Brooklyn Historical Society
"Uncovering the Secrets of Brooklyn's 19th Century Past: Creation to Consolidation"

SURVEYING AND PROCESSING MANUAL
APRIL 2010

Acknowledgement

Significant portions of this manual were adapted from the PACSCL/CLIR *Hidden Collections Project Minimal Processing Manual.*

Contents
1. Goals of the Project
2. Technical Approach
3. Survey Process
4. Survey Categories and Ratings
5. Guide to Minimal Archival Processing
6. Processing Worksheets
7. Definitions
8. Resources

Goals of the Project
1. The primary goal of this project is to create MARC encoded bibliographic records for "hidden" archives, manuscript, and photographic collections at the Brooklyn Historical Society, and make them accessible via the internet.

2. The secondary goal is to assess the scope, condition, and level of physical and intellectual access currently available for these collections in order to set future priorities for arrangement, description, conservation, digitization, and other initiatives. We define hidden collections as materials with missing, inaccurate, or incomplete descriptive records in either finding aid or MARC format.

Technical Approach

Describing Archives: A Content Standard (DACS) compliant, collection-level MARC records will be the end goal of the survey of archive, manuscript and photographic collections. For collections larger than four linear feet, series-level EAD finding aids will also be produced.

Physical surveying will be done in two groups of two, by survey teams made up of the Project Archivist and the three Archive Survey Technicians. Survey teams will physically examine the collections, assess the descriptive tools and accessions paperwork available, come to consensus about scale ratings for each category, and make notes of supporting information on reaching these decisions.

Information gathered during the physical survey will be entered in to the AT. In addition, the survey team will compose, or revise when available, summary description and historical or biographical notes (the equivalent of MARC 520 and 545 fields), and assign Library of Congress subject and name headings. From the information entered into AT, collection-level MARC records will be exported and transferred to the NYU Technical Services Department for inclusion in their BobCat OPAC. In addition, a collection-level description will be added to the BHS website, via our catablog for archive, photograph and manuscript collections.

Survey Process
Surveying involves the members of each team looking at a collection, its access tools, and relevant background research. The survey process consists of three steps:
1. Visual inspection
2. Intellectual evaluation
3. Assign survey ratings
4. Confirm findings with teammate

The purpose of the visual inspection portion of the survey process is to determine the physical arrangement and condition of a collection. This involves pulling down all boxes in which a collection is housed, opening lids, and inspecting the physical contents of the collection. Team members should take note of the quality of the collection's housing materials (including both boxes and folders), the order (or lack thereof) in which the contents of the collection are arranged, any visible preservation concerns (such as mold, acidification, pest infestation, folded documents, etc), the actual extent of the collection, and the labeling of folders in the collection.

The purpose of the intellectual evaluation portion of the survey process is to assess the content of the collection (provenance, subject matter, themes, depth of coverage, document genres, etc) and its intellectual access tools. Team members should review all relevant access tools, including accession records, finding aids, MARC catalog records, collection inventories, etc. There will be great variation in the availability of each of these types of tools for each collection. Also, do not be surprised if different access tools for a single collection provide conflicting information, or if the information contained in the access tools does not accurately reflect the true physical state of the collection (primarily in terms of arrangement and extent).

Following the first two steps in the survey process, team members will assign survey ratings to the collection using the survey instrument. During the visual inspection and intellectual evaluation process, team members may wish to take notes on the collection's physical condition, arrangement, and subject matter, as the information gathered during this portion of the survey will significantly inform the survey ratings applied to a collection, and subsequently, the processing of the collection (see **Step I** of the **Guide to Minimal Processing** on pg. 11 for tips on what sorts things to take note of for processing purposes).

If team members have trouble achieving consensus, they should consult Matthew or Chela for assistance. Also, please inform Matthew and Chela if a surveyed box or collection requires any further review.

The following pages feature a one-page quick reference guide to the numerical survey rating instrument, as well as detailed explanations of each survey category and the criteria that applies to each survey rating.

