Journalism Style guides:

Ethnicity, Race and Nationality:

<https://consciousstyleguide.com/ethnicity-race-nationality/>

*Under 'Resources' contains style guides developed by Journalism Associations of People of Color. The glossaries help explain what terms are most appropriate under different circumstances.*

Indigenous peoples:

<https://native-land.ca/>

*This resource helps you identify which indigenous peoples inhabited regions. Using the specific tribe or peoples' names is important to inclusive description.*

- In some cases, if you need to replace "Inuit" or "Eskimo" in descriptions and you do not know more specific geographic regions you may *consider* using "Alaskan Native" or "First Peoples" if in Alaska or Canada respectively.

Disability, Ability

<https://consciousstyleguide.com/ability-disability/>

*Under 'Resources' contains style guides including ableist phrases and suggestions for person-first language.*

Spiritualism, Religion, and Atheism

<https://consciousstyleguide.com/spirituality-religion-atheism/>

*Includes guides for discussing religious people and places including guides about Islam.*

Gender, Sex, and Sexuality

<https://consciousstyleguide.com/gender-sex-sexuality/>

*Includes guides on LGBTQ+ language and removing gendered language from speech. Especially thorough are the Trans resources.*

More style guides and articles on related topics from Conscious Style guide:

<https://consciousstyleguide.com>

### Suggested Archival guides:

Archives for Black Lives in Philadelphia: Anti-Racist description resources

[https://archivesforblacklives.files.wordpress.com/2019/10/ardr\\_final.pdf](https://archivesforblacklives.files.wordpress.com/2019/10/ardr_final.pdf)

RadTech meets RadArch: Towards a new principle for archives and archival description by Jarrett Drake

<https://medium.com/on-archivy/radtech-meets-radarch-towards-a-new-principle-for-archives-and-archival-description-568f133e4325>

Protocols for Native American Archival Materials

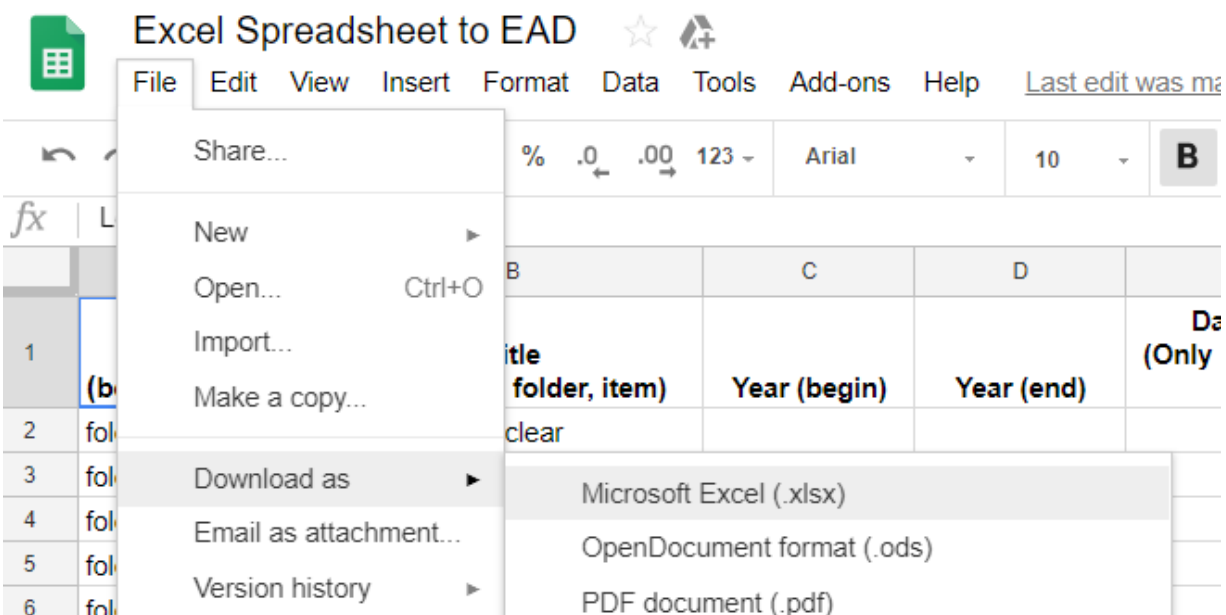
<https://www2.nau.edu/libnap-p/protocols.html#Awareness>

## Appendix L: Uploading XML into ArchivesSpace

Locate the “Excel Spreadsheet to EAD” file, which is on the Q drive: Q:\Archives\EAD Templates\EAD to AS\_template\_2019.xlsx

Level (box, folder, item)	Title (of the box, folder, item)	Year (begin)	Year (end)	Date Expression (Only if there is no date, insert n.d.)	Box #	File type (Box, Folder, Item)	File #	Scope and Content (If it is a box level inventory, put what's in the box, in this field)
1	Level (box, folder, item)							
2	folder							
3	folder							
4	folder							
5	folder							
6	folder							
7	folder							
8	folder							
9	folder							
10	folder							
11	folder							
12	folder							

Download a copy as an .xlsx file to your computer or the Q drive. *(Do not input data directly into the Google sheet or template!)*



Please save as “Collection Name.Inventory” in the collection’s folder in Q/Archives/Guides/[collection name].