Survey Ratings Categories Quick Reference

	5	4	3	2	1
Physical Condition	• Excellent • Little damage • No expectation of further deterioration	• Very good • Little damage • Some further deterioration possible	• Good • Expected deterioration • Some further deterioration possible	• Fair • Somewhat worse than expected • Some further deterioration possible	• Poor • Significant damage/deterioration • Collection difficult to use
Physical Access	• Full, orderly arrangement to appropriate level (i.e. series, subseries, file). • Single volumes are orderly and indexed	• Partial, somewhat orderly arrangement • Generally good order within files • Single volumes are orderly	• Rough arrangement • Series and files not fully established • Significant work required of researchers to locate certain document types	• Partial/superficial arrangement • Non-standard housing and/or labeling • Use discouraged except with staff assistance	• Totally unarranged • Completely inaccessible to researcher.
Quality of Housing	• All housing is acid-free and in good condition • Containers and enclosures are reasonable filled • All containers and enclosures are the correct size and type for the materials they house	• Some housing is acid-free and in good condition • Most containers and enclosures are reasonably filled with materials • Most containers and enclosures are the correct size and type for the materials they house	• Housed in non-archival containers and enclosures in good condition • Most containers and enclosures are reasonably filled • Most containers and enclosures are the correct size and type	• Housed in non-archival containers and enclosures • Housing is filled beyond reasonable capacity • Most of the housing is not appropriate for the type of materials contained inside	• Housed in non-archival containers and enclosures • Some items might be loose on the shelf • Majority of materials not in proper housing or in overstuffed/under-stuffed housing
Research Value	Interest: Very High Quality of Documentation: Very Rich	Interest: High Quality of Documentation: Rich	Interest: Moderate Quality of Documentation: Moderately Rich	Interest: Slight Quality of Documentation: Incidentally Valuable	Interest: Negligible Quality of Documentation: Slight
Intellectual Access	Excellent access: • Online EAD Finding Aid available • MARC record in an OPAC available • Offline descriptive tool available	Good access: • Offline finding aid available • MARC record in an OPAC available	Fair access: • The available finding aid is substandard or is unavailable • MARC record in an OPAC available • An offline descriptive tool provides sufficient access due to the small size of the collection	Poor access: • The available finding aid is substandard or is unavailable • No MARC record available or the collection is too large and complex for it to provide sufficient access • Offline descriptive tools provide insufficient access	No access: • Internal documentation such as a donor/control file or brief accession record is the only descriptive tool available
Completeness of Accession Record	• Unique accession # assigned to collection • Deed of gift or bill of sale present • Correspondence, research materials, or other supporting documents present • Basic bibliographic/inventory info present • Separation of materials documentation present (if applicable)	• Unique accession # assigned to collection • No deed of gift, or other documentation indicating ownership • Some supporting documentation present • Incomplete bibliographic/inventory information	• Unique accession # assigned to collection • Supporting documentation is spotty and provides little or no provenance or ownership info • Incomplete bibliographic/inventory information	• Collection may or may not have an assigned unique accession # • No legal documentation, donor contact info, supporting documentation, that clearly establishes provenance or ownership • Bibliogrpahic/inventory info either very poor or non-existent	• The collection has no assigned unique accession # • An accession file may or may not exist • If the file exists, it only lists the donor's name and no accession date • Legal or supporting documentation, bibliographic/inventory info, etc are not available
Exhibition Value	• Items have great visual/aesthetic appeal • Materials in excellent physical condition • Subjects documented would have a wide audience appeal • Materials are unique, historically significant and/or document a famous person, place, etc	• Materials have above-average visual/aesthetic appeal • Materials are in good physical condition • Materials would appeal to a wide audience, but are not necessarily unique and are somewhat historically significant	• Materials have average visual/aesthetic appeal • Materials are moderately historically significant and are not terribly unique • Materials of interest to a limited audience • Materials in average physical condition	• Materials have very little visual/aesthetic appeal • Materials have very limited audience appeal • Materials show little historical significance and are not unique • Materials in fair-to-poor physical condition	• Materials have no visual/aesthetic appeal • Subject matter of the materials would be of no interest to a wide audience • Materials are in very poor physical condition

Guide to Minimal Archival Processing (adapted from CLIR/PACSCL"s *Minimal Processing Manual*)

Processing Levels

Level	Description	Arrangement	Preservation
Collection-Level Processing **(collections under 4 linear feet)**	DACS-compliant collection-level MARC record; no action taken other than the creation of the collection-level record.	As is	Re-house only if unserviceable in current housing **(please check with Matthew or Chela before re-housing anything, as fresh archival supplies are at a premium).** Check for acidification, mold, pests, and nitrate film.
Series-Level Processing **(collections larger than 4 linear feet)**	DACS-compliant collection-level MARC record and finding aid with series list.	Put series or volumes in order within boxes. **DO NOT arrange materials within folders.**	Re-house only if unserviceable in current housing **(please consult with Matthew or Chela before re-housing anything, as fresh archival supplies are at a premium).** Check for acidification, mold, pests, and nitrate film.

Introduction to Minimal Processing
1. Mark Greene and Dennis Meissner introduced the concept of minimal processing in their article, *More Product, Less Process* (http://bit.ly/91PiTk), in order to handle late 20th century collections. Minimal processing is designed to reduce the backlogs created by accruals and the time intensive nature of processing. The goal is to make collections accessible to researchers even if they are not perfectly processed.
2. The real key to minimal processing is taking advantage of all the information that is already available. Look at what is written on the boxes and how folders are labeled. Use the processing plan and the information in your packets.
3. While working, remember that this project requires that minimal processing is employed: do not get overly absorbed in the collection!
4. Work efficiently and take good notes so that you do not have to return to reinvestigate topics.

For the purposes of this project, processing is divided into 5 steps:
    I. Familiarize Yourself with the Collection and Take Notes

Step I. Familizarize Yourself with the Collection and Take Notes

- Examine Existing Descriptive Documents
  - These documents may include survey notes, accession records, existing container lists, processing plan, etc.
  - In the survey notes or accession record, look at:
    - **Biography/History Note (if available):** Look for names, topics and context within the material.
    - **Dates of Collection**: Be aware of the date span that was originally stated. Remember that this collection is surveyed but unprocessed— the archivists accessioning the collection, the surveyors and the person creating the processing plan only briefly looked at the collection and after processing, new date spans may be necessary.
    - **Notes to Processors** which may indicate problems or issues to which you will need to pay attention. Pay particular attention to the General Note and Conservation Note fields in the AT assessment module, especially if you are processing a collection that you did not survey.
    - **Subjects:** should, very generally, tell you what the collection is about. Double-check any existing subject headings to make sure they are compliant with LC or AAT headings, and/or DACS. Also, keep existing subject headings in mind, because as you process you may find that certain headings are inappropriate, and/or that additional or different headings should be assigned to the collection.
    - **Look for potential series (for collections over 4 linear feet):** if an existing container list exists, study it and look out for similar documents that could be grouped together into appropriate series.
- Examine the Collection
  - Look at the outside of the boxes for clues: you may find information about accessions, donors, subjects and the quantity of materials donated.
  - Compare what you see with what you know of the collection from the existing descriptive documents and processing plan.
  - As you are looking through the material, use your notes worksheet to record additional:
    - Topics, Names and Places
    - Genres
    - Highlights in the collection
  - This will help you write your scope and content note and add to the biographical and historical notes.

Step II. Arrange the Collection (NOTE: Because of the time constraints inherent to this project and the volume of materials we have to deal with, the time devoted to arrangement of collections will be as minimal as possible, and the work should be done with extreme efficiency. Don't get too caught up in arranging collections!)

- Identify an Intellectual Arrangement
    - o The first thing to look for is original order: **original order, if it makes sense, will always be used.** If there is no original order or the original order is not conducive to research, you will need to rearrange the collection.
        - ▪ Original order, at the intellectual stage, is important because it indicates the way the creator thought, kept and used their own records
    - o Identify Series, if applicable
        - ▪ A series is nothing more than "a group of similar records that are arranged according to a filing system and that are related as the result of being created, received, or used in the same activity" (SAA Glossary).
        - ▪ Often, rearrangement is common sense: if you have a hundred folders that contain correspondence, it makes sense to create a series called "Correspondence." It is not always this easy, but use your best judgment and look for common genres and themes in the collection.
        - ▪ Possible Series: Genres (Types of Materials), Topics, Time Frames
            - • Architectural Records, Biographical Material, Correspondence, Ephemera, Financial Records, Government Records, Images, Legal Documents, Organizational Records, Press, School Records, etc.
            - • These are just a few: Remember that one of the fundamental archival principles states that archival records are *unique*. Every collection you deal with will have a unique set of series that may or may not include any typical types.
        - ▪ Once you have identified the series, flag the start and end of the series. ***Think about the Users: Make sure your series really make sense in the context of the collection.***
- Identify a Physical Arrangement
    - o Again, pay attention to **original order**: If original order exists, this makes your minimal processing even more efficient.
    - o Place the series in the box in a logical order (alphabetical, chronological, etc).
    - o Minimal Processing Rules:
        - ▪ **Do NOT** organize material within folders.
        - ▪ **Do NOT** unfold papers within folders.
        - ▪ **Do NOT** remove papers clips or other metal fasteners unless absolutely necessary.
        - ▪ **DO** remove rubber bands.
        - ▪ **DO** use only pencil (everything an archivist does should be reversible).
        - ▪ **NEVER** throw anything away without permission from staff. Appraisal is possibly the most difficult task in processing and we do not have the time to do this well or thoughtfully. Leave the material in the collection **UNLESS** Chela or Matthew give you an okay to throw it away. If you have any questions or concerns about materials that you think should be disposed of, feel free to consult either of us.