Use the existing Word document inventory list for the collection if there is one and input the following information in the Excel sheet for each box, folder, or item on the inventory:

<b>Level</b>	“Box,” “Folder,” or “Item,” depending on what you are describing.
<b>Title</b>	Title of the box folder or item, for example: “Box 1,” “Correspondence,” or “Photograph of the Mona Lisa.” See <a href="#">above</a> for title style guidelines.
<b>Year (begin)</b>	Enter the year that the folder/box/item began. If a single date only then use this field as the only date. Leave the other two date fields blank.
<b>Year (end)</b>	Enter the year that the folder/box/item ends.
<b>Date Expression</b>	If the year is undated, in this box, enter <b>undated</b>
<b>Box #</b>	Enter the box # where the item is located
<b>File type</b>	Indicate if you are describing a box, folder, or item. Usually, it should say “folder”
<b>File #</b>	Folder #, if applicable
<b>Scope and Content</b>	For box-level inventory lists, preliminary inventory lists, or surveys, enter the description of the material in the box (if provided)

Please make sure folder titles match the guidelines suggested [earlier in the handbook](#).

Once the inventory is complete inform your supervisor to input the spreadsheet into ArchivesSpace

## Example: Creating Spreadsheets for ingest into ArchivesSpace

Here is an example of the process, using the American Friends’ Service Committee of Rocky Flats Records (AFSRF) Collection.

- Download the .xlsx file and save it to Q:\Archives\Guides\AFSC-RF
- In the same folder, locate and open the AFSC-RF collection list document:

## AFSC RFP – Preliminary Inventory - 3

CONTAINER LISTBOX FD

		<b>MONITORING COMMITTEE GENERAL MATERIAL – ALPHABETIC SUBJECT FILES</b>
1	1	Accidents – Nuclear
	2	Acronym, Organizations, Associated Personnel
	3	Amendment No. 3, 1976
	4	American Friends Service Committee – Nuclear Projects 1971-1979

As you can see from this document the AFSC-RF collection is arranged into series, and processed to the folder level.

- The first step would be to manually create Series and Subseries on ArchivesSpace, as we are unable to specify that information on the Excel Spreadsheet. You can also add series in the spreadsheet by changing the “level” field.
- Then we will take the information found within each series in the inventory list and copy that information into the Excel Spreadsheet, with one row for each folder or item on the inventory list
- Using the inventory list from the AFSC RFP collection, here is what a folder level inventory would look like in the Excel Spreadsheet.

1	A	B	C	D	E	F	G	H	I
	Level (box, folder, item)	Title (of the box, folder, item)	Year (begin)	Year (end)	Date Expression (Only if there is no date, insert n.d.)	Box #	File type (Box, Folder, Item)	File #	Scope and Content (If it is a box level inventory, put what's in the box, in this field)
2	folder	Accidents – Nuclear			n.d.	1	Folder	1	
3	folder	Acronym, Organizations, Associated Personnel			n.d.	1	Folder	2	
4	folder	Amendment No. 3	1976			1	Folder	3	
5	folder	American Friends Service Committee – Nuclear Projects	1971	1979		1	Folder	4	

As you can see, I entered in:

- **folder** for the **Level Column**, because the inventory is processed to the folder level
- the **title** of the **folder**
- the **year began**, the **year end**, or **undated** in the **Date Expression**, that the folder ranges in
- the number **1** in the **Box #** column because the inventory is coming out of Box 1
- **Folder** for the File type
- the number of the folder that it corresponds with in the **File #**