Step III. Describe the Collection (Create the Resource Record in AT)

MINIMAL PROCESSING REMINDER: You will not be spending significant time the collection, so it is important to pay close attention to any details that are quickly available or have been noted in the existing descriptive documents or on folders.

- Using the Resources Module in the **Archivists' Toolkit**, create the collection-level MARC record or series-level finding aid using the **Archivists' Toolkit Guide** provided in your manual.
- Enter the **title of the collection (MARC 245 field)** and the **name of its primary creator (MARC 100 field for personal names, 130 for corporate names)** into the appropriate fields in AT (see AT manual for instructions).
- **Titling series (for series-level finding aids)**
    - Writing Good Titles
        - When possible, you will be transcribing from existing labels into the Archivists' Toolkit. Only worry about improving titles if they are not at all helpful to researchers or are inaccurate.
        - Writing good titles is extremely important even (or especially) when minimally processing.
            - This is often where researchers will decide if a collection contains information that makes research worth their time, and sometimes travel.
            - Pay attention to your wording and be as accurate as possible.
                - Example title: "Meeting regarding Race Relations in Williamsburg, 2001"
                    - Is this a meeting about race relations in Williamsburg or is it a meeting about race relations, generally, which was held in Williamsburg?
                    - A researcher may be interested in only one of these, and a title as unclear as this one may result in a researcher wasting his/her time or missing information that is really useful.
        - **Abbreviations:** Try very hard not to use abbreviations—few are absolutely standardized and part of this project's purpose is to create finding aids for a centralized, standardized EAD repository.
        - **Acronyms:** Do not use acronyms without describing them fully the first time they are used. Use acronyms sparingly: with electronic finding aids, researchers may jump to a portion of the finding aid without reading all notes. If you have a series title that has an acronym, make certain that you include the full name in the series title, in addition to the acronym. Example: Congress of Racial Equality (CORE)
        - Just because you are in the archival field and certain abbreviations and acronyms are part of your vocabulary does not mean that they are part of a researcher's vocabulary.
        Remember that finding aids are designed to make collections accessible: think about being the user of the collection and how you would want to search.

- **Miscellaneous:** Anytime you use the term "miscellaneous" as a series title, please write a description that includes at least a list of the types of materials included therein. At least: "Miscellaneous Correspondence."

- **Date fields (DACS Compliant)**
  - Inclusive Dates:
    - Use this: 1849-1851 (no spaces around the dash)
    - **NOT** 1849-51
  - If the collection continues to accrue, place the most recent accrual in the date span:
    - 1965-2009
    - **NOT** 1965- OR 1965- (Ongoing)
  - Bulk Dates:
    - 1785-1960, bulk 1916-1958
  - Significant Gap in Records:
    - 1827, 1952-1978
  - Estimated Date Ranges:
    - circa 1870-1879
  - Single Dates:
    - 1975 OR 1975 March-August OR 1906 March 17
  - Estimated Single Dates:
    - circa August 1975
  - **No Dates:** If no specific dates or close approximate dates are easily discernible after examining the collection, **DO NOT** label the collection n.d. A very wide circa date (such as "circa 1850-1900") is preferable to n.d.

Notes: Biography/History Note, Scope and Content Note and Abstract
- This is the place for the collection's importance and uniqueness to really shine.
- This is another opportunity for a potential researcher to determine if the collection contains information that makes research worth their time, and sometimes, travel.
- Look, again, to your existing descriptive documents, especially the survey notes, which will provide you with an excellent starting point. Sometimes very little revision or addition will be necessary.
- If you use any other work to create the notes, make certain that you cite the source using the *Chicago Manual of Style*.
- Frequently, you will not be able to find all of the following types of information—but the more you have, the better!