For box level inventories choose, **Other level** in the **Level Column**, because the inventory is processed to the box level and ArchivesSpace does not have an option for Box Level.



```

1 <?xml version="1.0" encoding="utf-8"?>
2 <ead xmlns="urn:isbn:1-931666-22-9" xmlns:xlink="http://www.w3.org/1999/xlink" xmlns:xsi="http://
3 <did>
4 <repository>
5 <corpname>Pine State University Archives</corpname>
6 </repository>
7 <unittitle>Placeholder record for AS import</unittitle>
8 <unitid>sub_test_03</unitid>
9 <physdesc altrender="whole">
10 <extent altrender="materialtype spaceoccupied">2 Linear Feet</extent>
11 </physdesc>
12 <unitdate normal="2009/2009" type="inclusive">1812</unitdate>
13 </did>
14 <dsc>
15 <c level="file"><did><unittitle>Remington, Frederic</unittitle><unitdate normal='1959/1976'>
16 <c level="file"><did><unittitle>Russell, Charles M.</unittitle><unitdate normal='1951/1986'>
17 <c level="file"><did><unittitle>Santee, Ross</unittitle><unitdate normal='1952/1958'></unittitl
18 <c level="file"><did><unittitle>Wieghorst, Olaf</unittitle><unitdate normal='1955/1971'></un
19 <c level="file"><did><unittitle>Williams, R.J.</unittitle><unitdate normal='1952/1952'></un
20 <c level="file"><did><unittitle>Newspaper and journal articles</unittitle><unitdate normal='
21 <c level="file"><did><unittitle>Newspaper and journal articles</unittitle><unitdate normal='
22 <c level="file"><did><unittitle>Newspaper and journal articles</unittitle><unitdate normal='
23 <c level="file"><did><unittitle>Memorabilia</unittitle><unitdate normal='1894/1941'></unittitl
24 <c level="file"><did><unittitle>Al G. Barnes Circus</unittitle><unitdate normal='1913/1914'>
25 <c level="file"><did><unittitle>Mayme Stroud, miscellaneous</unittitle><unitdate normal='191
26 <c level="file"><did><unittitle>Correspondence and records</unittitle><unitdate normal='1911
27 <c level="file"><did><unittitle>Negatives</unittitle><unitdate>n.d.</unitdate><container lab
28 <c level="file"><did><unittitle>Proctor, A. Phimister</unittitle><unitdate normal='1955/1975
29 </dsc>
30 </physdesc>
31 </ead>
32

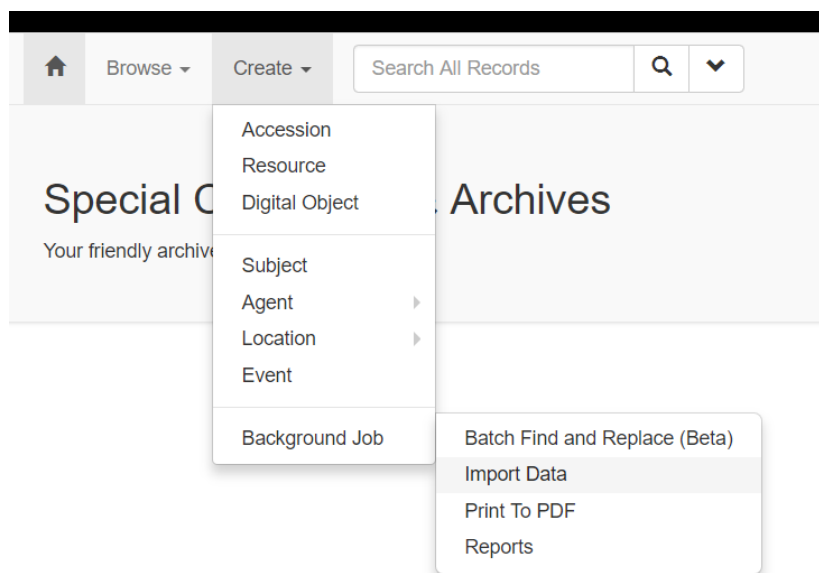
```

- Quickly scan the XML for any errors that need to be addressed. Oxygen will highlight any mistakes in the code.
- Save the file as Placeholder\_record\_for\_AS\_[CollectionName] in Q:\Archives\Guides\[CollectionName]. *Do not save over the master file in Q:\Archives-RESTRICTED\Import EAD to AS\*

Upload the XML file to ArchivesSpace.

- In ArchivesSpace, go to the “Create” tab in the upper left. Choose “Background Job,” then “Import Data”

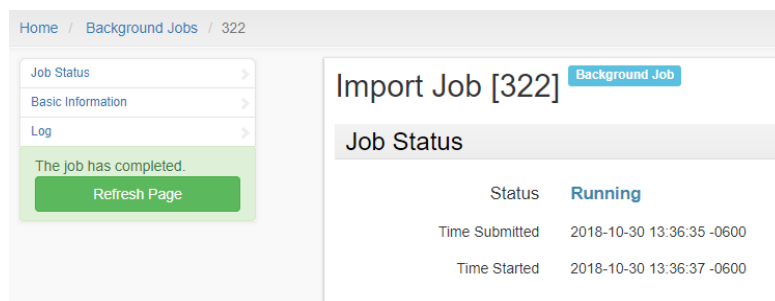




*NOTE: If you do not see these options in the “Create” tab, contact Ashlyn Velte to adjust your ArchivesSpace system permissions.*