Biography/Historical Note
- This note is about the subject of the collection, <u>USUALLY</u> the creator, who may be a person, institution or business. Sometimes, the creator may be a collector and then the bio/historical note will focus on that which the creator collected with <u>some</u> information about the creator.
- This note should cover the general scope of the person or business, but it should focus on the aspect of the person, institution or business that is reflected in the collection.

- In every biography and historical note, the following should be included:
  - **Name**: this may include: titles, married names, aliases, pseudonyms, common or popular names and acronyms (if an institution or business) and changes of name.
  - **Geographic Location**(s): birthplace, place of business, etc.
  - **Birth/Death Dates** (as exact as possible) OR **Business Operation Dates**
    - This is almost always different from the collection dates as the collection may document only a fraction of a person's life or a business's operation.
  - **Education**: where was the person educated, what degrees were earned, the dates at an institution, etc.
  - **Type of business** conducted by person, institution or company.
  - **What the person, institution or company is known for, or why the person, institution or company is important?**
  - **Relationships** (parentage, marriage, business partners, etc.) found in the collection.

Scope and Content Note
- This note is about the contents of the collection.
- This is a place to discuss highlights, obvious gaps in records, or unique perspectives on the topic of the collection.
- In every scope note, the following should be included:
  - **Types of materials** found in the collection (genres or documentary forms) such as minutes, diaries, reports, water colors, documentaries, etc. Specifics can be added:
    - Example: Included in the collection are diaries describing day-to-day activities as well as nationally important events such as the signing of the Constitution of the United States of America in 1787 and Philadelphia's Yellow Fever Epidemic in 1793.
  - **Main Subjects** (use your best judgment).
  - **All Series Titles**, if applicable.
  - **Areas of the collection which are particularly rich with information**.
  - **Dates**
    - Spans of the records, dates of events, or extremely important time frames within the creators life or business operations:
      1. Example: If you are referring to Picasso's Blue Period, note the dates: 1900-1904.
    - Formats
      1. In narratives, use normal date order such as July 22, 2009.
      2. When describing a span, do not use spaces around the hyphen: 1945-1947 and do not abbreviate: NOT 1945-47. However, "from 1800 to 1900" is preferred.
      3. Decades are written without an apostrophe: 1920s.
  - **Functions or activities resulting in the creation of the records**.
  - **How the collection fits into the more general context of history.**
  - **How the collection may be useful to researchers** (this is really the highlights section).
    - Example: Researchers interested in colonial medicine may find the diaries which include entries on treating yellow fever to be useful.

Abstract
- The abstract is a brief and tidy statement that sums up the collection – usually, it includes the most basic and important information from the bio/history note and the scope and content note.
- It is useful for providing researchers with the most essential facts about the collection.
- You should describe the collection in just a few sentences:
    - Who or what is the collection about?
    - What is contained in the collection?
    - Include the most important keywords

Step IV. Assigning Subject and Name Headings

General Guidelines
Each collection will be assigned subject and name headings by survey team members. As a general rule, use name and subject headings from the Library of Congress Authorities (http://bit.ly/5XFuPU). For genre terms, use the Getty Art and Architecture Thesaurus (AAT) (http://bit.ly/wTG0k). In some cases, there will be names you want to assign to a collection that will not have authorized headings in the LC Authorities. When this happens, consult Chapters 12-14 of DACS for information on creating standardized forms of personal, corporate, or family names.

The primary function of name and subject headings is to serve as access points for users. With this in mind, they should be assigned to a collection with the perspective of the user in mind:
- What type(s) of user(s) would potentially want to use this collection?
- Why would a user be interested in this collection?
- What type(s) of information does this collection offer to users?
- What headings would make this collection accessible to the greatest number of users?

When brainstorming headings to assign to a collection, consult any notes you took during your initial survey and pick out names and keywords that describe the major people, places, events, and other topics covered in the collection (generally those that are covered in 20% or more of the collection's materials).