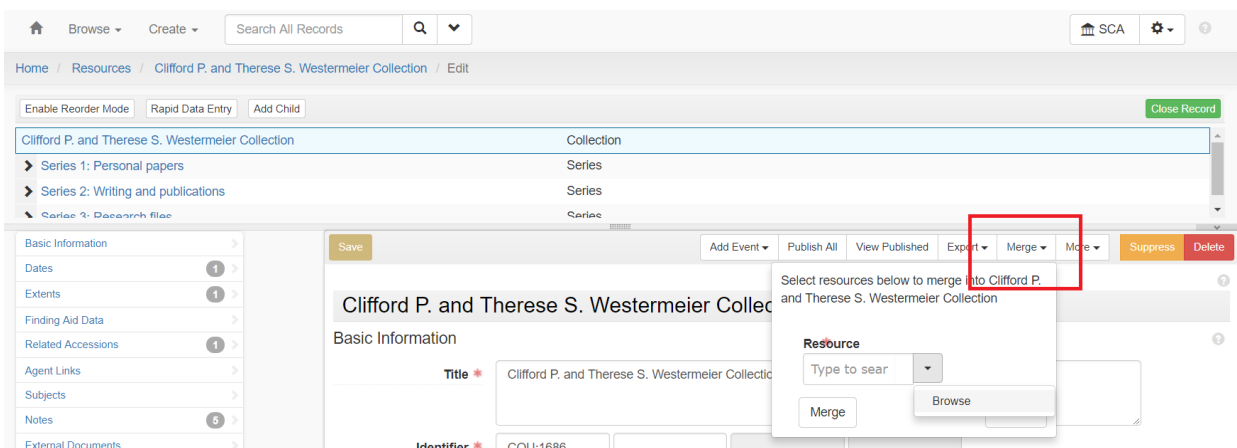
- On the “Import Data” screen, set the “Import Type” to “EAD” and click “Add file” to choose your Placeholder\_record\_for\_AS\_[CollectionName].xml file to import:

- Click “Queue Job” to begin the import.
- ArchivesSpace will take you to an “Import Job” page as the file imports, and it will read “Job has completed” when the file is successfully imported:



Add the newly imported files to the collection's resource page.

- Search the collection name in ArchivesSpace, and locate the “Resource” for the collection. Click “Edit” to the right of the “Resource.” Be sure you’re working in the Resource, and not the Accession. (Hint: You will not be able to “Merge” files into the accession).
- Click on the “Merge” tab in the top right of the resource page. In the dropdown menu that appears, click on the arrow to the right of the text box and choose “Browse” to locate your Placeholder\_file\_for\_AS.xml file:



*NOTE: Again, if you do not see a “Merge” tab, contact your supervisor to adjust your ArchivesSpace system permissions.*

- In the “Browse Resources” window that pops up, search for “Placeholder” in the search bar. There should be only one result, and the “Created by” note should indicate that you have just imported it. Choose this file and click “Link to Resource.”

Browse Resources

**Filtered By**

- Text: placeholder Clear All ✕

placeholder

[Download CSV](#)

Showing 1 - 1 of 1 Results, Sort by: Relevance

Title	Found in	Identifier	Identifier	
Placeholder record for AS import		sub_test_03	sub_test_03	Created by jwagner 2018-10-30 13:36:38 -0600 Last Modified by jwagner 2018-10-30 13:36:38 -0600

[Link to Resources](#)

- Back in the “Merge” drop-down menu, click “Merge.” ArchivesSpace will verify that you want to add these files to your open collection. Click “Merge” again to complete the move.

*NOTE: Once the Placeholder\_file\_for\_AS file is merged into your collection, it is automatically removed from “Background jobs.” This is why every new import can be found under the same “Placeholder” file name.*

- You should now see all the folders you have added populated to the collection’s inventory list. If you created series headings, the new files will appear after the series:

Home
Browse
Create

Home / Resources / Clifford P. and Therese S. Westemeier Collection

Clifford P. and Therese S. Westemeier Collection		Collection
▶ Series 1: Personal papers		Series
▶ Series 2: Writing and publications		Series
▶ Series 3: Research files		Series
Remington, Frederic, 1959-1976	File	unspecified Box: 41, Folder: 7
Rusell, Charles M., 1951-1986	File	unspecified Box: 41, Folder: 8
Santee, Ross, 1952-1958	File	unspecified Box: 41, Folder: 9
Wieghorst, Olaf, 1955-1971	File	unspecified Box: 41, Folder: 10

- You can sort the files into their proper series using “Enable Reorder Mode,” as described in [Moving or Reordering Archival Objects](#).