Some things to keep in mind when devising name and subject headings:
- Collectively, the name and subject terms assigned to a collection should offer a broad, concise summary of what a collection is about.
- In terms of specificity, the headings assigned to a collection should be as specific as the topics it covers.
- At a bare minimum, each collection should be assigned at least one name heading (for its creator), one topical subject heading, and one genre term (if appropriate). Otherwise, there is no hard and fast rule regarding the number of subject and name headings that should be assigned to a collection (just don't spend an inordinate amount of time putting together a long list of headings to assign to a collection).

Once you have put together an exhaustive list of keywords, go to the LC and AAT websites, enter your keywords into the search engines, and pick the most appropriate subject or name heading yielded by your search. If you are unsure about the best heading to assign to a collection, consult

one of your fellow surveyors for advice. Once you have put together a list of name and subject headings to assign to a collection, link them to the collection's accession and resource records in AT (see the BHS AT User's Manual for instructions on how to add new name and subject headings and link those headings to collections).

Step V. Proofread Your Work
- Checking for spelling and grammatical mistakes
    - In the Archivists' Toolkit, copy and paste the text of your bio/history note, scope and content note, and abstract and paste it into MS Word.
    - Run spell check, paying close attention to proper names and place names because spell check may not identify them as incorrect.
    - Read through the text of the notes to make sure you pick up and correct any grammatical errors that spell check might miss.
    - If you are unsure of anything, or just want a fresh set of eyes to look over your work, ask one of your survey teammates to review it.
    - **Make sure to copy the corrected text and paste it back into the appropriate note fields in AT, replacing the old text, and re-saving the resource record.**
- Return to the existing descriptive documents.
    - Make certain that all the most important information included in those documents is included in your Notes.
    - Check to see if the date ranges are correct.
    - Have you reduced or increased the size of the collection through processing? If you did, check to see that the correct extent is reflected on the finding aid.
    - Check to see if there are any names, subjects or genres that should be added to or removed from the authority list.

Again, don't hesitate to ask one of your survey teammates to review the finding aid: a fresh pair of eyes can see amazing things.

Step V. Finishing Up
- Create new labels for large collections (over 4 linear feet) that are being removed from the "A" box numbering sequence (if applicable).
- If the physical location of the collection changes over the course surveying and processing, record the new location coordinates in AT and in the ArMs Master List database.

PROCESSING WORKSHEETS

Biographical Note for Personal Papers or Family Papers or Collections on a Person:

Who

- Who is the collection about?

- Name changes?

- Who was his/her family?

- Are other significant people in the collection and their relationships to creator/subject?

What

- What did the person do for a living?

- What are significant accomplishments or achievements of the person and their dates?

When

- When was the person born?

- When did he/she die?

- What are significant timeframes/dates within the person's life time?

Where

- Where was this person born?

- Where was he/she educated (institution, degree, dates)?

- Where did he/she live?

- Where did he/she work or conduct business?

- Did he/she travel/explore?

- Did he/she die?

Why

- Why is this person significant?

- Why should people use this collection?

PROCESSING WORKSHEETS

Historical Note for Corporate, Business or Organizational Records or Collections on a Corporation, Business or Organization:

Who

- Who is the collection about?

- Name changes/Dates?

- Who were key players in the corporation, business or organization?

- Who did the corporation, business or organization serve?

What

- What did the corporation, business or organization do?

- What was the mission statement?

- What are significant accomplishments or achievements of the corporation, business or organization and their dates?

When

- When was the corporation, business or organization created?

- When did it stop its activities?

- What are significant timeframes/dates within the corporation, business or organization's life cycle?

Where

- Where was the corporation, business or organization located?

- Did its location change at any point?

Why

- Why is this corporation, business or organization significant?

- Why should people use this collection?

PROCESSING WORKSHEETS

Scope and Content Note:

THINK ABOUT THE COLLECTION FROM THE RESEARCHERS POINT OF VIEW!!!!

What kinds of materials are in the collection? If one type of material/or topic makes up the bulk of the collection, make note of that.

What are the main subjects contained within the collection?

What is the date range of the collection?

Are there gaps in the collection?

What are the highlights or specific strengths of the collection?

Are their unique perspectives on topics within the collection?

How does the collection fit within the more general context of history?

How will this collection be useful to researchers?

PROCESSING WORKSHEETS

Abstract:

Who is the collection about?

What are the dates of the creator/subject?

What is the significant contribution of the creator/subject?

What is in the collection?

What are the dates of the collection?